

Museum Committee Agenda

Monday, 11 March 2019 at 2.30 pm

Council Chamber, Muriel Matters House, Breeds Place, Hastings, TN34 3UY.
Please enter the building via the Tourist Information Centre entrance.

For further information, please contact Coral Harding on 01424 451764 or email:
charding@hastings.gov.uk

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Agenda Item 3 Public Document Pack

MUSEUMS COMMITTEE

25 JUNE 2018

Present: Councillors Forward (Chair), K Beaney, Levane, O'Callaghan, Patmore and Webb.

Museum Association Representatives: Mrs Barrett, Mrs Purdey, Mr Peak, Mr Palfrey-Martin and Mr Geoffrey Dudman.

126. APOLOGIES FOR ABSENCE

Apologies were received from Councillor Bishop. Lateness was noted for Councillor Webb and absence was noted for Councillor Sinden.

127. DECLARATIONS OF INTEREST

None.

128. MINUTES OF THE PREVIOUS MEETING HELD ON 12 MARCH 2018

RESOLVED – that the minutes of the meeting held on 12 March 2018 be approved and signed by the Chair as a correct record.

129. NOTIFICATION OF ADDITIONAL URGENT ITEMS

None.

130. MUSEUMS COMMITTEE CHANGES

This item was carried forward from the agenda of the last meeting for the report to be completed.

Polly Gifford, Cultural Regeneration Manager, presented the report on the proposed changes to the format of the Museum Committee (which is an advisory committee) to propose greater efficiency and effectiveness and to help re-focus the Committee so that it can better support and advise the Museum as it continues to develop its programme and capital ambitions.

The Cultural Regeneration Manager explained the format of the Curators Report had been reduced to simplify and enrich how the Museum Committee works. She advised of the proposed changes to the Museum schedule: to hold two of the quarterly informal committee meetings at the Museum instead of the Council Chamber, so that it would provide the committee with the opportunity to engage with the collections and staff at the Museum. If an item is raised at an informal meeting that needs to be discussed and formally reported, she said it will be brought to the next formal committee meeting.

MUSEUMS COMMITTEE

25 JUNE 2018

Issues raised during discussion were concerns regarding reduced attendance and the length of time between formal meetings. Some members requested that a Council Officer (Administrator) should always be present at the meeting.

Councillor Forward said that moving two meetings to the Museum will widen the focus of the committee, particularly with Councillors and enable them to familiarise themselves with the Museum and to listen to the young curators. She welcomed the opportunity for two informal meetings at the Museum. She advised members that they could raise any matters arising from those meetings at the formal meetings.

Councillor Forward proposed a motion to recommend the resolution as set out in the officers report; that the Committee support the proposed changes. This was seconded by Councillor Levane.

RESOLVED by (5 votes to 6 against) that the committee do not support the proposed changes.

131. CURATOR'S REPORT

Cathy Walling, Museum Curator, presented a report to update members on issues arising from previous meetings and confirmation of curator's actions, with visitor figures and information on exhibitions and events.

Mr Palfrey-Martin proposed a motion to recommend the resolution as set out below. This was seconded by Cllr Patmore.

RESOLVED (unanimously) that the committee accepts the report and are satisfied with the comments in the report.

132. RESILIENCE UPDATE

The Curator presented a report which summaries the findings and recommendations so far of the second Museum Resilience Project.

The report provided an update into progress on the four main areas identified for improvement in Stage 1 review:-

- Improving visibility of the Museum through marketing and promotion
- Audience Development and engagement
- Collections review to ensure effective working practices
- Business and project development expertise.

The Curator advised the project is complete and that all plans and strategies were in draft format, pending the appointment of the Museum and Cultural Services Manager.

Mrs Purdey proposed a motion to recommend the resolution as set out below. This was seconded by Mr Peak.

MUSEUMS COMMITTEE

25 JUNE 2018

RESOLVED (unanimously) that the committee accepts the report and are satisfied with the comments in the report.

133. **MUSEUM ACQUISITIONS**

The Curator presented a report which provided an overview of the items recently acquired by the Museum in the last quarter and the names of donors.

Mrs Purdey proposed a motion to recommend the resolution as set out below. This was seconded by Mr Palfrey-Martin.

RESOLVED (unanimously) that the committee accepts the report and is satisfied with the report.

134. **ADDITIONAL URGENT ITEMS (IF ANY)**

The Chair thanked the outgoing Curator, Cathy Walling, for her commitment to the Museum during the last 30 years and wished her a long and happy retirement.

(The Chair declared the meeting closed at. 3.52 pm)

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MUSEUMS COMMITTEE

10 SEPTEMBER 2018

Present: Councillors Forward (Chair), P Barnett (as the duly appointed substitute for Cllr Levane), K Beaney, Bishop, O'Callaghan, Patmore, Sinden and Webb

Museum Association Representatives: Mrs Barrett, Mrs Purdey, Mr Peak, Mr Palfrey-Martin and Mr Geoffrey Dudman.

135. APOLOGIES FOR ABSENCE

Apologies were received from Councillor Levane.

136. DECLARATIONS OF INTEREST

The following Councillors declared an interest in the minutes:

Councillors	Minute Number	Interest
Webb	5 – The Curators Report	Personal – Member of East Sussex County Council
O'Callaghan	5 – The Curators Report	Personal - Member of Member of Hastings and St Leonards Association. (Recently appointed, has not yet attended any meetings)

A minutes silence was paid to Ion Castro, a former member of the Museum Association who had recently passed away. The Chair paid tribute to him, for his contribution to the museum.

The Chair welcomed Damian Etherington, the new Museum and Cultural Development Manager.

137. NOTIFICATION OF ADDITIONAL URGENT ITEMS

None.

138. CURATORS REPORT

Catherine Harvey, Curator of Art and World Cultures, presented a report to update members on issues arising from previous meetings and confirmation of curator's actions, with visitor figures and information on exhibitions and events.

Since the publication of the agenda, Members were advised that the Museum and Schools Officer had been appointed following the interviews held on 28th August. The Museum and Schools Officer will develop new relationships with schools to increase uptake. Funded by DFE, the project will run for two years until March 2020.

MUSEUMS COMMITTEE

10 SEPTEMBER 2018

It was noted that the family events held this quarter had been very well attended and that the Museum is able to deliver on high profile events, generating large numbers of new visitors.

Members raised concern regarding issues concerning mould on the artefacts and risks involved in moving them. They questioned whether it would be possible to investigate storage space in the Town Hall. The Curator of Art and World Cultures said the store had a full deep clean and there had been no further evidence of deterioration. Offsite investigations suggest there may be empty rooms in Town Hall for permanent safe storage which she said she would investigate.

The Museum and Cultural Development Manager advised that he will be working four days a week at Museum and one day at Muriel Matters House on the second floor.

Mrs Purdey proposed a motion to recommend the resolution as set out below. This was seconded by Mr Palfrey-Martin.

RESOLVED (unanimously) that the committee accepts and is satisfied with the comments in the report.

(The Chair declared the meeting closed at. 3.28 pm)

Agenda Item 5



Report to: Museum Committee

Date of Meeting: 11th March 2019

Report Title: Museum Update Report

Report By: Damian Etherington, Museum and Cultural Development Manager

Purpose of Report

To update the committee on the museum's work since the last formal meeting

Recommendation(s)

1. To approve this report.

Reasons for Recommendations

Introduction

1. This report outlines the work of the museum since the previous formal Museum Committee meeting and includes an update from the Informal Committee Meeting in November 2018.

Informal Meeting Update

2. The first informal meeting of the Museum Committee took place on 26th November 2018, in Hastings Museum & Art Gallery. The committee met with members of the museum team and were given reports on their work
3. The Museums and Schools Programme Officer covered the outcomes of the Museums and Schools project and how this was being delivered in partnership with Bexhill Museum and Oxford University Museums. The museum's work with Historic England for the 'Hastings Remembers' Exhibition and the 'They Lived Here' project with local schools was also reported on.
4. The Curator for Art and World Cultures introduced the Annie Brassey Research Project, which is being delivered in collaboration with the University of Sussex. This project sees a PhD Researcher based at the museum for the duration of the project. The Brassey Researcher is producing a new inventory and updating the museum's catalogue records for the Brassey collection. The project is also heavily focused on forming better links between the collections related to Annie Brassey in Sussex and internationally. The project covers areas of research that have not been fully explored before and will add a new dimension to our understanding of Annie Brassey, early photography and the role of women collectors.
5. The Collections Curator introduced committee members to the collections care standards and gave an overview of Museum Accreditation. The recent Arts Council England review of Accreditation means that the museum does not need to submit an Accreditation return until April 2021. The Collections Curator also updated the committee on the store move completed, as part of the DSO preparation work. The loss of this store highlights the need for a major rationalisation of the collection.
6. The main action point arising from this meeting was the need to ensure the informal meeting is included on the Modgov system. The informal committee meetings will appear in committee members' calendars but not be viewable by the public.

Performance

7. The museum enjoyed a good December, with the Festive Family Trail during the Christmas holiday helping to boost the visitor figures for Quarter 3. Particularly well attended was the Winter Tales day with 235 people visiting the museum. Quarter 4 figures do not include March, but are likely to be higher than the previous year. *Tom Hunter A Journey Home* has been a major factor in attracting visitors.

Visitors	Q1	Q2	Q3	Q4	Total
Actual	10,457	13,079	11,645	6,838	42,019
Target	11,500	14,000	9,500	10,000	45,000
Previous Year	11,967	14,353	8,279	8,607	43,206

8. The museum has earned £17,264 of its target this year. This is in line with previous year's income figures. In the coming year a full review of the museum's fees and charges will be completed. New income generation opportunities are currently being identified by the museum's income generation group. Easy Coffee activated a break clause in their contract and so their vending machine will be removed from the museum in the coming weeks. A number of options are currently being explored for replacing the vending machine.
9. There have been 16 wedding ceremonies from the beginning of April 2018 to the end of March 2019. There are currently 8 weddings booked for 2019/20 and there have been 2 wedding cancellations. The museum placed an advert in the winter issue of Aspect County to promote hire of the Durbar Hall. From April we will trial the use of Facebook marketing tools to promote the museum.
10. The museum is now an accredited attraction through VisitEngland's Visitor Attraction Quality Scheme. The accreditation rating reflects the visitor experience and the quality of the product and services offered by museum. The museum's visitor facing offer was assessed by a 'mystery shopper', this included viewing the website and social media channels as well as the visitor journey from car park through to departure. We achieved a 76% rating, with our staff being rated particularly highly, this is a good rating.
11. The museum is being featured in the next edition of Lonely Planet's 'Great Britain travel guide'. The next edition is due to be launched in May 2019. This is an unexpected surprise and reflects the quality and uniqueness of our museum.

Programming

12. The museum has shown five exhibitions in the art gallery and walkway since September. The 'SoCo Collect' (7 July – 30 September) exhibition showcased 53 new works by members of the SoCo artists' group. Their work was displayed in both exhibitions spaces. The exhibition also included two artist-led talks attended by 49 people.
13. 'Hastings Remembers: Local Stories of the First World War' (13 October – 27 January) marked the end of the First World War. It reflected on local lives lost and families affected by the horrors of the conflict. 'The Price of War' (13 October – 27 January) explored the cost of the war and how the public helped to finance it.

Between both exhibitions 103 objects were shown. A special event was programmed to mark the Armistice and a family activity day was held in half term they were attended by 467 people.

14. 'Tom Hunter / A Journey Home' (9 February – 2 June) is a collaboration between Lucy Bell Gallery, Tom Hunter, 247247 Taxis and the museum, supported by Arts Council England. The exhibition features intimate portraits referencing the museum's collection and the taxi drivers, who represent the incredibly diverse community of Hastings. The exhibition features eleven original photographs, seven paintings from the collections and an audio installation of the drivers' verbal histories and reflections. 'A Way Back' (9 February – 31 April) on the walkway features glass plate negatives from the museum's collection to map the photographic exploration of contemporary Hastings by the Young Curators group. The exhibition features 40 objects from the collections and twelve original photographs.
15. From April-October we will show four exhibitions. On the walkway there will be 'The Spirit of the May Day Run' (6 April – 12 May), '#HMAGHUNTER' (18 May – 14 July) and 'Fishing for Generations' (20 June – 27 October). In the art gallery there will be 'The Art of Life on the Stade' (15 June – 27 October).
16. A new exhibition strategy has been developed to align the exhibition programme with the business plan aims and outcomes. It introduces a clear decision making process for exhibition selection and outlines the elements we use to assess the suitability of exhibitions. The strategy also includes an Exhibition Proposal Form for local people to submit their own ideas or exhibitions for inclusion within our programme. It also opens up the walkway space for private exhibition hire by local artists and groups to professionally display their work.
17. The museum has delivered 14 events since September. Highlights have included the Museum Minis story telling sessions with Kevin Graal attended by 184 children, parents and careers. The Time Travelling Family Activity Day in February drew 512 visitors to the museum. The local history talks by Edward Preston have continued to draw a committed audience.
18. Alongside the 2019-2021 Business Plan a review of our future events programme has been undertaken. The review has consisted of a staff workshop, light-touch survey, which was completed by 148 respondents, and a number of pilot and taster events. The outcome of this is an events and activities programme that is much fuller. The new programme includes a broad range of free and low cost activities for all ages. It combines regular recurring events, those related to exhibitions and space for special events.
19. For families, each school holiday period will include free trails or activities. The free offer will be supplemented by low-cost regular artist-led activities for children during

holidays as well. For those with very young children we have partnered with Starlings Music Sessions to incorporate their free weekly music sessions into the museum's core programme. For older children and teenagers we are introducing free weekly 'LEGO Makers' club for 10-16 year old this summer.

20. We are also introducing a 'For all ages' strand of activities. This includes 'Ask the Experts' days where the museum team will be joined by local experts to give visitors the chance to bring in items, share stories and find out more about them. Museums at night events and coffee mornings will be introduced for people interested in local history as well as for people and carers of people living with autism. Included within this strand is increased opening time for the Local Studies Room, including a monthly Saturday morning session.
21. We have expanded our adult programme to include fortnightly Yoga and weekly Qi Gong classes. Alongside the usual exhibition-related introduction and afternoon talks we are introducing more adult learning opportunities. This year we are offering an 'Introduction to Museum Skills' in September and October.

Schools and Learning

22. Over the past six months 1,627 pupils have visited the museum. School bookings are increasing in frequency due to repeat visits; Mima Bone's Home Education Group, for example, has visited twice and have booked to visit again. To support this work and embed it within the culture of the museum a new Learning Policy has been developed and is being used to help shape our formal and informal learning offer.
23. Three new core sessions for schools have been developed: Dinosaurs and Fossils; Museum Detectives and The Romans. Handling collections and workshop resources to have been reviewed and refreshed and now complement our offer. The museum's website has been updated to include teacher's notes and a new online booking form has been added. New sessions focusing on inventors, explorers and smugglers are in development due to demand from local schools. With the help of partners such as Hastings Opportunity Area, Education Futures Trust and Culture Shift, the museum's offer is being promoted locally.
24. The Museum & Schools Programme has started at Hastings and Bexhill museum with the aim of attracting visits from 3000 students, from 40 schools and deliver 60 arts awards. At the last Arts Council England quarterly report (8th January 2019) both museums have worked with 2020 students from 34 different schools. Due to the Museum & School programme targets, Hastings Museum & Art Gallery is now a registered Arts Award centre and will be delivering Arts Awards to 60 students from Christ Church school in March.
25. We are pleased to have signed a three-year agreement with Creative Hut and Lego Education for the museum to be home to a LEGO Innovation Studio. LEGO

Innovation Studios harness the excitement and creativity inspired by LEGO bricks, coding and digital education to engage children in STEM learning. The museum will work with Creative Hut to develop bespoke workshops linked to our collections that local schools will be able to book onto from the start of the 2019-20 term in September.

26. Our work with Historic England has resulted in six schools receiving their Heritage Schools award for their projects about local soldiers serving in the First World War. This partnership is set to continue as Historic England has given us a £3000 grant to develop a Peace Project looking beyond the end of the First World War. The Peace Project includes two artist-led CPD workshops for teachers giving them context, skills and materials to create peace banners with their classes. A poetry project running alongside to include schools not making banners. A street party at the museum later in the year where the banners are displayed and winners of the poetry competition are declared.
27. The museum has been awarded Industry Champion status by Skills East Sussex for our work promoting museum work and careers. A number of museum staff have been involved in career events including Creative Cafes at local schools and the Hastings Opportunity Area Day. The museum is introducing work experience this year. We will host pupils for two week-long placement in April and July. Future projects include the Cancer Research Art Competition celebration event and exhibition. We are also developing a summer transition event focussing on Year 6 students transferring to Year 7 in partnership with Dens and Signals.

Volunteering

28. Over the past six months we have benefited from 57 hours of volunteer time. This has mostly been from Local Studies Room volunteers as well as some Young Curators who supported the family activity day on 19th February. We are relaunching the volunteer programme in March 2019 in line with our business plan aims and outcomes. The museum's Volunteer Policy has been updated to reflect these changes.

Building

29. Over the past six months a number of building repairs have been required alongside the regular programme of planned works. Planned works have included timber treatment in the Durbar Hall after the previous treatment guarantee had expired. The timber treatment will next be required in 2038. A number of wiring and lighting improvements have also been made to the main and emergency systems. In the up-coming year we have planned some remedial works to the boiler as well as fire door improvements.

Timetable of Next Steps

Action	Key milestone	Due date (provisional)	Responsible
Approval by Museum Committee	Museum Committee Meeting	March 2019	Museum and Cultural Development Manager

Wards Affected

All wards

Implications

Please identify if this report contains any implications for the following:

Equalities and Community Cohesiveness	No
Crime and Fear of Crime (Section 17)	No
Risk Management	No
Environmental Issues	No
Economic/Financial Implications	No
Human Rights Act	No
Organisational Consequences	No
Local People's Views	No
Anti-Poverty	No

Additional Information

HMAG Exhibition Strategy
HMAG Event Leaflet (April – October 2019)
HMAG Learning Policy
HMAG Volunteer Policy

Officer to Contact

Officer Name	Damian Etherington
Officer Email Address	detherington@hastings.gov.uk
Officer Telephone Number	01424 451151

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Exhibition Strategy and Exhibition Proposal Form

1. Introduction

Hastings Museum & Art Gallery aims to deliver an exciting and challenging programme of temporary exhibitions. Our programme is designed to stimulate, captivate and involve visitors. Our approach is guided by our vision:

“A local museum with a global collection that inspires people and connects communities”

Our exhibition programme contributes to our business plan aims:

- Aim Two: Inclusive
Reduce barriers to participation by working with new and diverse audiences. Connect with local communities, including excluded and vulnerable groups, by creating enjoyable, educational and memorable experiences to ensure we have something to offer everyone and that local people feel a sense of ownership and pride in the museum.
- Aim: Connected
Promote a contemporary vision of culture and heritage in Hastings through partnerships and collaboration with local arts and cultural partners.
- Aim: Reflective
Embed robust evaluation and analysis into our programme to create consistently high-quality and ambitious exhibitions, events and learning opportunities.

2. Programming

We aim to create a balanced and broad programme consisting of exhibitions that may appeal to a broad audience with popular appeal, as well as more focused projects that are linked to the interests of specific target or core audiences. The exhibition programme covers the full range of collections areas and interests of the museum; human history, natural science and the arts. The minimum we will deliver is:

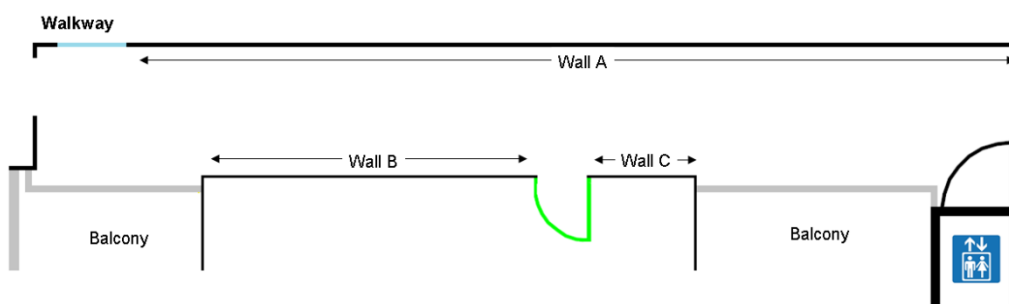
- Three Art Gallery Exhibitions
 - o One summer exhibition for families
 - o One exhibition using our collections from the stores
 - o One exhibition developed in partnership with local groups, artists or organisations.
- Two Walkway Exhibitions (2D works)
 - o One developed with partner groups, artists or organisations
 - o One using our art collections
 - o This space can also be hired by local artists to display their work.

