

# Acquisition and Disposal Policy

## Hastings Museum and Art Gallery

**Name of governing body**  
Hastings Borough Council

**Date on which this policy was approved by governing body**  
June 2009

**Date at which this policy is due for review**  
June 2014

### **1. Museum's statement of purpose (adopted 1998)**

**Hastings Borough Council undertakes to provide a Museum service that will preserve, document, exhibit and interpret artefacts associated with the history of the area, the fine arts and from a wider cultural context for the enjoyment and education of the local community and its visitors.**

### **2. Existing collections, including the subjects or themes and the periods of time and /or geographic areas to which the collections relate**

The collections of the Hastings Museum & Art Gallery and Old Town Hall Museum are diverse and extensive. They have been built up over the last 100 years and cover the fields of Fine and Applied Art, Ethnography, Natural Sciences, Archaeology, Local and Social History, Numismatics and Archives. The total number of items in the collection is in excess of 10,000 of which 150 pieces are held on loan. Details of loans are given under the respective subject headings.

#### **2.1 Local and Social History**

This is the largest section of the Museum's holdings and until now has been mainly on display at the Old Town Hall Museum of Local History.

Most social history items are collected for their local associations and cover the fields of laundry, dairy, cooking, toys and games, theatre and entertainment, smoking, writing, education, law and order, fire-fighting, transport, church history (not including parish records which are required to be deposited in the County Record Office), agriculture, early electrical appliances, television and domestic items from the First and Second World Wars.

Of more specific local interest are the collections relating 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.

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 due to the fragile and, in some cases, inflammable nature of the material. Some of the reels have since been copied onto videotape.

The Museum has also built up significant collections relating to well-known local people, in particular items associated with the development of television in the town in 1923 by John Logie Baird. The writer, Robert Tressell who based his book "The Ragged Trousered Philanthropists" on life in Edwardian Hastings is also represented by the archive of his biographer, Fred Ball. A selection of exhibits from the Baird and Tressell collections can be found on the Museum's website.

There is an important collection of over 100 architectural drawings and family ephemera relating to James and Decimus Burton, the architects of St Leonards. A special gallery is devoted to a growing number of exhibits that relate to the Hastings born conservationist and quasi Native American, Grey Owl.

## 2.2 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. Most of the local items have been acquired by organised excavation, some by chance find.

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).

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 items from the Bronze Age, discovered during building work at Marina, St Leonards.

Archaeological exhibits are included in the local history displays at the Old Town Hall Museum.

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. A small number of these exhibits are included in displays in the Durbar Hall and Ceramics Gallery.

## 2.3 Natural History

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

is also a small group of skulls, bones and skeletons of vertebrates from all around the world. 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.

The Local Wildlife Gallery was created in 1995 and is used particularly for educational projects. As there is no trained natural historian on the staff, the Museum now concentrates on exhibits that add to understanding of the local environment. Some non-local material has been transferred to the Booth Museum of Natural History in Brighton, which has better resources and expertise in this area. Natural Historians from the Booth Museum and freelance professionals have provided advice over housing, display and conservation of the remaining exhibits.

#### 2.4 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 dinosaur as 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. A good selection of local fossils is on display in a gallery where they transform into models of the animals they once were. These interactive displays are popular with children and school groups.

There is also a small collection of minerals from around the world but these are not on show.

#### 2.5 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.

A selection of the Museum's paintings is permanently on show. They are also used in temporary exhibitions, loaned to exhibitions elsewhere and used by local history researchers. The Museum has extensive records of artists working in the town and receives a large number of enquiries on this topic.

#### 2.6 Applied Art

The Ceramics collection is the largest and most significant of the Museum's Applied Art collections. Exhibits range from the pottery of the Ancient Civilisations 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. One gallery is currently devoted to the display of ceramics.

There is also a substantial collection of Oriental Art and much of this is on show in the Durbar Hall, itself an oriental building. Exhibits include Chinese, Japanese, Indian and Middle Eastern Ceramics, Japanese and South East Asian armour, 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. This material is used in educational work with local schools.

The Museum also has a large number of Sussex firebacks ranging in date from the 16th to the 18th century, many of which are on show. In addition there is an extensive collection of domestic and agricultural ironwork made locally although this is mainly held in store.

Smaller collections, which are held in the reserve collection and used occasionally in social history displays or temporary exhibitions, include:-

English silver, of which there are approximately 70 items mostly of local significance and including early 18th century church plate on deposit from All Saints and St Clements Church.

English and continental pewter, a few examples.