The programme is planned at least 18 months in advance.

3. Exhibition Spaces

The Walkway

The Walkway on the first floor is suited for the display of 2D works. There is approximately 34m² wall space available for use. The Walkway is available for hire and is also used in our core programme. The Walkway is fully accessible for visitors with mobility difficulties.



Art Gallery

The main exhibition space is in the Art Gallery on the ground floor. This space is programmed by the museum team. We welcome exhibition proposals for the Art Gallery. The total floor space of the gallery is approximately 89m² and there is approximately 85m² wall space available for use.



4. Decision Making Process

The museum's exhibition group meets every three months to review proposals. We follow the same process for internal and external exhibition proposals. We judge each proposal using the following criteria:

- Relevance to our core and target audiences
- Quality of the exhibition contents or the collections available to make the exhibition from
- Cost implications including the hire fee, insurance, transport costs, security etc.
- The practicalities of hosting the exhibition, including display and environmental requirements
- Local relevance and the opportunities for working with or supporting local groups, artists or organisations.

We will show exhibitions that:

- Are enjoyable, inspirational and offer stimulating learning opportunities
- Encourage repeat visits by our existing audiences and develop new ones
- Celebrate and interpret our human history, art and natural science collections
- Showcase and support communities, local groups and artists
- Meets required standards of conservation and security.

5. Other information

For each exhibition in museum's core programme we will:

- Provide interpretation that is accessible to as many of our visitors as possible
- Promote the exhibition and any related events
- Evaluate the exhibitions by asking visitors about their experience as well as by counting the number of visitors
- Include elements that are accessible to children.

When working with partners to deliver exhibitions we:

- The relevant curator will agree with the partner and Museum & Cultural Development Manager final details of the exhibition at least three months before the opening date
- Will always consider exhibiting works of a contentious or challenging nature but reserves the right to exercise discretion and reserve the right to refuse to exhibit work
- Do not object to artist wishing to sell from an exhibition, but we prefer those works to remain on display until the end of the run
- Will apply a commission charge to any art work sold on the premises.

6. Hiring in the Walkway

Artists and local groups are welcome to hire the Walkway to professionally exhibit their work. The museum is a beautiful location to showcase your work. If you would like to hire the Walkway please email museum@hastings.gov.uk for further information.

7. Exhibition Proposals

If you have an exhibition idea or proposal, please complete the Exhibition Proposal Form (Appendix A). You must also include:

- An introduction to you or your group (maximum one side of A4)
- A maximum of 5 images of your work (individual images should be 1-2MB).

We cannot support all proposals that we receive. We are more likely to support proposals or ideas that meet the points in this strategy. We will tell you know of our decision within one month of the exhibition meeting taking place.

Appendix A

Exhibition Proposal Form



Please complete this form as fully as possible and return to museum@hastings.gov.uk along with an introduction to you or your group (A maximum of one side of A4) and a maximum of 5 images of your work.

For a MS Word copy of this form please email the museum.

About You:

Name	
Name of group if applicable	
Position in group if applicable	
Email	
Telephone No.	
Address	
Website	

Your exhibition proposal:

Name of proposed topic or exhibition	
Brief description of your exhibition (max 750 words)	
Is the exhibition ready to display?	
Has it ever been shown before, if so where and what dates?	
Preferred gallery: Art Gallery or Walkway	
Preferred dates	
Are these dates flexible?	
Why do you want to exhibit at Hastings Museum & Art Gallery	

Who is the target audience for your exhibition?	
Does your exhibition have a Hastings connection? <i>If yes, please tell us what the connection is</i>	
Does your exhibition want to use the museum collections? <i>If yes, please tell us which collections you would like to use</i>	
Does your exhibition involve partnerships with local artists or organisations? <i>If yes, please tell us which artists and organisation and the form of this partnership would taking</i>	
Medium of work	
Number of works to exhibited	
Dimensions of work (range from the smallest piece to the largest)	
Total insurance value of works	
Will any works be for sale? <i>If yes, please tell us what the price range will be</i>	

Support

Which parts of the project might you or your group need extra help with?	
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Signed	
Date	

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Learning Policy

Name of museum: Hastings Museum & Art Gallery

Name of governing body: Hastings Borough Council

Date on which this policy was approved by governing body: March 2019

Policy review procedure: This policy will be published and reviewed from time to time, at least once every three years.

Date at which this policy is due for review: March 2021

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1. Introduction

Hastings Museum & Art Gallery is a community museum that aims to inspire people and connect communities. The museum aims to inform and inspire people's interest in the cultural and natural heritage of Hastings, and address relevant contemporary issues by:

- Collecting, preserving and interpreting material evidence of the past
- Enriching people's lives and creating a sense of place and identity
- Stimulating creativity, inspiration and enjoyment
- Engaging with the widest possible audience.

The museum has a long-term purpose and holds collections in trust for the benefit of the public in relation to its vision and aims. This policy outlines our commitment to increasing access to the collection and using the collection's learning potential to deliver high quality formal and informal learning.

2. Principles

Hastings Museum & Art Gallery inspires creativity and life-long learning through the innovative use of collections to create fun and thought provoking formal and informal learning opportunities. Our approach to learning is underpinned by the following principles:

- The museum is a centre for lifelong learning for the people of Hastings
- Our offer should be accessible to all sections of our community and visitors
- Local people and partnership working is key to the development and success of museum.

3. Learning Definition

The museum believes learning and education are core functions of the service. We use learning to describe both formal and informal education. Formal learning is planned activity designed for education providers from early years through to higher and further education. Informal learning¹ includes our events and activities programme together with our exhibitions. Our informal learning offer is aimed for all ages and includes adult learning.

4. Formal Learning

The museum's formal learning offer aims to increase the number of young people who visit and enjoy the collections. Our formal learning offer takes a hands-on, fun approach using an enquiry-based pedagogical approach.

As a local authority funded museum, our priority is to increase visits from schools from the borough with a higher than average percentage of students eligible for Pupil Premium funding and encourage visits from schools who have not visited before. We will encourage schools to repeat their visits year on year. We will also identify youth groups, home education networks and other groups of young people, such as those in pupil referral units, who may benefit from visiting the museum.

¹ We use informal learning to describe what could be termed both informal and non-formal learning.

4.1. Gallery-based learning

Learning in the museum is an immersive experience with workshops and object handling happening in our galleries. Current workshops include Dinosaurs, The Romans, and Museum Detectives. We will develop new workshops in line with the curriculum and demand from local schools. The museum is also committed to delivering Arts Awards linked to our collections.

4.2. Lego Innovation Studio

Combining the museum's collections with Lego Education means that we can offer a wide range of hands-on and digital resources that encourage students to think creatively and reason systematically. From exploring the life-cycle of a frog as part of our Natural History collection to inventing new devices like John Logie Baird, students will be able to develop their skills in Maths, science, technology and engineering as well as problem solving, collaboration and communication. These new workshops will be developed and trialled with local schools.

4.3. Outreach

The museum has a fantastic range of loan boxes to enhance learning. These are available to local schools and community groups. Topics covered include:

- Dinosaurs
- The Romans
- The Victorians
- World War I
- World War II
- Toys From the Past
- Seaside Holidays
- Fishing

We will review and refine our current handling collection and produce complementary resources. The museum will also develop or take part in learning and community engagement opportunities.

5. Informal Learning

Informal learning is embedded throughout the work of the museum.

5.1. On-gallery learning

Each Gallery includes hands-on activities for visitors to try, as well as environmental print, toys and books to encourage the development of Early Literacy. The museum trail guides visitors around the galleries.

5.2. Exhibitions & Permanent Displays

The museum's exhibitions and permanent displays have strong curriculum links. Topics covered include:

- Inventors
- Explorers

- Local History
- Dinosaurs
- The Romans
- Vikings and Anglo Saxons
- Pirates and Smugglers
- Native North Americans
- Victorians
- Fine Art
- Decorative Art
- Fishing
- The Seaside
- Costumes and Textiles
- Islamic Art

5.3. Activities & Events

Our activities programme is developed for summer and winter sessions. Our events and activities support audience development and meet our learning ambitious supporting the museum's business plan. The programme offers:

- For families, regular school holiday activities and early years activities
- For adults, talks, lectures, coffee mornings and activities linked to business plan priorities such as Healthy Hastings
- For all ages, Ask the Experts days, Museum @ Night and activities linked to business plan priorities such as inclusion
- Special events and activities related to our business plan

6. Partnerships

We will actively seek and develop partnerships with other museums, heritage institutions, local authorities, community groups, language schools and other bodies that are committed to and facilitate learning at a local and national level. Partnerships and sources of include:

- Arts Council England
- East Sussex County Council
- Hastings Opportunity Area
- East Sussex Coastal College
- Hastings-based museums, arts and cultural organisations
- Higher education institutions including the University of Sussex and University of Brighton
- Hastings and Rother Arts Education Network
- South East Museum Development
- Oxford University Museums
- Bexhill Museum
- Art Works
- Historic England
- Lego Education and Creative Hut

7. Access

Hastings Museum & Art Gallery is committed to increasing access to collections and the building. Our Access Policy is available to download from our website, as is our Access Guide.

8. Evaluation

After each formal and informal learning session, lead teachers, students and participants will be invited to provide feedback about their experience to help improve the programme for future visitors. The museum is committed to monitoring its education programme, including the number of students visiting the museum, the number of schools worked with, the amount of outreach done and the impact learning with the museum has had on those involved. Data will be collected from feedback and used in compliance with GDPR and Data Protection laws.

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Volunteer Policy

Name of museum: Hastings Museum & Art Gallery

Name of governing body: Hastings Borough Council

Date on which this policy was approved by governing body: March 2019

Policy review procedure: This policy will be published and reviewed from time to time, at least once every three years.

Date at which this policy is due for review: March 2021

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1. Introduction

Hastings Museum & Art Gallery is a community museum that aims to inspire people and connect communities. The museum aims to inform and inspire people's interest in the cultural and natural heritage of Hastings, and address relevant contemporary issues by:

- Collecting, preserving and interpreting material evidence of the past
- Enriching people's lives and creating a sense of place and identity
- Stimulating creativity, inspiration and enjoyment
- Engaging with the widest possible audience.

The museum has a long-term purpose and holds collections in trust for the benefit of the public in relation to its vision and aims. We recognise that volunteers perform an important role, supporting and complementing the work of the paid staff. Volunteers make a real difference, investing their time and bringing a range of skills and expertise to the organisation.

In turn, we aim to develop and support volunteer involvement in our work. We hope that volunteers will both enjoy and benefit from their experiences, developing new skills and connecting with their local heritage. By providing individuals with a closer understanding of our work and the collections, the museum supports the principle that *'All those who work in and with museums should ensure that everyone has the opportunity for meaningful participation in the work of the museum'* ('Code of Ethics for Museums', Museums Association, 6th Edition 2015, section 1.7).

The relationship between the museum and its volunteers is one of shared responsibility and commitment. All volunteers must agree to comply with all Hastings Borough Council policies, as well as The Museum Association's Code of Ethics for Museums, which is explicit in its application to all *'those who work for museums, paid or unpaid'* ('Code of Ethics for Museums', Museums Association, 6th Edition 2015).

2. Definition of a Volunteer

The museum defines a volunteer as an individual who gives their time, energy and skills of their own free will, without financial reward of any kind, for the mutual benefit of the museum and themselves.

Whilst the museum is not under any obligation to provide guaranteed volumes or types of role for volunteers, every effort will be made to ensure that a regular programme of opportunities is available.

Likewise, volunteers will be expected to commit to a minimum amount of time on a regular basis, although due account will be taken of personal circumstances.

Volunteers are expected to accept and understand that their role does not give them the status of a worker or employee in legal terms. Volunteers do not replace paid staff, but compliment their services.

3. Purpose of this Policy

The purpose of this policy is to:

- Confirm the commitment of the museum in involving volunteers
- Recognise the contribution volunteers make to the museum
- Provide a basis for the expansion of volunteer involvement
- Provide overall support, guidance and direction to staff and volunteers
- Establish the values and standards of the museum in its involvement with volunteers
- Ensure decisions are made fairly
- Clarify the status of volunteers and the boundaries between them and staff
- Help to ensure the ongoing quality of both the volunteering opportunities on offer and the activities carried out by volunteers.

This policy and the volunteer agreement is not, either implicitly or explicitly, a binding contractual or personal agreement. It applies to all volunteer placements regardless of activity. Certain items may be altered if a volunteer is being placed by a sponsoring agency.

4. Recruitment and Selection

Hastings Museum & Art Gallery will list new projects on their website at the start of March for April-September volunteering projects and again in September for October-March; although some may arise in between or are ongoing.

Prospective volunteers who express an interest in the opportunities will be invited into meet with the volunteer role supervisor to chat through the project and their interest in it. If projects are oversubscribed selections will be made on merit and attitude and not on past experiences.

5. Induction and Training

All volunteers will receive a general induction covering housekeeping issues, health and safety, the nature and purpose of the organisation, as well as the practicalities of the volunteer's role. They will be given an induction pack and asked to complete a personal details form and a paper-based safeguarding course.

Volunteers are recruited to fill specific, advertised roles and will be given a clearly defined role description as part of their induction pack.

Volunteers will also receive this policy and agreement document. The agreement outlines what volunteers can expect from the museum and what the museum can expect in return (Appendix 1). Volunteers will be asked to sign the agreement to acknowledge that they have read it and to confirm that intellectual property, including copyright, of anything brought into

existence while they perform volunteer services shall belong to Hastings Museum & Art Gallery and Hastings Borough Council.

Volunteers will receive specific training to provide them with the information and skills necessary to perform their role. The training should be appropriate to the complexity of the role and the capabilities of the volunteer.

6. Support, Supervision and Recording Time

Each volunteer role will have an identified supervisor. The supervisor is responsible for supporting the volunteer. If the supervisor is unavailable, another staff member will be designated.

Any risks to health and safety will be identified by workplace assessments and any preventative or protective methods will be undertaken. Volunteers will be told the identity of a competent person taking charge during an emergency and the names of the staff members responsible for first aid and health and safety.

The museum is committed to creating an environment of positive development. We welcome feedback and encourage both volunteers and staff to exchange constructive comments at regular intervals, appropriate to the role being carried out. In-service training on effective volunteer engagement will be provided to members of staff who are involved in volunteer management. At the end of each period of volunteering, the amount of time spent (excluding breaks e.g. lunch) should be logged by museum staff on the appropriate record sheet.

7. Working Conditions

All volunteer projects have their own risk assessment. This is a requirement under 'The Management of Health and Safety at Work Regulations 1999'. Volunteers will be supervised while they are in museum buildings and informed of all matters relating to their health and safety. All volunteers are covered by Hastings Borough Council's insurance policies (including public liability) whilst they are on the premises or engaged in any activity on behalf of the museum. Volunteers will be issued with a name badge following their induction. These must be worn at all times whilst volunteers are in museum for the purpose of security.

8. Expenses

The museum wants to minimise the barriers to volunteering and support people to get involved. Out of pocket expenses for travel are subject to available funds for the relevant project and refunded monthly. They may only be claimed on presentation of a completed expense form and receipts. It is the responsibility of volunteers claiming benefits to notify their benefits advisor of their intention to start volunteering.

9. Problem Solving

Although the museum will make every effort to ensure that volunteer experience is positive and rewarding, we recognise that there are occasions when volunteers may wish to raise concerns. Volunteers have the right to raise any volunteering-related matter, for example regarding another volunteer, a member of the paid staff or their role. They should first

discuss the issue at an informal meeting with their supervisor. The volunteer may be accompanied at this meeting. If the supervisor is the person who the concern involves, then the matter should be referred to their line-manager.

The museum aims to resolve any problems quickly and amicably. If a member of staff raises a concern relating to a volunteer, the matter will once again be raised first at an informal discussion. We will look at what additional support might be required or if an alternative role might be more suitable.

Where a problem cannot be resolved, or it is deemed a serious breach of conduct, this may advise the individual that they are no longer a volunteer. All matters relating to complaints by or about volunteers will be treated in confidence.

10. Evaluation

At the end of a volunteer's engagement with the museum they will be thanked for their contribution and invited to provide feedback about their experience to help improve the programme for future volunteers.

The museum is committed to monitoring its volunteer programme, including the number of volunteers, the amount of time the service has been supported, the range of opportunities offered and the impact volunteering has had on those involved. Data will be collected from volunteer/staff feedback and used in compliance with GDPR and Data Protection laws.

Appendix A

Hastings Museum & Art Gallery Volunteer Agreement



Volunteers are an important and valued part of Hastings Museum & Art Gallery. We hope that you enjoy volunteering with us and feel part of our team.

This agreement tells you what you can expect from us and what we hope for from you.

We, Hastings Museum & Art Gallery, will do our best to:

- Introduce you to how the organisation works and your role in it
- Provide any training you need
- Provide you with a main point of contact, so that both sides can exchange feedback
- Respect your skills, dignity and individual wishes and to do our best to accommodate them
- Consult with you and keep you informed of possible changes
- Insure you against injury you may suffer or cause due to negligence
- Provide a safe workplace
- Apply our equal opportunities policy
- Resolve any issues that may arise.

I,, **agree to do my best:**

- To be reliable and do the tasks / role to the best of my ability
- To give as much warning as possible whenever I cannot volunteer when expected
- To abide by the museums rules and procedures, including health and safety, equal opportunities and confidentiality
- And understand that anything I produce as a volunteer remains the property of Hastings Museum & Art Gallery.

This agreement is in honour only and is not intended to be a legally binding contract of employment.



This exhibition by John Cole is a photographic portrayal from the 1990s to the present of the men and women of Britain's oldest beach-launched fishing community here at Hastings.

FISHING FOR GENERATIONS

15 June – 27 October / **FREE**



LUCY BELL GALLERY

In association with Lucy Bell Gallery, we have been holding an Instagram competition alongside Tom Hunter's exhibition, asking people to send in a series of 3 photographs that relate to their favourite local place. The ten winning photographs are shown in this pop-up exhibition.

#HMAHUNTER

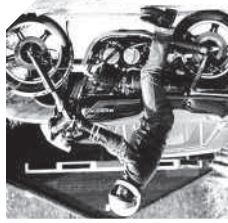
18 May – 2 June / **FREE**



This exhibition celebrates the 40th anniversary of the bike run that has become a popular annual event.

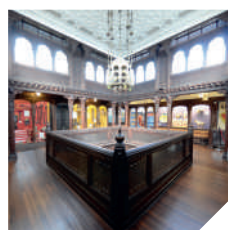
SPIRIT OF THE MAY DAY RUN

6 April – 12 May / **FREE**



WALKWAY

VISIT US



We are a local museum with a global collection, where you can explore a world of stories under one roof.

You can travel from the dawn of the dinosaurs to the Mods & Rockers, an Indian palace to 1066, a Victorian voyage of discovery to the North American Plains... all in a single visit! Our displays are full

of amazing objects that either tell the history of Hastings or were collected by some of the fascinating people who have lived here.

And with a packed programme of events and exhibitions, there's always something new to experience. What will you discover today?



Museum Shop

Our shop offers quality gift items produced by local craftspeople, perfect for birthdays and other celebrations. All purchases support the work of the museum so why not pop in and see what catches your eye! **Hastings & St Leonards Museum Association members get 10% off when they spend £20 or more.**



Weddings and Ceremonies

The spectacular Durbar Hall offers a unique venue for weddings, civil partnerships and other special ceremonies. Our beautiful museum and grounds provide an elegant backdrop or any special occasion. Contact museum@hastings.gov.uk for more information & bookings.



Planning an event?

Why not hold it at the museum!

From the spacious and versatile Art Gallery to the intimate splendour of the Durbar Hall, the museum provides the perfect setting to inspire and entertain. Contact museum@hastings.gov.uk to see what we can offer.



Artworks may be rotated for conservation reasons. Please contact the museum for the current exhibition list.

A rare chance to see objects from the museum's stored collections. The fleet community. the Hastings Fishermen's Protection Society and members of the fishing industry and will be created in partnership with paintings. This exhibition will show both change and continuity which will be used to explore further the narratives in the The museum also has a range of historic fishing-related objects and dramatic events in fascinating detail.

Our most asked about painting is Fishermen on the Sands. Early Morning by JMW Turner, but we have a fine collection of prints and drawings that show both everyday activity and net shops and the people themselves.

Artists have been drawn to Hastings for over 200 years, especially the busy scenes they found on the beach – boats, attracted by the quality of light, the dramatic scenery and their family involvement back centuries.