English and continental glass, approximately 65 pieces dating from the 17th to the 19th 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.

Jewellery, a small collection of brooches associated with the Royal St Leonards Archers.

The costume and textiles collection is large but miscellaneous 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. A small proportion of this material is used in social history displays.

## 2.7 Ethnography

The bulk of the ethnographic 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 collection includes an important royal feather cloak from Hawaii. 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.

The Museum's ethnographic collections are housed in the Durbar Hall, the building in which they were originally displayed by the Brasseys at the end of the 19th century. This structure was built for the Indian and Colonial Exhibition of 1886, transferred to Lord Brassey's home in Park Lane and finally re-erected as part of the Hastings Museum in 1930.

In addition to the Brassey Collection, there are a number of smaller, ethnographic collections, in particular 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.

The other important ethnographic collection is the Blackmore Collection of Native American Art, bequeathed to the Museum 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 since 1982 including a fringed and beaded jacket and child's "honouring" tipi. The North American galleries are used frequently by local schools, sometimes in association with other ethnographic material in the Durbar Hall.

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 century.

The museum holds on loan from the Brighton Museum and Art Gallery 37 examples of Native American Plains and Woodland material, in addition to a mounted North American bison head and beaver. All these items are on show. The Brassey displays in the Durbar Hall include four examples of early rail track associated with the railway contractor, Thomas Brassey. These pieces are on loan from the National Railway Museum.

## 2.8 Numismatics

Roman coins, including 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, an important collection of silver pennies from the Hastings Saxon Mint (approximately 6 examples) and other Sussex mints of the period such as Chichester, Lewes and Steyning, a large collection of local hop tokens (over 700) and other local trade tokens, gold, silver and base metal English coinage from the Medieval period to 1953, an album of Chinese cash, 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 hangs in the Museum.

The Roman coin hoard and examples of the Saxon and Norman mint are on display at the Old Town Hall Museum.

## 2.9 Archives

Since 1999 the Museum has transferred a large number of official Borough Council documents to the East Sussex County Record Office at Lewes. A number are still to be transferred subject to the availability of space. An arrangement is in place whereby Council documents can be recalled from the County Record Office for inspection at the Museum. A part time archivist, who also runs public research facilities in the local studies room, now oversees the management of the remaining records at the Museum. This is open one and a half days a week and is supervised by three volunteers working under the direction of the archivist.

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

### **3. Criteria governing future acquisition policy including the subjects or themes, periods of time and/or geographic areas and any collections which will not be subject to further acquisition.**

The Hastings Museum & Art Gallery and Old Town Hall Museum, on behalf of the Hastings Borough Council, will continue to acquire material in the following subject areas: -

#### **3.1 Local History**

This is the most important area of collecting activity and concerns items relating to the town of Hastings and immediate neighbourhood, but not towns in the vicinity where other Registered museums exist such as at Bexhill, Battle, Winchelsea and Rye, unless these museums are not in a position to take such items or their acquisition does not form part of a published collecting policy. Items will only be acquired under the following headings if they have a local association: agriculture, trade and industry, costume, public entertainment, tourism, fishing, architecture, church history, militaria, coins and medals, photographs and film.

Emphasis will be placed on the acquisition of items associated with John Logie Baird and the early history of television, particularly as it relates to Baird's experiments in the town in 1923 and 1924. Also on material relating to the writer, Robert Tressell, author of the Ragged Trousered Philanthropists and exhibits relating to other significant local people.

#### **3.2 Archaeology**

The Museum will continue to collect archaeological material from all periods found within the Hastings boundary and from the following parishes as agreed by the Sussex Curators Archaeological Working Party in 1988:

Dallington, Burwash, Ticehurst, Etchingam, Brightling, Ashburnham, Catsfield, Ninfield, Penhurst, Mountfield, Salehurst, Hurst Green, Bodiam, Ewhurst, Whatlington, Battle, Crowhurst, Westfield, Sedlescombe, Netherfield, Brede, Northiam, Beckley, Peasmarsh, Udimore, Guestling, Fairlight, Pett, Icklesham, Rye, Rye Foreign, Iden, Playden, East Guldeford, Camber.

There will be no additions to the collections of foreign archaeology unless of particular relevance to material already held.

### 3.3 Social History

The Museum will continue to collect objects relating to English Social and domestic life, not exclusively local where it is felt these items will enhance the displays or can be used for educational purposes.

### 3.4 Natural History and Geology

Further collection is to be confined to local specimens from Hastings and surrounding area but limited expansion at present because of the lack of specialist staff.