Fishermen have been launching boats from the Stade for over 1000 years and many working there today can trace

THE ART OF LIFE ON THE STADE

15 June – 27 October / **FREE**



Hastings Museum & Art Gallery
John's Place
Bohemia Road
Hastings TN34 1ET
01424 451052

museum@hastings.gov.uk
hmag.org.uk

Opening Times:
Tuesday – Saturday 10am – 5pm
Sunday 12noon – 5pm

Accessibility: The museum is fully wheelchair accessible. There is disabled parking available. You can download our Access Guide from the website.

All details correct at time of going to print.

We are a community venue and often hold events in our galleries. If you are coming to see a particular object or exhibition, please call the number above to check you'll be able to see it.



Hastings
Borough Council



Tom Hunter is an artist who uses photography and film, living and working in London. He is Professor of Photography at the London College of Communications, University of the Arts London, and his work has been exhibited nationally and internationally. He has earned several awards during his career, Arts London, and his work has been exhibited nationally and internationally. He has earned several awards during his career, Arts London, and his work has been exhibited nationally and internationally.

which takes you on a journey through a landscape that reveals the distinctive voice of this part of East Sussex. As a port, a town that has many historical layers, forged by the flow of point of invasion and a holiday resort, Hastings is a coastal drivers from local company 247247.

A Journey Home is a collaboration between fine artist Tom Hunter and taxi

9 February – 2 June / **FREE**

A JOURNEY HOME

ART GALLERY

EXHIBITIONS

Apr - Oct 2019

HASTINGS MUSEUM & ART GALLERY

LOCAL MUSEUM GLOBAL COLLECTION

What's On

2019/2020

Great Britain

Presented by

hmag.org.uk

Free Entry Free Parking

Free Entry Free Parking

Free Entry Free Parking

Free Entry Free Parking

Free Entry Free Parking

Free Entry Free Parking

Free Entry Free Parking

Free Entry Free Parking

Free Entry Free Parking

FOR FAMILIES

EASTER HOLIDAY

Join us for some egg-citing fun this Easter! From our legendary free Easter Egg Hunt to our weekly hands-on craft activities there is something for all the family.

6 – 21 Apr / During opening hours / **FREE** / Age 12 and under

EASTER EGG HUNT

9 Apr / 10.15am, 11.30am, 1pm, 2.15pm, 3.15pm / £2 per child / Age 5+

MAKE YOUR OWN EASTER BAG

Get creative to personalise your own Easter bag to take home.



16 Apr / 10.15am, 11.30am, 1pm, 2.15pm, 3.15pm / £2 per child / Age 5+

MAKE YOUR OWN SUN CATCHER

Make an egg-cellent sun catcher using craft materials.

MAY HALF TERM

25 May – 2 Jun / During opening hours / **FREE** / 5+

RIDE ON!

Bikes, trains, boats and balloons... fun activities inspired by transport around the museum.

SUMMER HOLIDAY

We have an action packed fun filled summer for all the family.

24 Jul-3 Sep / During Opening Hours / **FREE** / Age 12 and under

FAMILY FUN TRAIL

Explore the museum with our free family fun trail, available throughout the summer holidays.

30 July / 10am, 11.45am / £2 per child / Age 5-7

FELTING WITH JANEY MOFFATT

Design and make your own fabulous felt fish with local artist Janey.

30 July / 1.15pm, 2.45pm / £2 per child / Age 7+

NEEDLEWORK WITH JANEY MOFFATT

Join Janey to learn hand sewing appliqué and make fabulous creations.

6 Aug / 10.15am, 11.30am, 1pm, 2.15pm, 3.15pm / £2 per child / Age 5+

COASTAL COLLAGE

Be inspired by our summer exhibition to create your very own coastal collage.

13 Aug / 10.15am, 11.45am, 1.30pm, 3pm / £2 per child / Age 5+

MUSICAL MOVEMENT STORY

Join Rebecca from Out of the Bag Theatre for a fun and lively workshop exploring song and movement.



20 Aug / 10.30am, 12.30pm, 2.30pm / **FREE** / Age 5+

TALES FROM THE DEEP WITH KEVIN GRAAL

Join Kevin for some fishy tales inspired by our summer exhibition.



2, 9, 16, 23, & 30 Aug / 2-4pm / **FREE** / Age 10-16

LEGO MAKERS

Get creative, have fun and make amazing programmable machines and creatures using LEGO! Our weekly LEGO Makers summer club is for anyone

who loves to be creative and into science and technology. This is LEGO like you've never seen before!



For up to date information and latest events, please visit hmag.org.uk.

@hastings_museum

Hastings Museum & Art Gallery

OCTOBER HALF TERM

We're getting ready for Bonfire Night this October Holiday, so join us for a week of pop-up fireworks, lanterns and drumming workshops.

19 – 27 Oct / During opening hours / **FREE** / Age 5+

POP-UP FIREWORKS!

You can make your own pop-up firework or Guy Fawkes inspired lantern.

22 Oct / 10.15am, 11.15am, 1.15pm, 2.15pm, 3.15pm / £2 per participant / Age 5+

HERE COME THE DRUMS

Join us for a day of exciting drumming workshops with Daniel Gilmore in the Durbar Hall.

EARLY YEARS ACTIVITIES



Every Friday until 19 July (except schools holidays) / **FREE**

STARLINGS MUSEUM GROUP

Explore the museum's collections through song, rhyme and movement with the Starlings Museum Group.

This fun, interactive session helps encourage development and curiosity about the world around us in the beautiful surroundings of the Durbar Hall.

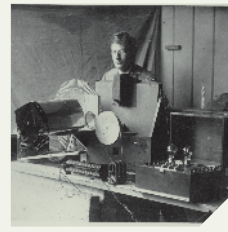
10.10-10.40am

Starlings Babies (0-2 years)

11-11.30am

Starlings Confident Walkers (2-5 years)

FOR ALL AGES



11 Apr, 15 Aug, 24 Oct / 10am-12.30pm, 1.30-4pm / **FREE**

ASK THE EXPERTS

Have you ever found something interesting and wondered what it might be?

Bring in your own treasured items, share your stories about them and ask questions to a variety of specialists and experts. Local organisations and the museum staff will be on hand to chat with you about your discoveries and offer advice about where to find out more.

16 May / 7-9.30pm / £6.50 per person / PG Rating

MUSEUMS AT NIGHT: NIGHT AT THE MUSEUM

Join us for a night of action and frolics as we show Night at the Museum (2006) in the magnificent surroundings of the Durbar Hall. A newly recruited night security guard at the Museum of Natural History discovers that an ancient curse causes the animals and exhibits on display to come to life and wreak havoc...

19 Apr, 31 May, 2, 16, 30 Aug, 25 Oct / 9.30-11.30am / **FREE**

RELAXED EARLY OPENINGS

Our Relaxed Early Openings are for neurodiverse children and families, people living with autism or additional needs who may find it easier to enjoy the museum in a calmer environment. There will be friendly members of staff around if needed to help support you during your visit.

9 May / 10-11am / **FREE**

TERM-TIME COFFEE MORNING FOR FAMILIES AND CARERS OF PEOPLE LIVING WITH AUTISM

Join us for an informal chat over a cuppa to see how the museum can be more welcoming and inclusive for neurodiverse children and families, people living with autism or additional needs.

1 May, 5 Jun, 3 Jul, 4 Sep, 2 Oct / 10-11am / **FREE**

LOCAL HISTORY COFFEE MORNING

Join us at our new monthly local history coffee mornings where you can browse and explore our collections and share stories about the fascinating history of Hastings.

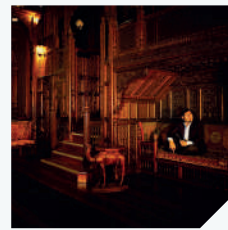


Every 2nd Sat of month 10am-1pm / Every 3rd Wed of month 10am-4pm / **FREE**

LOCAL HISTORY STUDY ROOM

Our drop-in local history service is your chance to explore our local studies collections including, local books and directories, maps, newspaper cuttings, photographs and local interest journals and magazines.

FOR ADULTS



18 May / 2pm / **FREE**

ARTIST'S TALK

Tom Hunter will discuss his work, inspiration and the experience of working with the drivers on this project in and around Hastings.

2pm / £5 per person

CURATOR'S INTRODUCTIONS

Join our curators for an intimate tour and talk of our exhibitions:

26 Jun The Art of Life on the Stade

24 Jul Fishing for Generations

25 Sep The Art of Life on the Stade

23 Oct Fishing for Generations

10.30am / **FREE**

LOCAL HISTORY TALKS

Join popular local historian Edward Preston for a series of talks on fascinating aspects of our town's history. Talks are held on Thursdays in the Lower Durbar Hall.

4 Apr Hastings Castle and other castles

11 Apr Sunday Best

18 Apr Gone Fishing

25 Apr Cross the Bridge

27 Jun Postman's Knock

4 Jul Poetry and Prose

11 Jul Tempus Fujit

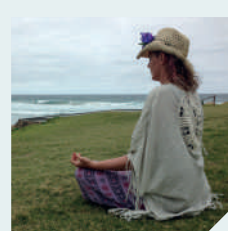
18 Jul Squares, Crescents, etc.

12 Sep Real Architecture

19 Sep A Fresh View of Fairlight

26 Sep King's Road and Queen's Road

3 Oct Flora and Fauna



Fortnightly from 16 Feb / 9am / £6.50

YOGA AT THE MUSEUM

Join us for a unique yoga class hosted in collaboration with Lisa Powell and Karen Simmet in the peaceful surroundings of the Durbar Hall. All levels and abilities are welcome.

Weekly from 1 May / 9am / £6.50

QI GONG AT THE MUSEUM

We have teamed up with Sigrid Selzer to bring the beautiful art of Qi Gong to the museum. Qi Gong is practiced worldwide for recreation, exercise and relaxation. All levels and abilities are welcome.

8.45-10am / £10

INTRODUCTION TO MUSEUM SKILLS

Gain an understanding of the key museum skills at these short introductions to key aspects of modern museum practice.

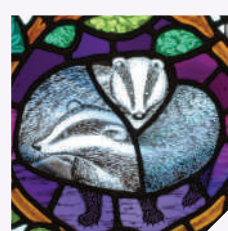
11 Sept Collection Documentation

25 Sep Labelling and Marking

16 Oct Handling Museum Objects

30 Oct Packing Museum Objects

MUSEUM ASSOCIATION



As well as being one of the oldest friends' groups in the country, the Hastings and St Leonards Museum Association organises regular events.

19 May

Tate Britain Trip

8 Jun

Informal talk by the Mayor

13 July

Day trip to Pevensey

11 Oct

Talk by Andre Palfrey Martin

For more information go to www.1066.net/HSLMA.

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Agenda Item 6



Report to: Museum Committee

Date of Meeting: 11th March 2019

Report Title: Collections Report

Report By: Damian Etherington, Museum and Cultural Development Manager

Purpose of Report

To update the committee on collections care, access, acquisitions, loans and objects being considered for rationalisation. The report also includes collections policies for review.

Recommendation(s)

1. To approve this report.

Reasons for Recommendations

Introduction

1. This report outlines the collections related activities that have taken place at the museum since the last formal meeting of the committee.

Collections Care

2. The museum's offsite store as now been moved. This work was undertaken as the building has been allocated as the main depot for the council's new in-house street cleaning service. The collections were cleaned, checked and packed by the museum team with support from other council colleagues before being moved to a new temporary storage facility. The museum aims to eliminate the need for an off-site store over the next two years through the reorganisation of current storage arrangements and through a targeted programme of rationalisation.
3. The mould issues reported at the previous Museum Committee have now been addressed with all collections checked, cleaned and repacked. Integrated Pest Management has been introduced to the museum. This means we are now monitoring and managing pest and environmental information in a coordinated way so that control methods can be introduced to prevent pest damage to collections.

Collections Access

4. Since November the curators have received 165 enquires related to the collections. The Local Studies Room has been well used since its re-opening in November. From April the Local Studies Room will be open on the 3rd Wednesday of the month from 10am – 4pm and the 2nd Saturday of the month from 10am – 1pm, except for August. We are grateful to our Local Studies Room volunteers for their hard work.
5. The museum was featured as a case study in the ICOMOS/ACE publication 'Exploring Intangible Cultural Heritage in Museum Contexts: A Pilot Project'. The Brassey collection was featured in a journal article in Journeys periodical, part of the Pacific Presences AHRC-funded project at the Museum of Archaeology & Anthropology, University of Cambridge.
6. We have received a request for a doctoral research project from the University of Sussex for our Native North American collections. There have been on-going talks with the National Lottery Heritage Fund and the volunteers who set up the Pier Archive about its future. While the Collections Curator met with Hastings Civic Society to discuss their application for a project on the West Hill.
7. The Brassey collaborative doctoral research project, 'Doings of the Sunbeam: Reintroducing Photography with the Ethnographic Collections of Annie, Lady Brassey (1839-1887)', is now well underway. A literature review of Brassey-related publications has been completed and the process of building partnerships with other organisations is underway. This has included working with Hastings Library who

hold complimentary Brassey material, and supporting the Hastings Creatives' Spring programme by MSL. The next stage of the project, subject to securing funding, is an international placement at the Huntington Library, USA in order to draw more connections to the photographic volumes in America and the ethnographic collections here.

Acquisitions

8. The museum has accessioned the follow objects since last Museums Acquisition Report in 2018:

- HASMG: 2018.24 Eight boxes of photographic prints from the Hastings Observer archive, dating from the 1980s, 90s and 00s
- HASMG: 2018.25 Black and white portrait of George Glyde (1885-1939)
- HASMG: 2018.26 Teapot from Hastings Pier
- HASMG: 2018.27 Warrior Square Station painting by Vincent Lines
- HASMG: 2018.28 Reserved for archaeological archive
- HASMG: 2018.29.1 Piece of molten metal from the 2010 Hastings Pier fire
- HASMG: 2018.29.2 Brass arcade token burnt in the 2010 Hastings Pier fire
- HASMG: 2018.29.3 Brass arcade token burnt in the 2010 Hastings Pier fire
- HASMG: 2018.29.4 Brass arcade token burnt in the 2010 Hastings Pier fire
- HASMG: 2018.29.5 Brass arcade token burnt in the 2010 Hastings Pier fire
- HASMG: 2018.29.6 Brass arcade token burnt in the 2010 Hastings Pier fire
- HASMG: 2018.29.7 Brass arcade token burnt in the 2010 Hastings Pier fire
- HASMG: 2018.29.8 Brass arcade token burnt in the 2010 Hastings Pier fire
- HASMG: 2018.29.9 Concrete from the ballroom burnt in 2010 Hastings Pier fire
- HASMG: 2018.29.10 Piece of decking burnt in the 2010 Hastings Pier fire
- HASMG: 2018.29.11 Piece of decking charred in the 2010 Hastings Pier fire
- HASMG: 2018.29.12 Core sample from under Hastings Pier
- HASMG: 2018.29.13 Core sample from under Hastings Pier
- HASMG: 2018.29.14 Core sample from under Hastings Pier
- HASMG: 2018.29.15 Core sample from under Hastings Pier

9. Two drawings by Clifford Hall, *Indian Girl*, 1946, pen and ink wash (LH0248) and *Female Figure Study*, 1948, pencil and black ink (LH0250), have been transferred to the museum from the Leighton House Museum, Royal Borough of Kensington & Chelsea. The two figure drawings were selected as they act as contextual work for HASMG: 1971.20 *Shrouded Figure* by Clifford Hall, already within our collection. They have yet to be given an HASMG accession number.

Loans

10. There have been no loan out requests.

11. The fireback (HASMG: 1911.60.7) was safely returned from the Ashmolean Museum of Art and Archaeology, University of Oxford (LI4217.1) in January. The

fireback was on display from 31st August 2018 to 20th January 2019 as part of their *Spellbound: Magic, Ritual and Witchcraft* exhibition.

Rationalisation

12. A number of large objects have been identified as having potential for rationalisation:

HASMG: 1995.52 Lamp post
HASMG: 1971.48 Threshing machine
HASMG: 1974.30.1 Georgian door
HASMG: 1974.30.2 Georgian doors
HASMG: 2010.35 Shop sign

13. A report will be presented at the next formal Museum Committee for consideration.

Collections Policies

14. The museum's collections policies are due for renewal as they have not been updated since the closure of the branch museum.

15. The Collections Management Framework brings together policies for the development, documentation, care and access to our collections. This integrated approach will help improve collections management process over time. The Framework includes four policies:

- Collections Development Policy
Sets out our framework for the responsible and ethical acquisition and disposal of collections
- Collections Information Policy
Outlines what information we record about the collections and how this applies to the Accreditation Standard
- Collections Care and Conservation Policy
Sets out what can damage the collection and how we try to reduce or manage those risks
- Collections Access Policy
Affirms our commitment to reducing the barriers that stop people enjoying the museum's collections

16. The Care and Treatment of Human Remains Policy and Loans Policy are both updates of current policies. They reflect changes in the museum, legislation and standards since both were initially adopted.

Timetable of Next Steps

Action	Key milestone	Due date (provisional)	Responsible
Approval by Museum Committee	Museum Committee Meeting	March 2019	Museum and Cultural Development Manager

Wards Affected

All wards

Implications

Please identify if this report contains any implications for the following:

Equalities and Community Cohesiveness	No
Crime and Fear of Crime (Section 17)	No
Risk Management	No
Environmental Issues	No
Economic/Financial Implications	No
Human Rights Act	No
Organisational Consequences	No
Local People's Views	No
Anti-Poverty	No

Additional Information

HMAG Collections Management Framework
HMAG Care and Treatment of Human Remains Policy
HMAG Loans Policy

Officer to Contact

Officer Name	Damian Etherington
Officer Email Address	detherington@hastings.gov.uk
Officer Telephone Number	01424 451151

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Collections Management Framework

- **Collections Development Policy**
- **Collections Information Policy**
- **Collections Care and Conservation Policy**
- **Collections Access Policy**

Name of museum: Hastings Museum & Art Gallery

Name of governing body: Hastings Borough Council

Date on which this policy was approved by governing body: March 2019

Policy review procedure: This policy will be published and reviewed from time to time, at least once every five years.

Date at which this policy is due for review: March 2024

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1 Collections Management Framework

1.1 Introduction

Hastings Museum & Art Gallery's Collections Management Framework gathers together the policies relating to the development, documentation, care, access and use of our collections. This integrated approach to collections management creates consistency across our work.

The Collections Management Framework includes:

- Collections Development Policy (Section 2)
- Collections Information Policy (Section 3)
- Collections Care and Conservation Policy (Section 4)
- Collections Access Policy (Section 5)

1.2 Hastings Museum & Art Gallery Overview

The Hastings and St Leonards Museum Association founded Hastings Museum in 1890 and ownership was transferred to the County Borough of Hastings in 1905. Today, the museum is part of the Hastings Borough Council's Regeneration and Culture Directorate and works within the context of a number of local strategies. The Association remain involved via the Museum Committee.

The museum's collections include Fine Art, Ceramics, Local History, Archives, Natural History, Geology and World Collections. The collections continue to grow and currently numbers around 97,000 objects. Local history is displayed in three galleries: 'Before Hastings' tells the story of the area from prehistory to the Saxons, with 'The Story of Hastings in 66 Objects' and 'Seaside' galleries continuing the story from 1066 through to today. Natural History collections, including dinosaur fossils are on display in the 'Fossils' and 'Wildlife' galleries. The world collections are on display in the Upper Durbar Hall¹, 'Subarctic' and 'Native American' galleries, while the 'Ceramics Gallery' is home to the decorative arts collection. Fine art is displayed around the building alongside other parts of the local and social history collections. There is a regular programme of temporary exhibitions offering a mix of historical and contemporary shows as well as a growing education, events and activities programme.

2019-2021 is a period of significant change as Hastings Museum & Art Gallery transforms into a community museum. The move to a community museum will ensure that the museum is relevant to the people of Hastings as well as to visitors to the town. It will see the museum become a socially engaged organisation with the means and position to significantly contribute to, and deliver on the Council's Cultural Regeneration Strategy. The way the museum works will be transformed during this period. As a community museum Hastings Museum & Art Gallery will be focused on community engagement, particularly with groups from disadvantaged areas, minorities and vulnerable groups. It will be a

¹ The Durbar Hall was made for the 1886 Colonial & Indian Exhibition in London, where it was the centrepiece of the exhibition showing visitors what a typical Indian palace was like. After the exhibition, Lord Brassey bought the hall and today the lower floor is regularly used for events, while the upper floor is a gallery space.

museum with a strong emphasis on promoting health, well-being, education and lifelong learning. Finally, it will be a resilient museum that is positioned to capitalise on funding from external organisations as well as generate more earned income through retail, hires and events.

1.3 Vision

A local museum with a global collection that inspires people and connects communities

1.4 Values

The museum’s values have grown out of those of our governing body, Hastings Borough Council.:

Hastings Museum & Art Gallery value	Hastings Borough Council Corporate Values
<i>Collaborative</i> We are committed to community engagement and partnership working	We believe that the council should uphold a culture of co-operation, openness, fairness and transparency in all it does, enabling local people to hold us to account and other agencies to work with us
<i>Caring</i> We are committed to high standards of service and collection care	We believe that all local people (including employees of the council) should be entitled to a high standard of education and decent jobs that pay a living wage, where they are treated with dignity, respect and fairness
<i>Creative</i> We promote lifelong learning and understanding of our cultural heritage	We believe that all local people have a right to a safe, secure, affordable home in an environment that enhances their health, quality of life and access to lifelong learning
<i>Sustainable</i> We are forward thinking and promote the economic regeneration of Hastings	We believe that the economic regeneration of Hastings should narrow the gap between the most deprived communities and those of the rest of the town, as well as between Hastings and the rest of the South East, and that poorer people should not be excluded from the new opportunities that arise
<i>Open</i> We ensure equality and promote diversity in our museum	We believe that equality of opportunity is paramount, and that services to local people should be provided in a way that addresses their needs and reasonable expectations, regardless of their gender, social class, race, religion, disability, age, culture, sexuality or philosophical beliefs,

	in as far as such beliefs do not oppress others
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1.5 Aims

Aim One: Entrepreneurial

Be entrepreneurial, improving the sustainability of the museum and wider sector by promoting careers in the creative and cultural industries and increasing opportunities for income generation and reducing costs.

Aim Two: Inclusive

Reduce barriers to participation by working with new and diverse audiences. Connect with local communities, including excluded and vulnerable groups, by creating enjoyable, educational and memorable experiences to ensure we have something to offer everyone and that local people feel a sense of ownership and pride in the museum.

Aim Three: Educational

Inspire creativity and life-long learning through the innovative use of collections to create fun and thought-provoking formal and informal learning opportunities.

Aim Four: Connected

Promote a contemporary vision of culture and heritage in Hastings through partnerships and collaboration with local arts and cultural partners.

Aim Five: Reflective

Embed robust evaluation and analysis into our programme to create consistently high-quality and ambitious exhibitions, events and learning opportunities.

Aim Six: Responsible

To responsibly manage Hastings Borough Council’s collection and realise the potential of the building to ensure the museum is prepared for the future.

1.6 Management and Oversight

Hastings Museum & Art Gallery is part of Hastings Borough Council's Regeneration and Culture Directorate. The museum is managed by the Museum and Cultural Development Manager to whom most responsibilities and executive functions of the museum are delegated. The museum is overseen by the Museum Committee.

The Museum Committee meets formally every six months in the Council Chamber, Muriel Matters House, and meetings are generally open for the public to attend. The committee has fourteen members, eight councillors and six members of the Hastings and St Leonards Museum Association. A record of these meetings is available through the Hastings Borough Council Website.

The Committee advises cabinet on the museum service and the maintenance of the collection. It receives update reports from officers on the progress of the museum and externally-funded projects. The Committee approves loans from the collections for exhibition, disposal or transfer as well as collection management policies.

2 Collections Development Policy

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

Background to the Policy

This policy sets out the principles for the ethical acquisition and disposal of collections using clear procedures and decision-making processes common to UK museums in the Accreditation Scheme. It is based upon the template provided by Arts Council England for museums applying to the Accreditation Scheme (2014).

Implementing the policy enables the museum to demonstrate the public benefit of the acquisition and disposal of collections. It provides a basis for open and transparent decision-making and an informed dialogue between the governing body, donors, funding bodies and other stakeholders.

This policy applies to:

- Material which the museum owns or to which it intends to acquire legal title
- Material which the museum owns and has accessioned into the collections or intend to own and accession into the collection.

The acquisition, management and disposal of collections is informed by:

- The museum's statement of purpose
- The legal basis on which the collections are held
- The public benefit derived from the responsible management of the collections
- An assessment of the needs of the museum's collections
- The collections held by other museums and organisations in related geographic areas or subject fields.

Ownership of the collections

Hastings Museum & Art Gallery is managed by Hastings Borough Council. Material acquired by the museum is owned by Hastings Borough Council.

2.1 Statement of Purpose

Hastings Museum & Art Gallery is a community museum that aims to inspire people and connect communities. The museum aims to inform and inspire people's interest in the cultural and natural heritage of Hastings, and address relevant contemporary issues by:

- Collecting, preserving and interpreting material evidence of the past
- Enriching people's lives and creating a sense of place and identity
- Stimulating creativity, inspiration and enjoyment
- Engaging with the widest possible audience.

The museum has a long-term purpose and holds collections in trust for the benefit of the public in relation to its vision and aims. The governing body therefore accepts the principle that sound curatorial reasons and due diligence must be exercised before consideration is given to any acquisition to the collection, or the disposal of any items in the collection. Acquisitions outside the policy will only be made in exceptional circumstances.

The museum recognises its responsibility to ensure that care of collections, documentation arrangements and use of collections will meet the requirements of the Museum Accreditation Standard. This includes using Spectrum primary procedures for collections management. It will consider limitations on collecting imposed by such factors as staffing, storage and care of collection arrangements. The museum will undertake due diligence and make every effort not to acquire, whether by purchase, gift, or bequest, 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.

The museum and governing body will not undertake disposal motivated principally by financial reasons.

2.2 History of the Collections

The collections of Hastings Museum & Art Gallery have been built up since 1890 when the Hastings and St Leonards Museum Association was founded. The first public museum in Hastings was housed in the Brassey Institute, a reference library, art school and exhibition gallery provided for the town by Thomas Brassey, MP. The Museum Association was responsible for the collections of exhibits and the displays. The museum was handed over to Hastings Corporation in 1905, with the Association retaining membership of the Museum Committee.

The first full-time curator, Ruskin Butterfield, added to the collections particularly in natural history and relics of the old Sussex industries, which he recognised were fast disappearing; ironworking, pottery, hop gardens etc. The foundations of the current Sussex ironwork and Sussex Pottery collections were founded in the first quarter of the 20th century. The museum moved to its current location in 1928, where space could be found for an exhibition gallery and a home for the Durbar Hall, acquired under the will of Lord Brassey in 1919 along with much of the World Cultures collection.

In 1935, Ruskin Butterfield was succeeded as curator by John Manwaring Baines, whose interest in local history led to the acquisition of archaeology and local history. These

collections were strengthened when the town acquired a branch museum in 1949 in the Old Town Hall. Mr Baines also added considerably to the ceramic collections.

In the 1980s under the curatorship of Victoria Williams the museum began to add to its collection of World Cultures, particularly Native American material, with the donation of the Edward Blackmore collection and material relating to Grey Owl. Other items relating to famous people with Hastings connections were acquired at this time, including John Logie Baird, James and Decimus Burton and Robert Tressell. In 2004 and 2013 the Colin Taylor collection of Native American material was added to the World Cultures collection. In 2015 the branch museum at the Old Town Hall was closed and the collections moved to the main museum building. A number of new displays were introduced at the museum to accommodate the additional collections and the temporary exhibition gallery replaced with a permanent display.

2.3 Overview of Current Collections

2.3.1 Community History

The community history collections overlap with archaeology and decorative art to present a coherent history of life and social development in Hastings and its surrounding neighbourhood from the 16th century to the near present. This is the largest section of the museum's collections numbering around 9,000 items.

Local History

The local history collections relate to tourism, fishing and boat building, smuggling, wrecks, the Cinque Ports, the Bonfire Societies, Sussex Ironwork, gypsum, gunpowder, hops, commemorative and civic items, photographs, guide books, printed ephemera and architectural details from demolished buildings. The museum has built up significant collections relating to well-known local people including John Logie Baird, Robert Tressell, Fred Ball and James and Decimus Burton.

Social History

The social history collections cover the fields of laundry, dairy, cooking, toys and games, theatre and entertainment, smoking, writing, education, law and order, fire-fighting, transport, church history (excluding parish records), agriculture, early electrical appliances, television and domestic items from the First and Second World Wars. Since 1995 old film footage belonging to the museum has been placed on deposit with South East Film and Video Archive at the West Sussex County Record Office.

2.3.2 Archives

Since 1999 the museum has transferred many Hastings Borough Council documents to the East Sussex County Record Office, The Keep. In line with the recommendations of a report funded jointly by Hastings Borough and East Sussex County Councils in 1996, the museum's archive collections are now restricted to areas of special Hastings interest. These include papers relating to Baird, Tressell, Charles Dawson and the Burton family, the Cinque Ports, smuggling, fishing, local societies, maps, photographs, local ephemera and items concerning the town's development. There are currently around 51,000 items in this collection of including photographs, maps, books as well as documents.

2.3.3 World Cultures (Ethnography)

The bulk of the world cultures collection was put together by the first Lady Brassey (1839-1887) in the 1870's and 80's and bequeathed to the museum on the death of the 2nd Lord Brassey in 1918. The largest section is devoted to material from the Pacific and Melanesia, much of it collected at first hand on the Brasseys' voyage round the world in 1876. The Brassey material also features items from India and Burma, China and Japan, Indonesia, the Middle East and the Balkans, Scandinavia, Africa, Australia and New Zealand, North and South America.

There are a number of smaller collections including the Ambrose Jones Collection of stone carvings from Costa Rica and the Cullen Collection of artefacts from the Cook Islands and New Guinea. The latter has been on loan to the museum since 1914. There is also a substantial collection of oriental art including Chinese, Japanese, Indian and Middle Eastern ceramics, Japanese lacquer, Indian and Middle Eastern metalwork and jewellery, Indian and South East Asian textiles, Buddhist and Hindu Sculpture, Indian and South East Asian woodcarving.

Other important collections include the Blackmore Collection of Native American Art, bequeathed in 1982 and relating mainly to the Plains Indians. It includes material acquired by local writer and sculptress Claire Sheridan, on her visit to America in 1937. Some pieces have been added in the last 30 years including a fringed and beaded jacket and child's "honouring" tipi, as well as the large collection of material from the late Colin Taylor. There is a growing collection of exhibits relating to the conservationist and Indian protagonist, Grey Owl, who was born and brought up in Hastings in the early years of the 20th century.

2.3.4 Archaeology

The archaeological collection consists both of material from Hastings and the surrounding area and, to a lesser extent, material from other parts of the world. There are around 12,500 items in total. Most of the local items have been acquired by organised excavations.

British Archaeology

Material from earlier periods is represented by large quantities of flints, including the work of J Moore within the Country Park at Fairlight (Mesolithic to Iron Age) and a collection of early Palaeolithic hand axes from the important North Kent site of Swanscombe. There is an important group of Bronze Age items discovered during building work at Marina, St Leonards. One of the largest single collections of material is from Pevensey Castle (Roman and Norman), which is now outside the collecting area. Some of the major excavations, which have taken place, have been at Hastings Castle (Norman/Medieval), Beauport (Roman), Hastings Priory (Medieval), Winding Street, Hastings (Medieval), Phoenix Brewery, Hastings (Saxon-Medieval) and Winchelsea, (Medieval/Post-Medieval).

Following an amendment to the Acquisition and Disposal Policy approved in June 2012, the museum no longer collects from the Sussex parishes formerly agreed by the

Sussex Curator Archaeological Working party in 1988.

International Archaeology

Greek and Roman pottery from all periods is well represented. There are smaller groups of Etruscan and Egyptian material, and a larger group, some 300 items, of pottery and glassware from Cyprus, part of the Brassey collection. There are a few pieces from pre-Columbian South America and a small number of flints from New Zealand, Florida, Sweden and Denmark.

2.3.5 Numismatics

The numismatics includes examples from the Romans through to the 20th century. Examples of Roman coins include the coin hoard found on the outskirts of Hastings in 1989 consisting of 53 silver denarii and 92 bronze coins dating from the 1st and 2nd centuries. The Saxon period is represented by an important collection of silver pennies from the Hastings Mint and other Sussex mints of the period such as Chichester, Lewes and Steyning. There are examples of gold, silver and base metal English coinage from the Medieval period to 1953. Tokens are well represented with over 700 local hop tokens and other trade tokens in the collection. International currency is restricted to an album of Chinese cash.

There are miscellaneous commemorative and civic medallions and a collection of approximately 200 campaign medals dating from the late 18th to early 20th century and including the George Cross awarded to local nurse, Dorothy Gardiner and the medals of Sir Henry Webster of Battle Abbey whose portrait is also in the museum collection.

2.3.6 Natural History

Vertebrates

The natural history collections contain fish, mammals and particularly birds, mainly specimens obtained locally and including examples of the "Hastings Rarities". However, there are some specimens from other parts of the country, collected to form a representative survey of British wildlife.

Entomology and Invertebrates

Invertebrates, many found or caught locally, are represented by a small collection of marine life preserved in formalin, and collections of butterflies, moths and other insects in collector's cabinets. There is also a small collection of shells, corals and sponges of both local and foreign origin. There is also a small group of skulls, bones and skeletons of vertebrates from all around the world.

2.3.7 Geology

The geology collection consists of plant and animal fossils of the Wealden area, including the collections made locally by Teilhard de Chardin, Phillip Rufford and Samuel Beckles. The Wealden plants in Rufford's collection are particularly important, and include specimens described as the finest in the country.

Hastings has long been a classic site for Iguanodon remains, and the Museum holds many bones of this well as footprints from the Cretaceous rocks at Fairlight and Galley

Hill. Other animals of the period, which are well represented in the collection, are the fish *Lepidotus Mantelli*, the crocodile *Goniophilis Crassidens*, and the Hybodont shark species.

There is also a small collection of minerals from around the world.

2.3.8 Fine Art

The museum possesses a large collection of mainly topographical paintings, drawings, prints and photographs relating to the Hastings area and ranging in date from the late 18th century to the present day.

There is also a small collection of 20th century British art and a few examples of works from the main European Schools. There are about a dozen examples of sculpture by artists associated with the Hastings area. The museum has extensive records of artists who worked in the town.

2.3.9 Decorative Art

Ceramics and Glass

The ceramics collection is the largest and most significant of the decorative art collection, numbering around 1100 pieces. Exhibits range from the pottery of the Ancient Civilizations of the Mediterranean, America and the Orient to European Pottery and porcelain from the 17th to the 20th centuries. It includes rare examples such as the large maiolica piece known as the Modena Dish. There is also a comprehensive selection of locally made, Sussex pottery. English and continental glass, approximately 65 pieces dating from the 17th to the 19th century.

Furniture

The museum also has many Sussex firebacks ranging in date from the 16th to the 18th century. Furniture and woodwork, about a dozen pieces and a representative collection of Tunbridge and Mauchlin ware, also a small collection of miniature furniture. Clocks and watches, approximately 40 cased verge watches mainly from the 18th century, 8 long case clocks predominantly by local makers.

Silverware and Jewellery

The museum has approximately 70 English silver items mostly of local significance and including early 18th century church plate on deposit from All Saints and St Clements Church. There are also a few examples of English and continental pewter. The museum has a small collection of brooches associated with the Royal St Leonards Archers.

2.3.10 Costumes and Textiles

The costume and textiles collection is broad and includes local smocks, 18th century waistcoats, 19th century women's and children's clothing, accessories, fans and parasols, clothing from World War II, lace, whitework and samplers. There is also a good collection of English, French and German dolls.

2.4 Themes and Priorities for Future Collecting

The main collecting area is Hastings and collection relating to the town, covering all periods from prehistoric to modern. New acquisitions will include material originating from, used in or with strong connections to Hastings people and institutions connected with the town. In selected cases where the existing collection is not primarily based on the collecting area of Hastings, for instance in World Cultures (Ethnography), exceptions may be made.

Digital collecting

The acquisition of born-digital material is subject to the same policies and decision-making processes as other object types. This is an emerging area of collections development; we will work with stakeholders and professional advisors in establishing robust procedures for collecting and archiving born-digital material.

Collecting Considerations

When adding to collections, collection area priorities will be considered jointly with the condition of the potential acquisition, their storage requirements and the potential to display and use the objects. We will not accept objects into the collection that:

- are in poor condition
- will require significant conservation in the future
- we are not able to store properly
- will never be displayed or be useable for other museums activities.

2.4.1 Community History

Local History

Material with a local association to trade and industry, entertainment, tourism, fishing and the military. Items associated with John Logie Baird, Robert Tressell, Fred Ball and James and Decimus Burton and exhibits relating to other prominent local people are a priority area.

Social History

Material related to contemporary social history covering, industry and employment, theatre and entertainment, education, law and order and contemporary issues.

2.4.2 Archives

The museum's archival holdings are now regarded as closed collections, except for enhancing existing holdings within the archives.

2.4.3 World Cultures (Ethnography)

Native American artefacts, particularly material from the Plains, Woodland and subarctic areas. Other world collection objects will be accepted if they enhance existing collection areas.

2.4.4 Archaeology

British Archaeology

Material from all periods found within the Hastings Borough boundary.

International Archaeology

This area is closed.

2.4.5 Numismatics

Coins from the Hastings mint. Coins and trade tokens found in the Hastings area that are not already represented in the collection. Medals of people with local associations of types not represented in the collection.

2.4.6 Natural History

Specimens from Hastings and surrounding area that are not currently represented within the collection.

2.4.7 Geology

Specimens from Hastings and surrounding area that are not currently represented within the collection.

2.4.8 Fine Art

Work by nationally significant artists with local connections. Paintings, drawings and prints of topographical interest showing areas of the town currently not represented in the collection.

2.4.9 Decorative Art

Ceramics and Glass / Furniture / Silverware and Jewellery

Examples with local connections which are currently not represented within the collections.

2.4.10 Costumes and Textiles

Examples with local connections which are currently not represented within the collections.

2.5 Themes and Priorities for Rationalisation and Disposal

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

The procedures used will meet professional standards including SPECTRUM, the UK standard for collections management, the Museum Association's Code of Ethics and Disposal Toolkit as well best practice guidance from the Collections Trust. The process will be documented, open and transparent. There will be clear communication with key stakeholders about the outcomes and the process.

Priorities for rationalisation are:

- Duplicate objects within the collection
- Objects with little or no provenance

- Objects which do not meet the themes and priorities for collecting
- Poor quality objects that require large resources to be of display standard

Archaeological archives will be considered for rationalisation with reference to the 1993 standards and guidance document 'Selection, retention and dispersal of archaeological collections' produced by the Society of Museum Archaeologists.

The outcome of the rationalisation process will be reported at the formal meetings of the Museum Committee.

2.6 Legal and Ethical Framework for Acquisition and Disposal of Items

The museum and governing body recognise their responsibility to work within the parameters of the Museum Association Code of Ethics when considering acquisition and disposal.

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

Specific reference is made to the following museums and organisations:

- Shipwreck Museum, Hastings
- Hastings Fishermen's Museum
- Bexhill Museum
- Rye Museum
- Winchelsea Museum
- Battle Museum
- East Sussex Records Office, The Keep

The museum recognises the collecting policies of national museums and will consult with those organisations before collecting material which may complement their collections. The museum will consider the collecting policies of non-accredited museums and other heritage organisations which aim to keep collections within the public domain. It will maintain relationships with organisations in East Sussex, including the National Trust, University of Sussex, and Historic England.

2.8 Archival Holdings

The museum has historically collected photographs and archives. In line with the recommendations of a report funded jointly by Hastings Borough and East Sussex County Councils in 1996, the museum's archive collections are now restricted to areas of special Hastings interest. Hastings Borough Records held by East Sussex Records Office, The Keep.

2.9 Acquisitions

Acquisitions are managed through the monthly collections meeting. The meeting is comprised of the Collections and Engagement team, representatives from Visitor Services team and the Museum and Cultural Development Manager.

Curators are required to provide a Collections Impact Statement with each proposed acquisition to enable a decision to be made at the meeting on whether to accept or reject a proposal.

Collections Impact Statements include:

- Brief details of the object, including dimensions and condition
- Details of method of acquisition, associated costs, storage and conservation requirements
- The reasons for collecting the object and its relevance to this policy
- Compliance with legal requirements and ethical codes
- Consideration of potential hazards.

Once agreed, the object entry and acquisition and accessioning procedures will be completed. Acquisitions agreed at the collections meeting will be reported at formal Museum Committee meetings.

2.9.1 National and International Standards

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 the United Kingdom, or any intermediate country in which it may have been legally owned, in violation of that country's laws.