### 3.5 Fine Art

The Museum will continue to build up a collection of work by nationally significant artists with local connections, both historical and contemporary. Also paintings, drawings and prints of topographical interest showing areas of the town previously unrecorded.

### 3.6 Applied Art

The Museum will accept examples of English and European ceramics particularly good examples of 19th and 20th century wares which are at present under-represented. Also accepted are examples of Sussex pottery and ironwork but avoiding the duplication of exhibits. Some fashion accessories will continue to be acquired for social history displays.

Due to the shortage of display space collecting will not at present take place in the following areas of the Applied Arts unless there is a local association or these items can be used in social history displays: silver and other metalwork, glass, furniture, clocks and watches, costumes and textiles. Only oriental material that complements the existing collections will be accepted, eg Indian and Islamic items in keeping with the architectural style of the Durbar Hall.

### 3.7 Ethnography

A strong emphasis on the acquisition of Native American artefacts, particularly material from the Plains, Woodland and sub Arctic areas of Canada with a view to extending the displays to commemorate the conservationist and Indian protagonist, Grey Owl, who was born in Hastings in 1888.

Donations to the remaining ethnographic collections will be accepted if complimentary to existing themes and of good quality.

### 3.8 Numismatics

Further acquisition will be restricted to examples from the Hastings Mint or coins found in the Hastings area.

### 3.9 Archives

The Museum will continue to collect archive material if it relates to important

local personalities and is complementary to non-documentary material already held in the collection. Items relating to John Logie Baird and Robert Tressell will be particularly sought. Other documentary material will be collected as specified in the Hastings Borough Archives report referred to at 1.9 and will include smuggling, fishing, Hastings role as a Cinque Port, local societies, maps, photographs, local ephemera and items concerning the town's development

In the management of archives, the Museum will be guided by the Code of Practice on Archives for Museums in the United Kingdom [2002].

#### **4. Limitations on collecting**

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

- 4.1 The Museum collecting policy will concentrate on acquiring items that relate to the history, and to a lesser extent, the natural history of Hastings. This includes exhibits and documents that are associated with local personalities and themes but may not themselves have originated in the town eg early television material to provide a context for John Logie Baird's invention of television in Hastings in 1923, and paintings by artists with local connections.

In the same way, the emphasis on the acquisition of Native American material from the United States of America and Canada will be linked to the personality of the Hastings born conservationist, Grey Owl.

The collection of archaeological material will cover a wider area including both Hastings Borough and Rother District but excluding Bexhill.

Objects without a local association will only be accepted for the Ethnography and Applied Art collections if they complement material already held.

The museum recognises its responsibility, in acquiring material, to ensure adequate care of its collections, documentation arrangements and proper use of collections will meet the requirements of the Accreditation standard. It will take into account limitations on collecting imposed by such factors as inadequate staffing, storage and care of collections arrangements. In particular collecting will be restricted by the lack of a specialist natural historian.

#### **5. 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 and will consult



with these organisations where conflicts of interest may arise or to define areas of specialisms, in order to avoid unnecessary duplication and waste of resources.

**Specific reference is made to the following museum(s):**

Shipwreck Heritage Centre  
Hastings Fishermens Museum  
Bexhill Museum  
Rye Museum  
Winchelsea Museum  
Battle Museum  
East Sussex County Record Office

**6. Policy review procedure**

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

The Regional MLA / Museum Galleries Scotland / NIMC / CyMAL will be notified of any changes to the Acquisition and Disposal Policy, and the implications of any such changes for the future of existing collections.

**7. Acquisitions not covered by the policy**

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

**8. Acquisition procedures**

- a. The museum will exercise due diligence and make every effort not to acquire, whether by purchase, gift, bequest or exchange, any object or specimen unless the governing body or responsible officer is satisfied that the museum can acquire a valid title to the item in question.
- b. In particular, the museum will not acquire any object or specimen unless it is satisfied that the object or specimen has not been acquired in, or exported from, its country of origin (or any intermediate country in which it may have been legally owned) in violation of that country's laws. (For the purposes of this paragraph 'country of origin' includes the United Kingdom).
- c. In accordance with the provisions of the UNESCO 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, which the UK ratified with effect from November 1 2002, and the Dealing in Cultural Objects (Offences) Act 2003, the museum will reject any items that have been illicitly traded. The governing body will be guided by the national guidance on the responsible acquisition of cultural property issued by the Department for Culture, Media

and Sport in 2005.