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, and the Dealing in Cultural Objects (Offences) Act 2003, the museum will reject any items that have been illicitly traded. The governing body will be guided by the national guidance on the responsible acquisition of cultural property issued by the Department for Digital, Culture, Media and Sport in 2005.

The museum will not acquire by any direct or indirect means any biological or geological specimens that have 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.

The museum will not acquire archaeological antiquities, including excavated ceramics, in any case where the museum, Hastings Borough Council or the responsible officer has any suspicion that the circumstances of their recovery involved the recent unscientific or intentional destruction of Ancient Monuments or other known archaeological sites, or involved a failure to follow the appropriate legal procedures.

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

As the museum holds or intends to acquire human remains from any period as such it will follow the procedures in the Guidance for the care of human remains in museums (DCMS, 2005). Hastings Museum & Art Gallery does not hold or intend to acquire any human remains under 100 years old.

Documentary evidence, including photographs, associated with the collections form a vital resource essential for interpretation, research, publication, education and for answering enquiries. Wherever possible all documentation with an object, specimen or collection obtained by the museum will be acquired. There will be a general presumption against acquiring material without data, except for specific displays or educational purposes. The only exemption will be archaeological archives where it has been the practice for many years for the documentary archive component being deposited with East Sussex Records Office, The Keep.

In cases where the museum acquires items which are not intended to be retained for the permanent collections, for example as handling or teaching material, the intended use of the object will be documented, and the donor will be made aware of this as soon as a decision has been made regarding the material. These objects will be recorded separately outside the main accession register and shall not be treated as part of the permanent collection since their intended use implies that preservation cannot be guaranteed.

2.9.2 Exceptions

Exceptions to the above clauses will only be because the museum is:

- Acting as an externally approved repository of last resort for material of United Kingdom origin
- Acting with the permission of authorities with the requisite jurisdiction in the country of origin

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

2.9.3 Spoliation

The museum adheres to the statement of principles issued by National Museums Directors Conference on Spoliation of works of Art during the Holocaust and World War II period, updated 2016.

2.10 The Repatriation and Restitution of Objects and Human Remains

The Cabinet of Hasting's Borough Council, acting on the advice of the museum's professional staff, may take a decision to return human remains, unless covered by the

Guidance for the care of human remains in museums (DCMS, 2005), objects or specimens to a country or people of origin.

The museum will take such decisions on a case by case basis; within its legal position and taking account all ethical implications and available guidance. This will mean that the procedures described in 2.11 will be followed but the remaining procedures, 2.11.1-3, are not appropriate. Please refer to the museum's Care and Treatment of Human Remains Policy for further details.

The disposal of human remains from museums in England, Northern Ireland and Wales will follow the procedures in the Guidance for the care of human remains in museums (DCMS, 2006).

2.11 Disposal Procedures

As outlined in section 2.1 the museum has a long-term purpose and holds collections in trust for society in relation to its stated objectives. Hastings Borough Council therefore accepts the principle that sound curatorial reasons for disposal must be established before consideration is given to the disposal of any items in its museum's collection. All disposals will be undertaken with reference to the SPECTRUM Primary Procedures on disposal, the Museums Association Code of Ethics and Disposal Toolkit.

The museum will ensure that the disposal process is carried out openly and with transparency. Notification of potential disposals will be made at collection meeting and reported to the Museum Committee. Final decisions on disposal of collections are made by the cabinet of Hastings Borough Council.

Hastings Borough Council will confirm that it is legally free to dispose of an item and agreements on disposal made with donors will also be considered.

When disposal of a museum object is being considered, the museum will establish if it was acquired with the aid of an external funding organisation. In such cases, any conditions attached to the original grant will be followed. This may include repayment of the original grant and a proportion of the proceeds if the item is disposed of by sale.

The decision to dispose of material from the collections will be taken by the governing body only after full consideration of the reasons for disposal. The method of disposal may be by gift, sale, or as a last resort, destruction. The museum will not dispose of items by exchange.

Other factors including public benefit, the implications for the museum's collections and collections held by museums and other organisations collecting the same material or in related fields will be considered. Expert advice will be obtained and the views of stakeholders such as donors, researchers, local and source communities and others served by the museum will also be sought.

2.11.1 Disposal by Gift

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

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

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

2.11.2 Disposal by Sale

The museum will not undertake disposal motivated principally by financial reasons. If no accredited museum is interested in accepting an object, the Hastings Borough Council may offer it to non-accredited museums, or other educational or public bodies, by gift or sale.

When transferring an object to a non-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 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 solely and directly for the benefit of the collections. This normally means the purchase of further acquisitions. In exceptional cases, improvements relating to the care of collections in order to meet or exceed accreditation requirements relating to the risk of damage to and deterioration of the collections may be justifiable. Any monies received in compensation for the damage, loss or destruction of items will be applied in the same way. Advice on those cases where the monies are intended to be used for the care of collections will be sought from the Arts Council England.

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

2.11.3 Disposal Destruction

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

Where necessary, specialist advice will be sought to establish the appropriate method of destruction. Health and safety risk assessments will be carried out by experts where required.

The destruction of objects should be witnessed by an appropriate member of the museum workforce. In circumstances where this is not possible, e.g. the destruction of controlled substances, a police certificate should be obtained and kept in the relevant object history file. Objects disposed in this manner will be reported to the Museum Committee and Cabinet of Hastings Borough Council retrospectively if the object poses a risk and therefore requires immediate destruction.

2.11.4 Disposal Documentation

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

3 Collections Information Policy

3.1 Statement of Purpose

Hastings Museum & Art Gallery is a community museum that aims to inspire people and connect communities. The museum aims to inform and inspire people's interest in the cultural and natural heritage of Hastings, and address relevant contemporary issues by:

- Collecting, preserving and interpreting material evidence of the past
- Enriching people's lives and creating a sense of place and identity
- Stimulating creativity, inspiration and enjoyment
- Engaging with the widest possible audience

The museum has a long-term purpose and holds collections in trust for the benefit of the public in relation to its stated objectives. The governing body recognises that documentation underpins every aspect of museum activity.

3.2 Collections Information

This policy will guide the museum's collections information process. Collection information is also referred to as documentation. Documentation underpins all aspects of museum activity. Recording collection information is key to being accountable for the collection, its accessibility, management, research, study and use.

Information about the collection and associated intellectual property is key to enabling public access to the collection in support of learning, creativity and enjoyment. Information about the collection is currently recorded in a variety of formats:

- Digitally on the collections management system, MODES
- Accession Registers
- Museum Committee minutes
- Paper based records including object/collection history files

The museum's collections management system is SPECTRUM compliant and conforms to SPECTRUM 5.0 – the UK standard for collections management and BSI's PAS197.

3.2 Policy Aims

The aim of this policy is to ensure that the museum fulfils its responsibilities in relation to security, management and access of the collection. It aims to:

- Improve accountability for the collection and the management of related data
- Maintain at least minimum professional standards in documentation
- Extend access to collection information
- Strengthen the security of the collection

The museum is committed to maintaining at least the minimum level of collections documentation that allows it to identify and locate all items for which it is legally responsible, including loans.

3.3 Ethics and Legislation

Collections information will be recorded in compliance with all legal requirements, including the General Data Protection Regulation, the Data Protection Act 2018 and the Freedom of Information Act 2000. Collections information will be acquired, stored, managed and used in compliance with the Museum Association’s Code of Ethics for Museums and to SPECTRUM Standards.

3.4 Minimum Targets for Documentation

The table below defines the minimum standard documentation required by the museum for new acquisitions and planned documentation projects. The target standard is the level the museum aims to achieve in the longer term.

Fields	Minimum	Target	Spectrum
Object Number			
Collection			
Object Status			
Simple Name			
Full Name			
Title			
Object Description			
School / Style			
Provenance			
Maker(s)			
Production Date / Period			
Production Place			
Associations			
Dimensions			
Condition			
Material			
Current Location with Date			
Locality and Date for natural science/archaeology			
Credit Line			
Key Words			
Multimedia (Image)			
Mark or Label object			

3.5 Documentation Standards

Hastings Museum & Art Gallery is committed to following SPECTRUM, the UK Collections Management Standard, and to meeting the minimum standards for the SPECTRUM primary procedures in relation to:

- Object entry
- Acquisition and accessioning
- Location and movement control
- Inventory

- Cataloguing
- Object Exit
- Loans in (borrowing objects)
- Loans out (lending objects)
- Documentation planning

For all new acquisitions and through programmes of retrospective cataloguing and collections auditing, the museum will ensure that every object will:

- Have documentary proof of legal title that meets ethical standards
- Have an accurate record in the Accessions Register and/or on the collections management system
- Have an unique number object
- Be labelled or otherwise marked with their unique number
- Have a robust link with all associated documentation
- Have an accurate and up-to-date record of location.

All staff responsible for recording and documenting collections information must firstly receive the necessary training in the relevant data standards and collections management system to enable accurate and consistent input and retrieval of collection information. All data entered onto the collections management system will be traceable through an audit trail function of MODES.

3.5.1 Object Entry

All objects entering the museum must be documented on the collections management system to the minimum Spectrum standard for Object Entry. Any object received, whether prior to formal acquisition or for any other reason, must follow the procedure below:

- All objects entering the museum must be accompanied by a completed Object Entry Form, including unsolicited ones
- Loans In, must be accompanied by a completed Object Entry Form and Conditions of Loan form (or equivalent)
- In all cases a copy of the Object Entry Form and where relevant the Transfer of Title and Conditions of Loan must be given to the depositor.

3.5.2 Acquisition and Accessioning

All objects being considered for acquisition will follow the same process. Accessioning of objects will only be completed once the collection has been formally accepted into the collections:

- All objects are initially assessed for suitability by the relevant curator
- If suitable, the curator must then carry out due diligence and complete a Collections Impact Statement
- All proposals are assessed at the monthly collections meeting
- Approved acquisitions will have an individual Object History File created where a copy of the Object Entry Form, Collections Impact Statement and

Transfer of Title forms will be stored, alongside any other relevant correspondence and information

- Acquisitions will be reported to the following Museum Committee.

Curators must complete the accessioning procedure within three months of objects being formally acquired. All accessioned objects must:

- Have a unique HASMG number
- Be recorded in the Accessions Register and collections management system
- Be labelled with their number and photographed
- Be suitably stored or displayed and have their location recorded on the collections management system.

3.5.3 Location and Movement Control

Location and movement control are priority action areas for the museum. This procedure should be completed within 24 hours of objects being moved. All museum staff are responsible for completing this procedure:

- Object Movement Labels must be completed for each object being moved by the member of staff moving the object
- Object Movement Labels must be completed to show the previous and new locations
- A copy of the Object Movement Label must remain with the object
- If the object was moved from the store a copy of the Object Movement Label is left in the object's home location.
- If the object was moved from display a temporary removed from display sign is put in the objects place with the Object Movement Ticket underneath
- The duplicate copy is used to update the collections management system
- All object movements must be entered on to the collections management system by the member of staff moving the object under the direction of the relevant curator
- Once object movements are complete the Object Movement Labels can be disposed of by shredding.

3.5.4 Inventory

The museum has a documentation backlog that is being addressed through this and the cataloguing and documentation planning procedures. Curators, in discussion with the Museum and Cultural Development Manager, are responsible for developing projects to tackle discrete areas of the backlog on an annual basis through the documentation planning procedure.

3.5.5 Cataloguing

All objects must be catalogued on the collections management system. All cataloguing must adhere to the acquisition and accessioning and cataloguing procedures, which covers documentation standards on data entry, marking and labelling objects and creating Object History Files.

Details of gaps and backlogs in documentation and cataloguing must be maintained. Objects which are found uncatalogued / unaccessioned, or has an accession number but no associated records, must be included within the annual documentation plan. Curators are responsible for maintaining the documentation plan and working towards eliminating the backlog.

The museum aims to create a digital image for every object or group of objects in the collection. The museum aims to increase the digitisation of the collection and subsequent online access to collections information through an annual programme of collections photography as part of the documentation planning, inventory and cataloguing procedures.

3.5.6 Object Exit

All objects exiting the museum must be documented in line with the object exit procedure:

- Objects being returned to their owners require a signed Object Exit Form
- Object being deaccessioned, transferred or disposed of must have a signed Object Exit Form and Transfer of Title form (where relevant)
- Loans Out require a signed Loan Agreement and Object Exit Form
- The collections management system must be updated, and the exit documentation added to the Object History Files or Loans Files.

3.5.7 Loans In and Loans Out

All potential loans out are scrutinised and assessed at collections meetings. The meetings recommendations for loans are reported to the Museum Committee for final decision. The procedure for loaning objects to other museums, in the UK and internationally, is rigorous and ensures the safety and security of the objects. All loans are subject to the museums Loans Policy.

All Loans In and Out are recorded on the collections management system, including length of loan and returns where appropriate. The museum will seek to return all long-term loans in that are not on permanent display.

3.5.7 Documentation Planning

The museum will develop an annual documentation plan to support improvements in collections information in accordance with the inventory and cataloguing procedures.

3.6 Access to Collection Information

The museum is committed to providing access to the collection and its related information for learning, creativity and enjoyment:

- All museum staff have direct access to collections information held on the collections management system
- The museum supports academic research where it directly improves collection information on areas of the collection and linked to current work priorities

- Public access through is enabled through exhibitions, permanent displays, the local studies room and enquiries service. Online collections information is available through the website and independent websites such as Art UK. The museum is committed to increasing the amount of collection information available online to the wider public.

3.7 Security of Collection Information

The museum is committed to ensuring the physical security of collection records and the long-term preservation of those records, including a regular back up of electronic data and security copying of key records such as Accession registers. The collections management system is backed-up regularly and original accession registers are kept on-site in a fireproof safe. The collections management system is accessible by all museum staff. User access rights are tailored on an individual basis and staff only have access to the parts of the system and the information that they require for their job role.

3.7 Keeping Records Up To Date

The museum is committed to ensuring that the collections management system is the primary tool for creating and managing collections information, processes and items for which the museum legally responsible. The museum will review, update and improve paper-based object history files and associated records as part of its annual collection documentation and cataloguing programme. The museum will carry out regular reviews of these systems and procedures to ensure they are fit for purpose and that collection information is appropriately safeguarded against potential future obsolescence.

4 Collections Care and Conservation Policy

4.1 Statement of Purpose

Hastings Museum & Art Gallery is a community museum that aims to inspire people and connect communities. The museum aims to inform and inspire people's interest in the cultural and natural heritage of Hastings, and address relevant contemporary issues by:

- Collecting, preserving and interpreting material evidence of the past
- Enriching people's lives and creating a sense of place and identity
- Stimulating creativity, inspiration and enjoyment
- Engaging with the widest possible audience.

The museum has a long-term purpose and holds collections in trust for the benefit of the public in relation to its stated objectives. Collections care and conservation is intended to preserve objects by maintaining the physical, historic and aesthetic integrity of those objects. It is recognised that there is a balance between the need for public access and the preservation of the collections.

4.2 Aims of the policy

The aim of the collections care and conservation is to:

- Prevent of the deterioration or damage the collection or of objects in our care
- Manage the risk to objects from the environment
- Minimise the risk to staff from the objects.

4.3 Care and Conservation Management

All staff are responsible for contributing to the care and conservation of the collections by continuing to develop knowledge and skills and sharing this with others. Anyone working with the collections must:

- Follow safe handling, transport, packing and display procedures
- Follow guidance on safe storage practise
- Use appropriate packing materials
- Identify hazards and update records and labels reflect this where relevant
- Condition check objects before they are displayed or go on loan
- Implement the Benchmarks in Collection Care
- Maintain the emergency plans.

The museum does not retain a conservator on the permanent staff. Where conservation interventions are required suitably qualified conservators will be engaged. Curators are responsible for ensuring any conservation treatments use techniques and materials which will neither endanger the object nor impede future treatment.

4.4.1 Prior to Acquisition

Prior to the acquisition of any object must be examined by a curator and when there are any concerns about its condition professional conservation advice must be sought. The pre-acquisition condition assessment of the object must include short-

and long-term implications and associated costs for the display, storage and care of the object.

4.4.2 Condition of the permanent collections

The proposed use of any object from the collection should start with a review its physical condition. The initial assessment by a curator and where there is any doubt or concerns raised about an object professional conservation advice should be sought.

4.4.3 Documentation

Preliminary examination and treatment of the object are to be recorded on the collections management system and hard copies should be retained within the Object History Files.

4.4.4 Loans Out

All objects going on loan will be condition checked by a professional conservator. The highest standards of collection care will be applied to the packing, transport and display of the loaned objects. The cost of this work will be recharged to the lender in-line with our standard conditions of loan.

4.4.5 Guidelines Governing Examination and Treatment

All conservation and collections work will conform to the ethical and best practice standards of the Institute of Conservation and the Museum Association. Where the museum proposes to carry out conservation to an object which is on loan to the collection prior approval from the owner must be obtained and would respect the requirements of the owner.

4.5 Agents of Decay

The agents of decay are the causes of damage and deterioration to collections. These are, in order of the level of risk and damage that may occur:

4.5.1 Direct Physical Forces

The term direct physical forces refers to external forces acting upon an object. This can occur through handling, inappropriate cleaning, using an object or natural disasters. Damage is prevented by:

- Staff and volunteers are trained to ensure that correct handling and packing methods are used
- Guidelines for the safe handling of objects are followed
- Appropriate Personal Protective Equipment is used to prevent damage to object and injury to people when required.

4.5.2 Theft, Vandalism and Displacement

The museum aims to have no thefts, vandalism or loss of objects through displacement. Displacement is the loss of objects from the collection by the incorrect use of documentation or movement. Theft, vandalism and displacement is minimised by:

- Regularly checking of displays and galleries
- A notification system is used when objects are moved from their permanent location for a temporary time
- When objects are moved permanently the new location is updated on the collections management system
- Vandalism and thefts are reported to the police and Museum Committee and recorded on the collections management system
- Access to the store and collection working areas is limited and allowed under the supervision of staff members
- All museum staff members and volunteers comply with object movement procedures.

4.5.3 Fire

The museum aims to respond to fire in a calm, effective, manner to ensure that collection damage is minimised. The museum is fitted with a smoke detection system that is connected directly to the fire service to ensure the most rapid response. Damage is prevented by:

- Combustible materials used by the team are stored in small quantities in appropriate metal cabinets
- Electrical equipment used by the team is PAT tested and is used as directed by the manufacturer
- An annual Fire Risk Assessment completed to determine the likelihood of a fire occurring.

4.5.4 Water

The museum aims to deal with all affected objects and spaces in a calm and timely manner. The presence of water in the building is not monitored. Damage is limited by:

- Where possible pipes are routed away from object spaces
- Regular buildings inspections
- Gutters and down pipes are kept clear of leaves and debris
- Stored collections are raised off the ground
- The disaster response cupboard contains observant pads and other materials.

4.5.5 Pests

The museum aims to prevent damage to its collections and buildings from pests such as rodents, insects and birds. Birds and rodents are not currently monitored. Pests are monitored by:

- The use of Integrated Pest Management managed and maintained by the team
- Insects are monitored using blunder traps

- Regular housekeeping prevents a build-up of dirt, debris and dead insects that may encourage an infestation.

4.5.6 Contaminants

The museum aims to have minimal levels of contaminants entering the object spaces from the outside and inappropriate storage or display materials. Damage is prevented by:

- Visitor Services team carries out cleaning daily
- Vulnerable objects are identified, and action taken to limit damage
- Conservation grade materials are used for storage, packing and display
- Institute of Conservation guidelines are followed for the parts of the collection particularly at risk from contaminant damage.

4.5.7 Light

The museum aims to achieve light levels that will allow the collection to be seen easily by visitors but limit the damage to objects. Damage is prevented by:

- Store areas are kept dark whenever possible
- Light levels are maintained between 50 and 300 lux
- Ultra Violet film is fitted to windows and skylights and lights
- Gallery lighting is switched off during closed hours
- Light sensitive material is only displayed for short periods of time at low light levels.

4.5.8 Incorrect Temperature

The museum aims to maintain temperature in the range 16-24°C with no more than a 4°C change in 24 hours. Temperature is monitored by continuous monitoring is undertaken using a Hanwell telemetric system.

4.5.9 Incorrect Relative Humidity

Hastings Museum & Art Gallery aims to maintain a stable RH between 40-65% with no more than a 10% change in 24 hours. Humidity is monitored by continuous monitoring is undertaken using a Hanwell telemetric system.

5 Collections Access Policy

5.1 Statement of Purpose

Hastings Museum & Art Gallery is a community museum that aims to inspire people and connect communities. The museum aims to inform and inspire people's interest in the cultural and natural heritage of Hastings, and address relevant contemporary issues by:

- Collecting, preserving and interpreting material evidence of the past
- Enriching people's lives and creating a sense of place and identity
- Stimulating creativity, inspiration and enjoyment
- Engaging with the widest possible audience

The museum has a long-term purpose and holds collection in trust for the benefit of the public in relation to its vision and aims. The museum believes that all people have a fundamental right to engage with, use and enjoy the service.

5.2 Aims of the Policy

The museum aims to provide the widest possible access to its museum, collections and service to enable audiences from all sections of the community to enjoy and use the museum. We aim to provide opportunities for independent use wherever possible within the museum, in the wider community and online.

5.3 Collections Access

The museum defines access as something that is made possible when physical, cultural, social, financial, intellectual, psychological and emotional barriers are removed or reduced. The museum aims to build accessibility into everything it does. We are committed to making continuous improvements as our resources permit and apply equally to visitors as it does to staff, volunteers and work placements.

5.4 Access to the Collections

The museum is committed to increasing public access to the collections and to increasing knowledge and understanding of Hastings cultural heritage. We will provide varied means of access to the collections, including:

- Published opening hours
- Permanent displays and temporary exhibitions
- Research access through the local studies room and enquiries service
- Regular events programme
- Work experience, student placements and volunteer opportunities.

5.5 Reducing Barriers to Access

The museum is committed to ongoing training staff and volunteers to help reduce barriers to access.

5.5.1 Sensory

We will reduce barriers to enable visitors with impaired vision or hearing to enjoy the museum's building and collections. We will work with experts and local groups to ensure that the collections are accessible to as many users as possible.

5.5.2 Intellectual

We aim to ensure people with learning difficulties can engage with and enjoy the museum and the collections. We will provide levels of information and interpretation to suit a range of audiences and abilities. The museum will consider requests from public institutions for the loan of collections items in order to enhance the public understanding of the collections. The museum will follow good practice guidance on accessibility when developing access through websites e.g. PAS 78: Guide to Good Practice in commissioning accessible websites.

5.5.3 Cultural

We will consider the needs of people for whom English is not a first language, or whose knowledge of English history and British culture may be limited. The museum encourages members of the community to access collections and will make no discrimination regarding access based on age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion and belief, sex and sexual orientation.

5.5.4 Attitudinal / Emotional

We will ensure the museum environment and museum staff are welcoming to visitors from all sections of the community. We will also aim to ensure people of Hastings feel the museum is of significance to them.

5.5.5 Financial

We will consider that ability to pay can be a barrier to access and offer opportunities for those with limited incomes to access the service. The museum aims to offer improved physical and intellectual access to collections by alternative means where possible, including through lectures, events, digital and social media and publications. Where fees and charges apply they will be clearly indicated and publicised.

Care and Treatment of Human Remains Policy

Name of museum: Hastings Museum & Art Gallery

Name of governing body: Hastings Borough Council

Date on which this policy was approved by governing body: March 2019

Policy review procedure: This policy will be published and reviewed from time to time, at least once every five years.

Date at which this policy is due for review: March 2024

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1. Introduction

Hastings Museum & Art Gallery is a community museum that aims to inspire people and connect communities. The museum aims to inform and inspire people's interest in the cultural and natural heritage of Hastings, and address relevant contemporary issues by:

- Collecting, preserving and interpreting material evidence of the past
- Enriching people's lives and creating a sense of place and identity
- Stimulating creativity, inspiration and enjoyment
- Engaging with the widest possible audience.

The museum has a long-term purpose and holds collections in trust for the benefit of the public in relation to its vision and aims. Human remains have a unique status within museum collections. In many cases they have a personal, cultural, symbolic, spiritual or religious significance to individuals or groups. This places a special responsibility on those museums that hold them.

This policy has been developed using the recommendations of the *Guidance for the Care of Human Remains in Museum Collections*, (DCMS, 2005) and the *Guidance for best practice for treatment of human remains excavated from Christian burial grounds in England* (CoE/EH, 2017) with particular reference being given to the treatment, respect and reverence given to human remains. Due regard has also been given to Museums Association's *Code of Ethics* which requires museums to, 'deal sensitively and promptly with requests for repatriation both within the UK and from abroad' (Museums Association *Code of Ethics* 2015, 2.7).

2. Principles

We treat human remains with the utmost respect and dignity underpinned by the following principles:

- All matters relating to human remains will be over-seen by appropriate staff
- Human remains will only be handled by appropriate staff
- Human remains will be packaged and stored to maximise their well-being
- Human remains will only be acquired in line with our collections development policy and ethical considerations
- Human remains will not be used in any way that would upset museum users.

3. Human Remains Definition

Hastings Museum & Art Gallery uses the definition of human remains given in the *Guidance for the Care of Human remains in Museum Collections* (DCMS, 2005).

The term human remains is used to mean the bodies, parts of bodies and cremated remains, of once living people from the species *Homo sapiens*, defined as individuals who fall within the range of anatomical forms known today and in the recent past. This includes osteological material, whole or part skeletons, individual bones or fragments of bone and teeth, soft tissue including organs and skin, embryos and slide preparations of human tissue.

In line with The Human Tissue Act 2004, the definition does not include hair and nails, although it is acknowledged that some cultural communities do give these a sacred importance. Human remains may also include any of the above that may have been modified in some way by human skill and/or may be physically bound with other non-human materials to form an artefact composed of several materials. Another, but much smaller, category of material included within this definition is that of artworks composed of human bodily fluids and soft tissue.

Where it is known that cultural communities give hair and nails sacred importance, this material will be treated in the same way as human remains according to the above definition and as outlined below.

4. Current Scope of Human Remains in the collections

The museum holds human remains by virtue of the historic collections it cares for, for the purposes of research, public and specialist education and the better understanding of humanity. Human remains have been identified in the following areas:

4.1 British Archaeology

The archaeological material is almost exclusively from Sussex, and includes known human skeletal material (unmodified) from the prehistoric through to the medieval period. The majority of our human remains are dated to the medieval period.

4.1 International Archaeology

The ancient Egyptian mummified remains are around 3000 years old.

4.3 World Cultures

The human remains in the world cultures collection are all modified in some way and are dated between the 18th and 19th centuries.

5. Acquisition of human remains

In accordance with the collections development policy the museum only expects to acquire human remains by transfer from another institution, donation, or excavation in Hastings and surrounding area. The transfer of human remains from excavations will be conducted in accordance with legal requirements and published professional standards of archaeological investigation. The museum does not expect to acquire human remains that are less than 100 years old which are subject to additional constraints under The Human Tissue Act 2004.

6. Loans

Loan requests by museums, university or comparable academic institutions for human remains will be considered by the Museum and Cultural Development Manager and approved by the Museum Committee. The loan of human remains will only be considered for display, research or teaching purposes. The museum will ensure that the borrowing institution satisfies the legal, ethical and practical considerations set out in the DCMS (2005) *Guidance for the Care of Human Remains in Museums* and provides written assurances. We will also ensure that these considerations are followed when we borrow

human remains from other institutions. All requests for the loan of human remains will be subject to the terms of the museum's loans policy.

7. Access

7.1 Research

All requests for research, including sampling and analysis, must be made by completing a Human Remains Research Request form (Appendix B). Students must provide a letter with a reference from their Tutor/Lecturer along with the completed request form. All requests will be considered on a case by case basis.

Where research access is granted, all researchers will be made aware of the museums and their own ethical obligations with regard to human remains. They will receive appropriate guidance in handling human remains from a curator.

The museum will seek external academic advice prior to approving any request for sampling and analysis. Such consultation may increase the time before a decision can be made. A complete record of the material analysed, the outcome of the analysis, and the resulting research must be lodged with the museum.

7.2 Exhibition and display

Where human remains form part of an exhibition they will be displayed in a culturally and contextually appropriate, sensitive and informative manner and will always be accompanied by explanatory and contextual interpretation.

Human remains will only be referred to as a proper name where the proper name of an individual is known, or the name of a cultural group or archaeological site is to be used e.g. Lindow Man. The display of artefacts containing modified remains from the ethnography collection is acceptable and is in no way a breach of any known ethics.

7.3 Images

No images of human remains will be available online or will be used for marketing purposes. Images of human remains for research and educational use may be requested in writing from the museum and will be subject to approval by the Museum and Cultural Development Manager.

8. Collections management

The museum will store human remains professionally and respectfully. Premises will be secure, clean and free of vermin and the storage environment will be stable and regularly monitored. Handling will be kept to a minimum and conservation standard gloves will be worn. Where conservation is necessary, treatments will follow the principle of minimum intervention and be as reversible as possible.

8.1 Storage

The museum will store human remains in controlled conditions in a defined area. Storage is actively managed and monitored and meets appropriate standards of security, access management and environment. Objects found associated with

human remains are stored with other objects by site, period and culture, also in appropriate conditions. Documentation, remedial or preventative conservation and physical access procedures will be carried out according to the appropriate professional standards and museum policy.

8.2 Conservation

The integrity of human remains is important in many belief systems and is also crucial to future research and study. The principle of minimum intervention and reversibility should always be applied, avoiding treatments that will contaminate or damage human remains. Bone should always be kept clean and dry. Any intrusive conservation work will be carried out in accordance with strict protocols and only undertaken when absolutely necessary.

9. Repatriation, reburial and deaccession

Human remains must be deaccessioned responsibly, with reference to the legal, ethical and professional principles and procedures set out in the DCMS (2005) guidelines and in accordance with museum's collections policies. Claims for repatriation or reburial will be determined on a case-by-case basis. Procedural guidance outlined in the DCMS (2005) guidance may be used when considering cases.

All requests for repatriation, reburial and deaccession must be submitted in writing to the Museum and Cultural Development Manager. For any claim to be considered, the claimant will need to establish a sound evidential base for their claim. The museum will seek external advice and where appropriate will form an advisory panel of experts to provide additional expertise on a case-by-case basis.

The museum recognises that the human remains it retains might have cultural and spiritual value to many different groups. The beliefs and values of any one group will be considered in balance with other beliefs and values relating to the remains, and equal respect will be given to all beliefs and values. Human remains have important potential for research to add to our understanding of our shared past and important potential also for public access, understanding and enjoyment. This is a view held by the majority of people in society and it will be a significant factor to consider in any request for repatriation, reburial and deaccession.

The Museum and Cultural Development Manager is responsible for making recommendations to the Museum Committee on repatriation, reburial and de-accession. Final approval for transfer from the museum's possession will be subject to the museum's collections policies and confirmation by the Cabinet of Hastings Borough Council.

Appendix A

References

Church of England and English Heritage (2005) 'Guidance for best practice for treatment of human remains excavated from Christian burial grounds in England'

<http://www.english-heritage.org.uk/publications/human-remains-excavated-from-christian-burial-grounds-in-england/>

Department for Culture, Media and Sport (2005) 'Guidance for the Care of Human Remains in Museums'

<https://www.britishmuseum.org/pdf/DCMS%20Guide.pdf>

Honouring the Ancient Dead

www.honour.org.uk

Human Tissue Authority (2004) 'Human Tissue Act'

<https://www.hta.gov.uk/policies/human-tissue-act-2004>

ICOM (2006) 'Code of Ethics for Museums'

<http://archives.icom.museum/ethics.html>

Museums Association (2015) 'Code of Ethics for Museums'

<http://www.museumsassociation.org/ethics/code-of-ethics>

Museum Ethnographers Group (1994) 'Professional guidelines concerning the Storage, Display, Interpretation and Return of Human Remains in Ethnographical Collections in United Kingdom Museums', *Journal of Museum Ethnography* 6: 22-24 and online (as 'MEG Guidelines on Management of Human Remains) at:

www.museumethnographersgroup.org.uk

Appendix B

Human Remains Research Request Form



To make a research request to access the human remains in our collection please complete this form and send it to museum@hastings.gov.uk with the subject: Human Remains Research Request

Students must provide a letter of reference from their Tutor/Lecturer along with a completed Research Request Form.

For a MS Word copy of this form please email the museum.

Project Name
Research Objective
Research Methodology

Dates of Research
Research Results
Name of researcher
Contact details (address, telephone number and email address)
Research institution/Employer/Funder
I agree to provide the museum with one hard copy and one digital copy of the research results and outputs
Signature
Date

Loans Policy

Name of museum: Hastings Museum & Art Gallery

Name of governing body: Hastings Borough Council

Date on which this policy was approved by governing body: March 2019

Policy review procedure: This policy will be published and reviewed from time to time, at least once every five years.

Date at which this policy is due for review: March 2024

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1. Introduction

Hastings Museum & Art Gallery is a community museum that aims to inspire people and connect communities. The museum aims to inform and inspire people's interest in the cultural and natural heritage of Hastings, and address relevant contemporary issues by:

- Collecting, preserving and interpreting material evidence of the past
- Enriching people's lives and creating a sense of place and identity
- Stimulating creativity, inspiration and enjoyment
- Engaging with the widest possible audience.

The museum has a long-term purpose and holds collections in trust for the benefit of the public in relation to its vision and aims. The museum's collections include Fine Art, Ceramics, Local History, Archives, Natural History, Geology, Native American and World Collections. The collections continue to grow and currently number around 97,000 objects.

2. Principles

We are committed to making our collections widely available and welcome requests to lend objects from our collection to other organisations and institutions which share the museum's values and aims:

- To make the collection more widely accessible and reach wider audiences
- To increase collaboration and partnerships with museums, galleries and other organisations
- To further knowledge, understanding and learning relating to Hastings and the collections in our care.

3. Who can borrow?

The museum welcomes requests to borrow items from UK Accredited museums and galleries as well as to other organisations and institutions which share the museum's standards, values and objectives. The museum does not lend to private individuals.

3.1 Educational Loans Boxes

This policy relates museum's permanent collections only. If you are interested in borrowing loans boxes for your school or community group please visit the Schools and Learning section of our website: www.hmag.org.uk

4. What do we lend?

We will consider lending objects from all our collections unless there are legal or ethical issues that prevent us. All loans from the Museum's collections are subject to our conditions of loan, which are outlined below and issued upon receipt of a loan request.

4.1 Human Remains

We treat human remains with the utmost respect and dignity. In exceptional cases the museum may lend human remains for research purposes or display. In either case we expect the borrowing institution to follow the guidance in:

- Hastings Museum & Art Gallery's Policy for the Care and Treatment of Human Remains
- *Guidance for the Care of Human remains in Museum Collections* (DCMS, 2005)
- *Guidance for Best Practice for Treatment of Human Remains Excavated From Christian Burial Grounds in England* (CoE/English Heritage, 2017).

5. How to request a loan?

5.1 Informal enquiries

We welcome early discussions and are happy to give advice on the selection and availability of objects. Organisations considering a loan from the museum's collection should contact the museum in the first instance with details of the objects wherever possible. Your enquiry will be passed onto the relevant curator who will contact you directly.

Email:	museum@hastings.gov.uk
Telephone:	+44 (0)1424 451052
Website:	www.hmag.org.uk
Postal Address	Hastings Museum & Art Gallery John's Place Bohemia Road Hastings TN34 1ET

5.2 Formal Loan Requests

Formal requests should be made in writing to the Museum and Cultural Development Manager outlining the following:

- The title and dates of the exhibition
- The dates of when you would like the loan to start and end
- Details of the required objects, including their accession numbers
- Venue address and names, position, telephone numbers and email addresses for the person making the request.
- Reasons for using the museum objects in the exhibition.

You must also include a completed UK Registrars Group Facilities Report and Facilities Report: Security Supplement (www.ukregistrarsgroup.org). These reports will be treated confidentially.

If the objects you have requested are on loan to us, then we will forward your request onto the owner of the objects on your behalf.

5.3 Notice Period

We need as much notice as possible for new loan requests. Formal requests should be made at least six months before start date of the loan. This will give us sufficient time to meet approval processes.

5.4 Loan approval process

All loan requests are discussed at the museum's collections meeting. At the meeting a recommendation will be made for the Museum Committee.

Recommendations are based on a number of factors such as the condition, conservation needs and security requirements of the objects.

The decision to lend items is taken by Hasting Borough Council's Museum Committee. This decision is based on the recommendations of the museum officers. The Museum Committee meets formally every six months, with informal meetings also taking place throughout the year. Dates of the formal meetings are available on the Hastings Borough Council website: www.hastings.gov.uk. This procedure also applies to extensions and renewals of existing loans.

We will email you within one week of the Museum Committee reaching a decision.

6. Approved Loans

Once approved a curator will contact you with any additional details required to complete the loan agreement and conditions of loan. You will also be given an estimate of the costs involved at this stage. What we charge for is outlined in section 7 below.

We will work with you to keep costs to a minimum. For example we would not send a courier unless a clear need is identified and we would only undertake only essential conservation to make the object suitable for loan.

7. Fees and Charges

The museum re-charges, if needed, for:

- Conservation work
- Special preparation including mounting, framing and glazing etc.
- Security and catalogue photography of the objects
- External valuations
- Insurance premiums
- Packing cases
- Transport costs, export licence fees and any customs or agents fees
- Courier travel costs and subsistence.

In exceptional circumstances the museum may levy other charges. You may also be required to meet any costs associated with checking loans while in situ at your venue whether as agreed periodic checks or in an emergency situation.

8. Loan Agreement

Once the costs are finalised, a copy of Hastings Borough Council's Loan Agreement will be sent to the named contact at the borrowing institution. Once the paperwork has been signed and returned work can begin on preparing the objects for loan.

Appendix A

Guidance Loans Out

When making a request to borrow objects you need to make a strong case supporting the need for these objects. To do this you should explain why the objects you want to borrow would be an important part of your display or exhibition. Tell us how they fit into the story of the exhibition or display including any contextual information that you think will be relevant.

Loan requests will be accessed by looking at:

- The condition and fragility of the objects requested
- The display and transport requirements of the objects and if these can be met by the borrower
- The educational or academic value of loaning the objects
- The current use or display of the object at Hastings Museum & Art Gallery
- If there are alternative objects that are in a better condition or more easily accessible that could be loaned instead, from this museum or another
- Whether the loan enables objects to be seen by a wider audience or by source communities
- If the loan would lead to increased access to and interpretation of collections in the longer term
- The resources available to meet the demands of the loan request.

Hastings Museum & Art Gallery will not loan to any exhibition which includes objects where there has been any suspicion that they have been stolen, illegally excavated or illegally exported from their country of origin or any intermediate country, in violation of that country's law or any national or international treaties, including 1970 UNESCO Convention.

The borrower must agree to comply with the conditions of the signed the loan agreement.

Guidance for Loans In

Incoming loans will only be accepted if they have been approved by the Museum and Cultural Development Manager.

The museum will not accept an item for loan unless it is satisfied that the person, persons or organisation that is lending the item has the legal authority to make such a loan. Similarly, the museum will not accept on loan items that it knows or believes have been acquired in, or exported from, their country of origin in violation of that country's laws or any national or international treaties, including the 1970 UNESCO Convention.

The museum will not accept loans in for more than 3 years, although loans can be reviewed and extended. The offer of long term loans will be declined and the lender will be encouraged to donate the object instead. It is recognised that the term 'permanent loan' has no legal meaning.

We will abide by the loaning institution’s conditions for the duration of the loan. All loan conditions will be checked by Hastings Borough Council legal department before being signed.

Appendix B

Example Loan Conditions

Hastings Borough Council's legal department will draft conditions of loan for each approved loan for objects from the collections. The conditions in this appendix are for illustrative purposes only. The terms of the each individual loan agreement may differ depending on the specific requirements of the objects being loaned.

The borrower agrees the following:

- It shall take all responsible steps to ensure that they keep the objects in the same conditions received
- It shall not carry out any restoration, conservation, cleaning or other work to the objects on loan unless permission has been given by Hastings Museum & Art Gallery
- It shall immediately notify Hastings Museum & Art Gallery of any loss, theft or damage to any of the objects on loan
- It shall give reasonable access to Hastings Museum & Art Gallery staff and / or other named representatives to the loan objects at any time during the loan period, provided reasonable notice has been given.
- It has no reasonable cause to believe that any object comprised in the exhibition has been stolen, illegally exported or illegally imported from its country of origin as defines by UNESCO Convention of the means of Prohibiting and Preventing the illicit export and transfer of ownership of cultural property adopted in 1970.

Costs

The borrowers will be responsible for all costs outlined by Hastings Museum & Art Gallery:

- Conservation work
- Special preparation including mounting, framing and glazing etc., if needed
- Security and catalogue photography of the objects
- External valuations, if needed
- Insurance premiums
- Packing cases
- Transport costs, export licence fees and any customs or agents fees
- Courier travel costs and subsistence.