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

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

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.

f. Any exceptions to the above clauses 8a, 8b, 8c, or 8e will only be because the museum is either:

acting as an externally approved repository of last resort for material of local (UK) origin; or

acquiring an item of minor importance that lacks secure ownership history but in the best judgement of experts in the field concerned has not been illicitly traded; or

acting with the permission of authorities with the requisite jurisdiction in the country of origin; or

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

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

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

## **9. Spoliation**

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

## **10. The Repatriation and Restitution of objects and human remains**

The museum's governing body, acting on the advice of the museum's professional staff, if any, may take a decision to return human remains (unless covered by the "Guidance for the care of human remains in museums" issued by DCMS in 2005) , objects or specimens to a country or people of origin. The museum will take such decisions on a case by case basis; within its legal position and taking into account all ethical implications and available guidance. This will mean that the procedures described in 12a-12d, 12g and 12s below will be followed but the remaining procedures are not appropriate.

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

## **11. Management of archives**

As the museum holds / intends to acquire archives, including photographs and printed ephemera, its governing body will be guided by the Code of Practice on Archives for Museums and Galleries in the United Kingdom (3rd ed., 2002).

## **12. Disposal procedures**

- a. The governing body will ensure that the disposal process is carried out openly and with transparency.
- b. By definition, the museum has a long-term purpose and holds collections in trust for society in relation to its stated objectives. The governing body therefore accepts the principle that sound curatorial reasons for disposal must be established before consideration is given to the disposal of any items in the museum's collection.
- c. The museum will confirm that it is legally free to dispose of an item and agreements on disposal made with donors will be taken into account.
- d. When disposal of a museum object is being considered, the museum will establish if it was acquired with the aid of an external funding organisation. In such cases, any conditions attached to the original grant will be followed. This may include repayment of the original grant and a proportion of the proceeds if the item is disposed of by sale.
- e. When disposal is motivated by curatorial reasons the procedures outlined in paragraphs 12g-12s will be followed and the method of disposal may be by gift, sale or exchange.
- f. In exceptional cases, the disposal may be motivated principally by financial reasons. The method of disposal will therefore be by sale and the procedures outlined below in paragraphs 12g-12m and 12s will be followed. In cases where disposal is motivated by financial reasons, the governing body will not

undertake disposal unless it can be demonstrated that all the following exceptional circumstances are met in full:

- the disposal will significantly improve the long-term public benefit derived from the remaining collection,
- the disposal will not be undertaken to generate short-term revenue (for example to meet a budget deficit),
- the disposal will be undertaken as a last resort after other sources of funding have been thoroughly explored.

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

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

i. Any monies received by the museum governing body from the disposal of items will be applied for the benefit of the collections. This normally means the purchase of further acquisitions. In exceptional cases, improvements relating to the care of collections in order to meet or exceed Accreditation requirements relating to the risk of damage to and deterioration of the collections may be justifiable. Any monies received in compensation for the damage, loss or destruction of items will be applied in the same way. Advice on those cases where the monies are intended to be used for the care of collections will be sought from MLA.

j. The proceeds of a sale will be ring-fenced so it can be demonstrated that they are spent in a manner compatible with the requirements of the Accreditation standard.

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

l. If the material is not acquired by any Accredited Museums to which it was offered directly as a gift or for sale, then the museum community at large will be advised of the intention to dispose of the material, normally through an

announcement in the Museums Association's Museums Journal, and in other specialist journals where appropriate.

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

n. The nature of disposal by exchange means that the museum will not necessarily be in a position to exchange the material with another Accredited museum. The governing body will therefore ensure that issues relating to accountability and impartiality are carefully considered to avoid undue influence on its decision-making process.

o. In cases where the governing body wishes for sound curatorial reasons to exchange material directly with Accredited or unaccredited museums, with other organisations or with individuals, the procedures in paragraphs 12a-12d and 12g-12h will be followed as will the procedures in paragraphs 12p-12s.

p. If the exchange is proposed to be made with a specific Accredited museum, other Accredited museums which collect in the same or related areas will be directly notified of the proposal and their comments will be requested.

q. If the exchange is proposed with a non-accredited museum, with another type of organisation or with an individual, the museum will make an announcement in the Museums Journal and in other specialist journals where appropriate.

r. Both the notification and announcement must provide information on the number and nature of the specimens or objects involved both in the museum's collection and those intended to be acquired in exchange. A period of at least two months must be allowed for comments to be received. At the end of this period, the governing body must consider the comments before a final decision on the exchange is made.

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