Security

The borrower must give information about security and fire precautions at its venue. All details of security precautions will be treated confidentially. Hastings Museum & Art Gallery may require other special protective measures in specific circumstances, for example alarmed display cases.

Environment

All objects must be stored, housed or displayed in suitable stable environment avoiding direct sunlight and extreme of temperatures and humidity. We would also expect all areas to be monitored as part of the borrowing institution's integrated pest management programme. Hastings Museum & Art Gallery will work with the prospective borrower to find acceptable display conditions.

Relative Humidity

Borrowers must maintain the objects within a relative humidity range of 35-55% with fluctuations of no more than 10% within these limits in any 24 hour period. These conditions must be maintained 95% of the time.

Temperature

Borrowers must maintain the objects within a temperature range of 16-22 degrees with no more than 5 degrees variation within these limits in any 24 hour period. These conditions must be maintained 95% of the time.

Lighting conditions

Light levels will be 50-300 lux depending on the light sensitivity of the object. Where some daylight and light source is present, levels will be based on the cumulative exposure will be considered. Ultraviolet (UV) levels must be below 15 microwatts per lumen. Daylight, fluorescent and other lamps which exceed this must be fitted with a suitable UV filter. A maximum of 75 microwatts per lumen is permissible for light permeant objects.

Insurance

The Borrower must insure all objects, at valuations determined by the museum, against 'all-risks' and on a 'nail-to-nail' basis. Hastings Museum & Art Gallery reserves the right to revise the value of any object, especially for long term loans, to take into account changes in the market value of cultural artefacts.

A copy of the insurance terms and conditions must be sent to the Museum & Cultural Development Manager well in advance of the loan start date. Commercial insurance must cover all environmental factors, including but not limited to: moth, vermin, warping, shrinkage, extremes of heat/light, and terrorism in transit and in situ. The museum reserves the right to place insurance with an approved insurer, the cost of which must be met by the borrower.

Condition Checking

Condition reports will be prepared by Hastings Museum & Art Gallery for all objects. These will be checked against the objects and agreed upon arrival at the borrowing institution, before packing at the end of the loan period and then again upon return to the museum.

Any changes to the condition of the object(s) during the loan period must be reported to Hastings Museum & Art Gallery immediately. If any changes occur to any object on loan the museum reserve the right the right to recall them.

Handling and Installation

The installation of any objects may not take place while any areas of the exhibition are under construction. This is to ensure that objects are not affected by hazardous gasses, please allow time between construction work and installation. Hastings Museum & Art Gallery may expect any accompanying courier or staff member to assist in the installation of the object. The museum may determine special handling requirements for sensitive

materials. Labels or other identifying marks must not be removed. No mark in pencil, ink or paint should be applied to the object.

Acknowledgement

Acknowledgement must be made to Hastings Museum & Art Gallery and Hastings Borough Council in any exhibition captions, graphics, publicity and catalogues. The appropriate credit line should be used 'Hastings Museum & Art Gallery, Hastings Borough Council'.

Image reproduction

All image requests should be made to Hastings Museum & Art Gallery, please contact the museum directly with details of any photographic requirements. The loan objects may be photographed by the borrowing institution for internal use for documenting the installation, exhibition and loans. Borrowers are advised to inform Hastings Museum & Art Gallery on their intention to include the loan in any catalogues.

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Report to: Museum Committee

Date of Meeting: 11th March 2019

Report Title: Hastings Museum & Art Gallery Business Plan 2019-2021

Report By: Damian Etherington, Museum and Cultural Development Manager

Purpose of Report

To gain approval for the Hastings Museum & Art Gallery Business Plan 2019-2021, which will deliver a community museum with an improved approach to outreach, commerciality and income generation.

Recommendation(s)

1. To approve the business plan.

Reasons for Recommendations

The business plan creates the conditions for:

1. A museum that is focused on community engagement, particularly with people from disadvantaged areas, minorities and vulnerable groups.
2. A museum with a strong emphasis on promoting health, well-being, education and lifelong learning.
3. A resilient museum that is positioned to capitalise on funding opportunities.

Introduction

1. Hastings Museum & Art Gallery (HMAG) was established over 120 years ago and has always offered local people and visitors to the town the opportunity to explore its collections of local history, natural sciences, fine and decorative arts, and world cultures. The museum had 43,206 visitors in 2016-17.
2. From 2016-18 the *Finding Our Place* project, funded by the Arts Council England (ACE), reviewed the sustainability of the museum, its collections, programme and organisational health.
3. This work laid the foundations for the next stage of the museum's development:
 - A museum that is focused on community engagement, particularly with groups from disadvantaged areas, minorities and vulnerable groups
 - A museum with a strong emphasis on promoting health, well-being, education and lifelong learning
 - A resilient museum that is positioned to capitalise on funding opportunities.

Business Plan Aims

4. The business plan aims are closely aligned to the council's Culture-Led Regeneration Strategy:
 - Entrepreneurial - Be entrepreneurial, improving the sustainability of the museum and wider sector by promoting careers in the creative and cultural industries and increasing opportunities for income generation and reducing costs
 - Enjoyable - Create enjoyable, educational and memorable experiences to inspire repeat and new visitors. We will identify and attract new and diverse audiences by connecting with local communities to ensure we have something to offer everyone and that local people feel a sense of ownership and pride in the museum
 - Educational - Inspire creativity and life-long learning through the innovative use of collections to create fun and thought-provoking formal and informal learning opportunities
 - Connected - Promote a contemporary vision of culture and heritage in Hastings through partnerships and collaboration with local arts and cultural partners
 - Reflective - Embed robust evaluation and analysis into our programme to create consistently high-quality and ambitious exhibitions, events and learning opportunities

- **Responsible** - To responsibly manage Hastings Borough Council's collection and realise the potential of the building to ensure the Museum prepared for the future.

Staff Organisation

5. The successful delivery of the business plan requires a fundamental reorganisation of staffing at the museum. The purpose of this reorganisation is to create staff structures that enable community-focused working, improve income generation and make the organisation more resilient for the future. HMAG will retain 6.7 full time equivalent (FTE) core-funded posts with an additional 1 FTE post which is externally funded.

5.1 Collections and Engagement Curators

The current curator roles and Museum Learning Officer will be merged into Collections and Engagement Curators, each with their own collection specialism; human history, arts and natural science. This increases the number of experts within the service and will enhance our understanding and care of the collections. The Collections and Engagement Curators responsibilities will include developing exhibitions, events and learning opportunities directly with the local community and partners. They will be focused on sharing their knowledge and working with people; they will no longer be arm's length experts who work only behind the scenes. This approach retains curators as experts at the heart of the museum while removing the silos that traditionally have made it difficult for HMAG to meet the expectations of stakeholders.

5.2 Administration and coordination

The Visitor Services Coordinator role will evolve into the Commercial and Visitor Services Coordinator. This role will focus on maximising income generating activities, increasing spend per visitor, and provide leadership to the Visitor Services team to ensure the delivery of an excellent visitor experience. The Facilities Coordinator will become Operations Coordinator, with responsibility for the day-to-day administration and business support needs of the museum. It also incorporates aspects of collections work and events organisation. The Operations Coordinator will also play a key role in supporting income generation and marketing of the museum.

5.3 Visitor Services

The Visitor Services roles will be refreshed to highlight their uniqueness as front-line collection interpreters and customer care champions. These roles will also include a strong focus on income generation and commerciality.

Community Engagement

6. The staff reorganisation will create the structures to enable community-focused working to meet the targets set out in the business plan.
7. The key to successful community engagement are the Collection and Engagement Curators. The Curators will be responsible for developing community projects in partnership with local groups and organisations. They will oversee advisory panels and collaborate on developing the annual events programme for current and new audiences. They will develop projects, support co-curation activities and cultivate volunteering opportunities to make improvements to our documentation and care of the collections.
8. The Visitor Services team will engage with visitors as front-line collections interpreters. They will encourage local groups and visitors to use museums and the resources we have to offer. They will support increased levels of volunteering as well as facilitate more community use of the building.

Income Generation

9. The restructure is the first step in developing a more income-focused organisation. The restructure introduces roles with clear areas of responsibility for income generation. The proposed 2018-21 business plan includes the ambition to increase spend per head by 43% by 2021.
10. Included within the business plan is the development of new income streams alongside the annual review of existing ones. The museum's Income Generation Group will look at national trends and comparator organisations to identify opportunities to increase earned income. For example, income from school related activities has increased across the sector and can account for as much as one third of museum's budget.
11. The business plan has been developed to ensure the museum is ready to capitalise on the changes to funding priorities by major grant-making organisations through a clear focus on community engagement. The restructure embeds within the museum team a requirement to lead on and support grant applications, which is currently lacking.

Timetable of Next Steps

Action	Key milestone	Due date (provisional)	Responsible

Approval by CMG	CMG Meeting 12/02/2019	February 2019	AD Regeneration and Culture Museum and Cultural Development Manager
Staff informed of new business plan implications	HR approval of Job Description HR process identified and followed	February 2019 April 2019	Museum and Cultural Development Manager People, Customer and Business Support Team
Hasting and St Leonards Museum Association informed of new business plan	Meeting	February 2019	Museum and Cultural Development Manager
Museum Committee	Museum Committee Report	March 2019	Museum and Cultural Development Manager
Cabinet	Cabinet Report	April or May 2019	Museum and Cultural Development Manager

Wards Affected

All wards

Implications

Please identify if this report contains any implications for the following:

Equalities and Community Cohesiveness Yes

The business plan includes changes to the ways of working by embedding community engagement within the day-to-day work of the museum. The museum's target

audience for 2019-21 includes specific focus on disadvantaged, minority and vulnerable groups.

Crime and Fear of Crime (Section 17) No

Risk Management Yes

A detailed risk register is included in the business plan.

Environmental Issues No

Economic/Financial Implications No

Human Rights Act No

Organisational Consequences Yes

Implementing the business plan requires staff reorganisation affecting all roles within the HAMG.

Local People's Views Yes

The business plan addresses concerns over lack of access to the stored collections. It includes opportunities for greater involvement of local people and communities within the work of the museum through volunteering, co-curation and linking collections work directly with community-focused projects.

Anti-Poverty No

Additional Information

Hastings Museum & Art Gallery Business Plan, 2019-2021

Officer to Contact

Officer Name	Damian Etherington
Officer Email Address	detherington@hastings.gov.uk
Officer Telephone Number	01424 451151

Business Plan 2019-2021



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1. Summary

Hastings Museum & Art Gallery has a powerful strategic role to play in delivering cultural heritage to a wider audience and supporting the culture-led aspirations of Hastings Borough Council. This business plan provides a working document detailing how the museum can achieve the strategic objectives of Hastings Borough Council's Culture-Led Regeneration Strategy (2016-2021) and transform into a community museum with an improved approach to commerciality and income generation.

The Arts Council England Resilience-funded 'Finding our Place' project found that the museum had the potential and ambition "to play a key part in the future of Hastings"¹. This business plan sets out how the museum can deliver its service and achieve its aims between 2019 and 2021. There are six aims at the heart of the business plan which focus the museum on engaging with the local community, developing audiences, collaborating with partners and stakeholders as well as increasing income through trading, room hires, additional events and activities all of which are underpinned by our on-going development and care for Hastings Borough Council's collection.

2. Introduction

The Hastings and St Leonards Museum Association founded Hastings Museum in 1890 and ownership was transferred to the County Borough of Hastings in 1905. Today, the museum is part of the Hastings Borough Council's Regeneration and Culture Directorate and works within the context of a number of local strategies. The Association remain involved via the Museum Committee - an advisory Committee of the Cabinet of Hastings Borough Council that includes council members, one of whom is chair, and members of Hastings and St Leonards Museum Association.

The museum's collections include Fine Art, Ceramics, Local History, Archives, Natural History, Geology, Native American and World Collections. The collections continue to grow and currently numbers around 97,000 objects. Local history is displayed in three galleries: 'Before Hastings' tells the story of the area from prehistory to the Saxons, with 'The Story of Hastings in 66 Objects' and 'Seaside' galleries continuing the story from 1066 through to today. Natural History collections, including dinosaur fossils are on display in the 'Fossils' and 'Wildlife' galleries. The world collections are on display in the Upper Durbar Hall², 'Subarctic' and 'Native American' galleries, while the 'Ceramics Gallery' is home to the decorative arts collection. Fine art is displayed around the building alongside other parts of the local and social history collections. There is a regular programme of temporary exhibitions offering a mix of historical and contemporary shows as well as a growing education, events and activities programme.

¹ Finding Our Place 1 - Final Report; March 2016,

² The Durbar Hall was made for the 1886 Colonial & Indian Exhibition in London, where it was the centrepiece of the exhibition showing visitors what a typical Indian palace was like. After the exhibition, Lord Brassey bought the hall and today the lower floor is regularly used for events, while the upper floor is a gallery space.

This business plan covers a period of significant change as Hastings Museum & Art Gallery transforms into a community museum. The move to a community museum will ensure that the museum is relevant to the people of Hastings as well as to visitors to the town. It will see the museum become a socially engaged organisation with the means and position to significantly contribute to, and deliver on the Council's Cultural Regeneration Strategy, creating an attractive town and will transform the way we work. As a community museum, it will be focused on community engagement, particularly with groups from disadvantaged areas, minorities and vulnerable groups. It will be a museum with a strong emphasis on promoting health, well-being, education and lifelong learning. Finally, it will be a resilient museum that is positioned to capitalise on funding from sector funding bodies as well as generate more earned income through retail, hires and events.

2.1 Vision

A local museum with a global collection that inspires people and connects communities

2.2 Values

The museum's values have grown out of those of our governing body, Hastings Borough Council.

Hastings Museum & Art Gallery Values	Hastings Borough Council Corporate Values
<p><i>Collaborative</i></p> <p>We are committed to community engagement and partnership working</p>	<p>We believe that the council should uphold a culture of co-operation, openness, fairness and transparency in all it does, enabling local people to hold us to account and other agencies to work with us</p>
<p><i>Caring</i></p> <p>We are committed to high standards of service and collection care</p>	<p>We believe that all local people (including employees of the council) should be entitled to a high standard of education and decent jobs that pay a living wage, where they are treated with dignity, respect and fairness</p>
<p><i>Creative</i></p> <p>We promote lifelong learning and understanding of our cultural heritage</p>	<p>We believe that all local people have a right to a safe, secure, affordable home in an environment that enhances their health, quality of life and access to lifelong learning</p>
<p><i>Sustainable</i></p> <p>We are forward thinking and promote the economic regeneration of Hastings</p>	<p>We believe that the economic regeneration of Hastings should narrow the gap between the most deprived communities and those of the rest of the town, as well as</p>

	between Hastings and the rest of the South East, and that poorer people should not be excluded from the new opportunities that arise
<i>Open</i> We ensure equality and promote diversity in our museum	We believe that equality of opportunity is paramount, and that services to local people should be provided in a way that addresses their needs and reasonable expectations, regardless of their gender, social class, race, religion, disability, age, culture, sexuality or philosophical beliefs, in as far as such beliefs do not oppress others

3. Strategic Aims

Aim One: Entrepreneurial

Be entrepreneurial, improving the sustainability of the museum and wider sector by promoting careers in the creative and cultural industries and increasing opportunities for income generation and reducing costs.

Aim Two: Inclusive

Reduce barriers to participation by working with new and diverse audiences. Connect with local communities, including excluded and vulnerable groups, by creating enjoyable, educational and memorable experiences to ensure we have something to offer everyone and that local people feel a sense of ownership and pride in the museum.

Aim Three: Educational

Inspire creativity and lifelong learning through the innovative use of collections to create fun and thought-provoking formal and informal learning opportunities.

Aim Four: Connected

Promote a contemporary vision of culture and heritage in Hastings through partnerships and collaboration with local arts and cultural partners.

Aim Five: Reflective

Embed robust evaluation and analysis into our programme to create consistently high-quality and ambitious exhibitions, events and learning opportunities.

Aim Six: Responsible

To responsibly manage Hastings Borough Council's collection and realise the potential of the building to ensure the museum is prepared for the future.

4. Outcomes by 2021

By 2021, as a community museum Hastings Museum & Art Gallery will be delivering high-quality and meaningful community projects, particularly with people from disadvantaged areas, minorities and with vulnerable groups. The museum's work will have a growing emphasis on health, well-being, education and lifelong learning for the people of Hastings. Finally, it will be a more resilient museum, which is able to capitalise on funding opportunities from sector funding bodies, as well as generate increased income through retail, hires and events. This business plan will be delivered through the implementation of an annual Action Plan agreed each year.

Aim One: Entrepreneurial

- The museum will have diversified its income streams and increased the level of earned income
- The museum will have an established regular programme of high quality work experience placements for secondary schools, including SEN, and externally funded placements for higher education providers
- The museum will have a robust volunteering programme supporting the work of the museum team.

Aim Two: Inclusive

- The museum will have reduced barriers to participation and enhanced the quality and reach of projects, events and exhibitions
- The museum will have increased visitor numbers through investment in displays, exhibitions, events and effective marketing to existing and new audiences
- The museum programme will be shaped by our visitors, partnerships, focus groups and volunteers of community and cultural activity including annual events, youth programmes, community engagement projects.

Aim Three: Educational

- The museum will have increased school visits through investment in resources, formal learning sessions and marketing
- The museum will have an established programme of informal learning activities for early years, the elderly and other vulnerable groups

- The museum programme will be shaped by our partnerships and we will have reduced barriers to participation and enhanced the quality and reach of our formal and informal education programmes.

Aim Four: Connected

- The museum will play a central role in the tourism activities of Hastings and 1066 Country
- The museum will have developed a range of cross-arts programmes with partners.

Aim Five: Reflective

- The museum will use evaluation analysis and visitor feedback to develop and improve displays, events, learning and the exhibition programme
- The museum will use Audience Finder and internal evaluation forms to develop targeted marketing to core and target audiences
- The museum will have increased the number of residents engaged in opportunities and events.

Aim Six: Responsible

- The museum will have submitted a funding application for a capital redevelopment of the site
- The museum will have significantly improved the collection care, display and access standards.

5. Current Position

Hastings Museum & Art Gallery is part of the Hastings Borough Council's Regeneration and Culture Directorate and works within the context of a number of local strategies which should benefit and enhance the museum's position within the borough.

Key strategies include:

- Hastings Corporate Plan 2019/20 – 20/21
- Culture-Led Regeneration: A Strategy for Hastings, 2016-2021
- Heritage Strategy for Hastings Borough Council, March 2018
- Hastings Sustainable Community Strategy 2009-2026
- White Rock Masterplan - Building on the 'Hastings Town Centre and White Rock Retail and Leisure Assessment and Urban Design Analysis' (2016)

Hastings has a rich and unique culture that engenders local pride and which is cited by many as a key reason to relocate to the town. From the heritage of 1066 and the fishing fleet, through traditional events like Jack in the Green and the Hastings Bonfire, to the contemporary offer of the Jerwood Gallery and a thriving local art and music scene, which has grown significantly over the past 10 years.

However, Hastings is also a town which is addressing significant problems, including:

- High unemployment, particularly amongst the 16-24 age groups
- Hastings remains the most deprived town in the South East and is in the most deprived 10% nationally
- Low levels of attainment, high incidence of poor mental health, and very low progression to further and higher education
- One in three under 15s are living in poverty and the same proportion of households are on low income
- The average wage is low
- A seasonal audience that focus on weekends and holidays

5.1 Key Strengths

Over the past 5 years, the museum has:

- Grown as an organisation in thinking and ambition, becoming more contemporary, relevant and resonant for its audiences, engaging with current events through new exhibitions, and reaching out to new and diverse partners
- Grown visitor numbers and engagement, receiving positive feedback from visitors, and its learning service continues to deliver a wide-ranging programme for children and young people, community and adult learners
- Raised its profile, with good coverage in the local media and on social media platforms
- A strong and distinctive offering with free and easy access to inspiring heritage and culture

5.2 Areas of Weakness / For Development

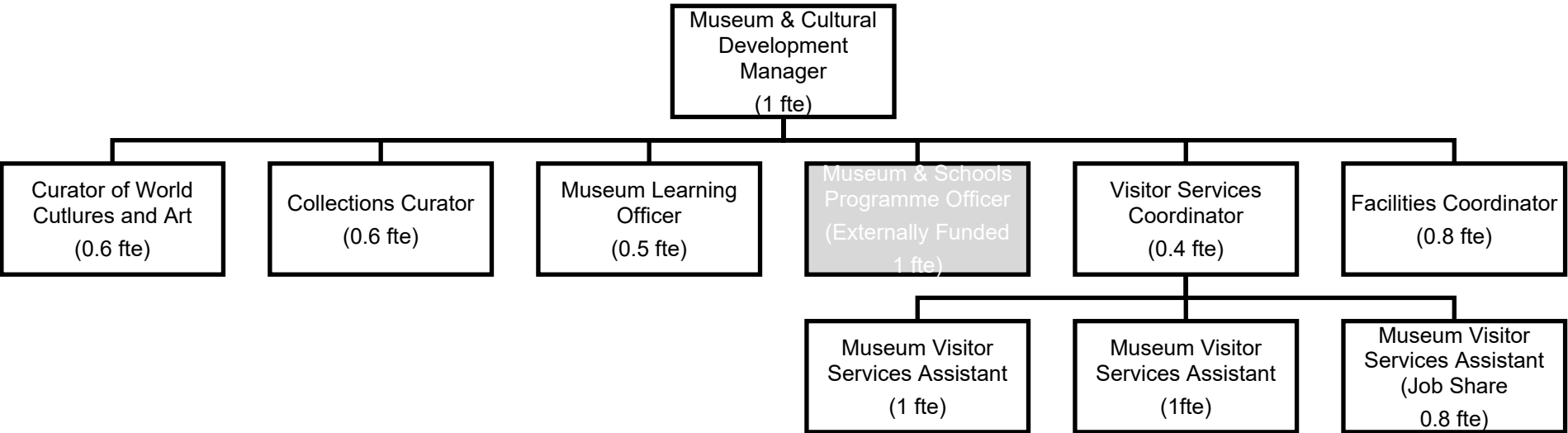
- Funding challenges. A greater focus on how all staff can contribute to generating additional income and the training and development this will require. Reductions to local government funding means the museum must generate more of its own income for future resilience
- The museum is hard to find. It needs to be more prominent with better links to the town centre and attractions in the wider area to increase its visibility to residents and visitors and enhance its cultural role
- A lack of shared vision. The challenge is for the museum is to move beyond the traditional museum model and develop an approach where the functions of learning, events, exhibitions and collections work together towards shared goals
- Lack of understanding of its visitors. Improved data capture, evidence gathering, advocacy and communication of vision and impact are critical to the museum building support.

6. Resources

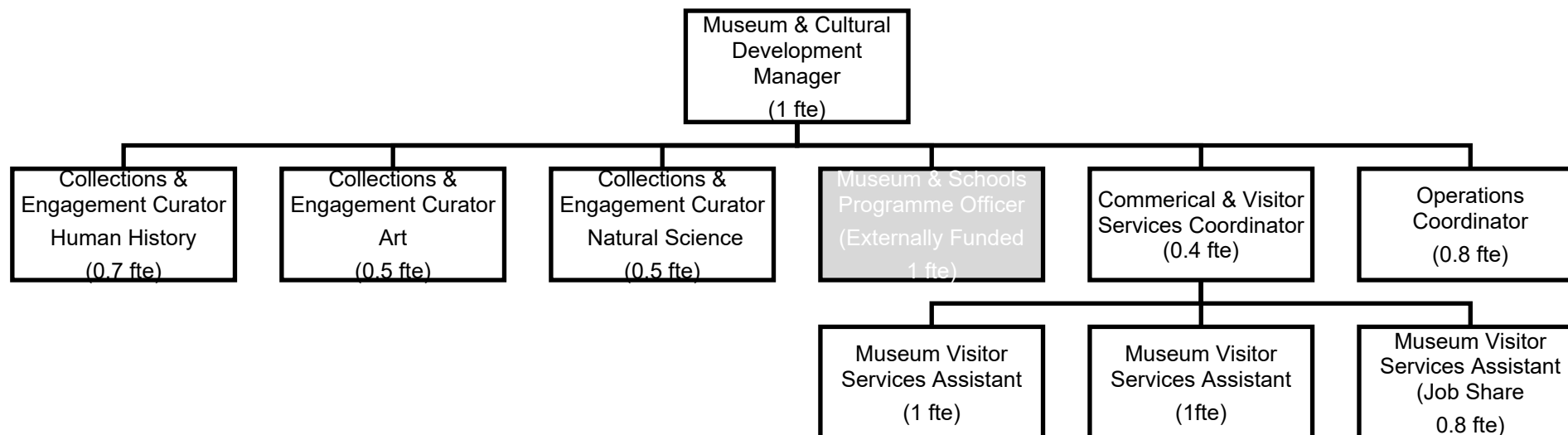
6.1 Human

During the life of this plan the staffing will undergo a fundamental reorganisation. The purpose of this reorganisation is to create staff structures that enable community-focused working, improved income generation and make the organisation more resilient for the future. In the community museum Collection & Engagement Curators will develop projects in partnership with local groups and partner organisations. They will oversee advisory panels and collaborate on developing an events programme for current and new audiences. The Visitor Services team will engage with visitors as front-line collections interpreters, encourage them to use the spaces and resources the museum has to offer. Running throughout each of these activities will be the development of their collection areas through the involvement of the community and volunteers to support collections care and documentation improvements. The museum has 6.7 full time equivalent (FTE) core-funded posts with an additional 1 FTE post which is externally funded.

Current organisation:



Proposed organisation to meet the aims of this business plan:



The museum has committed to developing a meaningful volunteer programme as part of this business plan. Between 2019 and 2021 the museum will develop volunteer opportunities alongside activities to enable us provide new ways for different people to engage with the museum and develop transferable skills. The reorganised service will enable the human resources, both paid and volunteer, to better support project working and community engagement. It will also mean the museum is better placed to capitalise on funding opportunities as well as grow earned income improve the commercially of the service.

6.2 Physical

The museum benefits from a generous site with significant potential, but which currently has some drawbacks. There is an aspiration to improve facilities, displays and visibility of the museum. The business plan includes actions to test and develop retail and catering opportunities, improve facilities for schools and upgrade the display and interpretation of some galleries as well as improve security arrangements to achieve Government Indemnity Standard. The case for the capital redevelopment of the building will be developed by 2020 and discussions with major funders will have begun.

A brand identity for the museum has been developed which includes a logo, a branded image and the use of house style type face. The museum already has a presence on social media, which provides the museum with a good platform to engage with existing and potential audiences, strengthen relationships and raise brand awareness. This business plan includes a focus on developing a joined-up marketing

strategy with colleagues to commercially promote the museum, with a focus on hires, events and retail opportunities to income generation and develop conversations with audiences

We will work in partnership with Hastings Borough Council colleagues to develop our IT infrastructure as well as make effective use of social media, website and the collection management system, MODES. The 2019-2021 business plan includes actions to develop the HMAG.org.uk website to allow for on-line booking for schools, events and hires. It also includes a strong focus on developing collections information and improving our use of MODES and the information that is available on the system.

7. Audience

This business plan recognises that collection and analysis of visitor data is a key improvement priority. Currently general visitor attendance has remained static. Over the course of this plan total visitors will increase modestly as more targeted exhibitions, events and schools sessions are developed. This plan recognises that the museum will need a capital redevelopment to significantly grow attendance figures as the building is reaching its capacity; for example it is not currently possible to accommodate large year groups or multiple group visits in one day due to the pressures on space and facilities.

	2017-18	2018-19	2019-2020	2020-2021
Total Visitors	43,206	45,000	45,500	46,000

The museum will develop an improved understanding of the visitor profile throughout the duration of this business plan by accurately counting and recording visitors entering the building and attending events, collecting postcodes, using evaluation forms for exhibitions, events and learning sessions and through the Audience Finder survey. From this information an understanding of our core and target audiences will be refined annually. Audience Finder, the national audience data and development tool for cultural industries, shows that the largest potential audiences in Hastings are:

Up Our Street	23%
Trips & Treats	19%
Dormitory Dependables	16%
Facebook Families	13%
Home & Heritage	10%
Experience Seekers	7%

Commuterland Culturebuffs	5%
Heydays	4%
Kaleidoscope Creativity	2%
Others	1%

Mosaic consumer classification segmentation data for Hastings shows:

Transient Renters	16%
Rental Hubs	13%
Aspiring Homemakers	11%
Senior Security	11%
Family Basics	8%
Suburban Stability	8%
Domestic Success	7%
Vintage Value	7%
Modest Traditions	7%
Prestige Positions	4%
Municipal Challenge	3%
Urban Cohesion	3%
Other	2%

Taken together Audience Finder and Mosaic demonstrate the breadth of audiences for the museum to engage with.

7.1 Target Audiences

Core audiences are those who are current users of the museum as identified through the 'Finding our Place' project. The audiences have been identified as groups who have low engagement with the culture, are priority groups within Hastings Borough Council's corporate plan as well as specific segments that can support the income generation aspirations of Hastings Museum & Art Gallery.

Core Audience

Families with Younger Children	Older Adults	Primary Schools
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Target Audience

Families in living in Central St Leonards, Gensing, Wishing Tree, Silverhill, Braybrooke, Tressell, Castle Hollington and Baird wards	Groups in Partnership: Seniors, LGBTI Young Adults, SEN Adults and people with Autism	Early Years Secondary, Language and Independent Schools	Younger Adults
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8. Finance

With the continued pressure on Local Government budgets, the museum has engaged proactively to look at how it can support future budget challenges while retaining ambitious plans for the future. There can be no guarantee that future budget pressures will not impact on service delivery, the approach of this business plan is to increase income generation and focus on sustainability to grow the museum's cultural and heritage offer. The museum budget will be confirmed annual in the budget setting process. 8.1 Financial Management

Hastings Borough Council through its ownership and management of the museum has robust systems and controls for monitoring the movement of monies through internal process and external audits. A summary of the income and expenditure is reported to the Museum Committee annually and published with the council's annual accounts.

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8.2 Income Generation, Fees & Charges

The museum's current schedule of fees and charges is reviewed annual as part of Hastings Borough Council's budget setting process and updated accordingly. An Income Generation Group has been established and will meet in 2018-19 to review all aspects of the museum offer, including hires, retail, events and schools, to ensure that income generation activities reflect true costs, are competitive and viable options for the council's aspirations.

The 2019-2021 business plan includes actions to review income generating activities and increase Spend per Visitor and develop new income streams with the aim of improving the level of revenue generated by the museum. The indicative income targets from 2018-21 are:

	2017-18	2018-19	2019-2020	2020-2021
Total Visitors	43,206	45,000	45,500	46,000
Income	£-19,642.94	£-21,020	£-25,480	£-30,360

9. Risk Analysis

The aims of this business plan will be achieved through the identification, evaluation, cost control and monitoring of risks across all processes. The responsibility to manage risk rests with all officers and elected members, the risks to the services will be reviewed and updated annually.

	Very Low 1	Low 2	Medium 3	High 4	Very High 5
Probability	<10%	10 - 25%	25 - 50%	50 - 75%	>75%
Impact	Minimal No interruption to service delivery	Minor Temporary disruption to service delivery	Significant Interruption to part of the service	Severe Full interruption to service delivery	Catastrophic Complete service failure

Minimum Score = 1
Maximum Score = 25

Low Risk = 1-4

Medium Risk = 5-11

High Risk = 12-25

No	Risk	Consequence	Control	Owned by	Risk Level
1	Funding for the service reduced due to current economic climate	<ul style="list-style-type: none"> Decrease in service 	<ul style="list-style-type: none"> Transparency in budget setting and management process 		12 - High Medium (P) Severe (I)
2	Revenue income lower than anticipated: hires, retail and re-charges	<ul style="list-style-type: none"> Budget does not balance and drain on Council reserves Decrease in service 	<ul style="list-style-type: none"> Consolidate existing provision. Review costs and charges Identify income generating opportunities 		6 - Medium Medium (P) Minor (I)
3	Un-foreseen problems occur which require financial input.	<ul style="list-style-type: none"> Decrease in service Cessation of service 	<ul style="list-style-type: none"> Regular inspection and maintenance regime 		12 - High Medium (P) Severe (I)

4	Natural or other disaster affecting museum	<ul style="list-style-type: none"> • Temporary disruption to service • Complete service failure 	<ul style="list-style-type: none"> • Disaster Recovery Plan is in place outlining all the actions to be undertaken in case of emergencies occurring. 		10 - Medium Low (P) Catastrophic (I)
5	Accident or injury to any visitor or employee.	<ul style="list-style-type: none"> • Minimal disruption to service 	<ul style="list-style-type: none"> • All statutory H&S legislation followed, • Comprehensive Insurances is in place 		8 – Low Low (P) Minimal (I)
6	Loss of key members of staff	<ul style="list-style-type: none"> • Temporary disruption to service 	<ul style="list-style-type: none"> • Documentation and recording procedures in place • Handover periods agreed 		6 - Medium Medium (P) Low (I)

10. Monitoring and Evaluation

The museum recognises the performance and achievements of its staff is best supported by encouraging reflective practice and evaluation. Regular staff reviews will identify individual and team development needs to deliver this plan in line with the council's HR policies. The Museum and Cultural Development Manager, supported by the Assistant Director for Regeneration and Culture, will be responsible for the delivery of this business plan.

This business plan has been informed by the 'Finding Our Place' project and relevant Hastings Borough Council policies. Annual audits and internal reviews are carried out across the museum service, as part of Hastings Borough Council's corporate practice. We will measure our performance against the objectives of this business plan and meeting our Key Performance Indicators.

Annex 1 Annual Objectives 2019-20

Aim One: Entrepreneurial Be entrepreneurial, improving the sustainability of the museum and wider sector by promoting careers in the creative and cultural industries and increasing opportunities for income generation and reducing costs.				
Objective	Measure	Timescale	Who	RAG Status
Improve the sustainability of the museum through improved commerciality	i. Increase Spend per Visitor 5% on 2018 baseline ii. Review current income generating activity to be more competitive and forward new areas for commercial activity iii. Research corporate/public sponsorship programme iv. Increase external number of funding grants	March 2020 August 2019 December 2019 March 2020	i. Income Generation Group (IGG) ii. IGG iii. IGG iv. IGG	
Increase external funding to deliver aims	i. Meeting requirements for Museum and School Programme Reporting ii. Develop Bohemia Project funding application iii. Develop collections development funding application v. Apply for relevant small scale funds/grants as appropriate	March 2020 August 2019 December 2020 March 2020	i. MSPO ii. MCDM/CEC iii. MCDM/MSPO/CECs iv. MCDM/MSPO/CECs v. MCDM/MSPO/CECs	
Work experience and placements offered to pupils and education providers.	i. Host two week-long work experience placements for local secondary school pupils ii. Host one student placement from Supported Education at East Sussex College. iii. Develop placement opportunities for up to four University level students iv. Achieve Industry Champion status	March 2020 (i.-iii.)	i. ALL ii. CVSC/OC/VS iii. MSPO/CECs iv. MCDM	
A flourishing volunteer programme	i. Support 100 hours of volunteering ii. Update the website to include volunteering section iii. Update documentation to support volunteers iv. Increase communications with voluntary sector organisations	March 2020 May 2019 May 2019 March 2020	i. ALL ii. OC iii. MCDM iv. MCDM	

Aim Two: Inclusive Reduce barriers to participation by working with new and diverse audiences. Connect with local communities, including excluded and vulnerable groups, by creating enjoyable, educational and memorable experiences to ensure we have something to offer everyone and that local people feel a sense of ownership and pride in the museum.				
Objective	Measure	Timescale	Who	RAG Status
Increase the number and range of visitors to the museum	i. Increase visitor figures 5% year on year from 2018 baseline ii. 380 Audience Finder Surveys Completed iii. 200 Post Codes collected iv. Paper evaluation for each exhibition and event produced	March 2020 (i.-iv.)	i. All ii. VS iii. VS iv. CECs/MSPO/CVSC	
Community engagement projects developed with targeted local groups	i. Three community projects set up <ul style="list-style-type: none"> a. Senior focused b. LGBTI Young Person focused c. SEN Adult focused 	March 2020	i. CECs	
Advisory panels established to shape future programming and developments	i. Three advisory panels meeting at least twice p.a.	March 2020	i. CECs	
Annual co-curated and collections-based exhibitions	i. Three gallery exhibitions ii. Two balcony exhibitions iii. One re-interpretation project	March 2020 (i.-iii.)	i. CECs ii. CECs iii. CECs	
Annual events programme	i. Eighteen family events ii. Three adult events per gallery exhibition iii. Two special events p.a.	March 2020 (i.-iii.)	i. All ii. All iii. All	

Aim Three: Educational Inspire creativity and lifelong learning through the innovative use of collections to create fun and thought-provoking formal and informal learning opportunities.				
Objective	Measure	Timescale	Who	RAG Status
Increase the number and range schools visiting the museum	i. Increase school visitor figures 10% year on year from 2018 baseline ii. Increase number of schools from within HBC area attending HMAG	March 2020 (i.-ii)	i. MSPO ii. MSPO	
Develop formal learning programme on offer at HMAG	i. Three collections-based schools sessions for KS1-2 developed ii. Deliver 50 arts awards p.a. iii. Introduce teachers notes and session plans for existing school sessions iv. Update risk assessments and existing resources v. Invest in resources and learning infrastructure	September 2019 March 2020 September 2019 May 2019 March 2020	i. MSPO ii. MSPO iii. MSPO iv. MSPO/OA v. MSPO/MCDM	
Informal learning programme with targeted local groups	i. Continue early years group in partnership with the National Story Telling Bureau and/or similar partner ii. Develop adult learning provision in response to local needs, in partnership where appropriate	March 2020 (i.-ii.)	i. MSPO/OC ii. MSPO/OC /CECs/CVCS	
Improve the marketing and communication of our learning programmes	i. Update the website to include all formal learning sessions and downloadable resources ii. Introduce online booking for schools iii. Develop marketing materials for formal schools sessions	December 2019 September 2019 December 2019	i. OC ii. MSPO/MCDM iii. MSPO/MCDM	
Develop partnerships to support education session development and attend relevant meetings.	i. Attend HRAEN meetings ii. Develop one project with a partner, i.e. Lego Education / Creative Hut.	March 2020 (i.-ii.)	i. MSPO ii. MSPO/MCDM	

Aim Four: Connected Promote a contemporary vision of culture and heritage in Hastings through partnerships and collaboration with local arts and cultural partners.				
Objective	Measure	Timescale	Who	RAG Status
An effective marketing strategy in partnership with HBC	i. Meet print deadlines for events and exhibitions leaflet ii. Trail Social Media advertising iii. Develop ceremonies and schools marketing iv. Introduce HMAG Instagram page	March 2020 (i.-iii.)	i. ALL ii. OC/MCDM iii. MCDM	
Developed partnership with local arts organisations	i. Attend Hastings & Rother Cultural Leaders Group meetings ii. Develop one project with a partner, i.e. Jerwood, Costal Currents, Art Works	March 2020 (i.-ii.)	i. MCDM vi. CECs/MCDM	

Aim Five: Reflective Embed robust evaluation and analysis into our programme to create consistently high-quality and ambitious exhibitions, events and learning opportunities				
Objective	Measure	Timescale	Who	RAG Status
Effective analysis of visitor feedback	i. Audience development policy ii. Audience segmentation understood iii. Targeted events and exhibitions	December 2019 March 2020 March 2020	i. MCDM ii. ALL iii. ALL	

Aim Six: Responsible Safeguard, preserve and develop Hastings Borough Council's collection and realise the potential of the building to ensure the sustainability of the museum for the future.				
Objective	Measure	Timescale	Who	RAG Status
Maintain and develop the building in preparation for a capital	i. Compliance with statutory obligations ii. Reduction in Red areas on Health & Safety audit	March 2020 (i.-iv.)	i. MCDM/OC ii. MCDM/OC/CVSC iii. MCDM/CVSC/VS	

redevelopment of the museum.	<ul style="list-style-type: none"> iii. Test ways of delivering a café / refreshments in the museum iv. Test new ways of using the building for schools and learning 		iv. MCDM/MSPO	
Display standards will be maintained and enhanced	<ul style="list-style-type: none"> i. Introduction of Interpretation and Display guidelines ii. A proactive annual programme of display improvement 	<ul style="list-style-type: none"> August 2019 March 2020 	<ul style="list-style-type: none"> i. MCDM/MSPO ii. MCDM/MSPO/OC 	
Caring for and managing the collections and associated information	<ul style="list-style-type: none"> i. Completion of three collection improvement projects p.a. ii. Maintaining of environmental conditions iii. Introduction of IPM and annual deep clean of displays 	<ul style="list-style-type: none"> March 2020 March 2020 August 2019 	<ul style="list-style-type: none"> i. CECs ii. CECs iii. CECs/CVSC/VS 	