

Museums Committee Agenda

Monday, 12 January 2015 at 2.30 pm

Hastings Museum and Art Gallery

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	Page No.
1. Apologies for Absence	
2. Minutes of the meeting held on 15 September 2014	1 - 8
3. Declarations of Interest	
4. Notification of any additional urgent items	
5. Curator's Report	9 - 12
6. Museum Accreditation update	13 - 46
7. Museum Attendance Figures	47 - 50
8. Museum Events and Activities	51 - 54
9. Museum Acquisitions (Museum Curator)	55 - 58

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Agenda Item 2

MUSEUMS COMMITTEE

15 SEPTEMBER 2014

Present: Councillors Charlesworth, Charman, Edwards, Hodges, Howard (in the Chair), Lock, Sinden and Webb (duly appointed substitute for Councillor Street).

Museum Association Representatives: Mr Adams, Mrs Barrett, Mrs Hawkins, Mr Palfrey-Martin, Mr Peak and Mrs Purdey

12. APOLOGIES FOR ABSENCE

Apologies for absence were received from Councillor Street and noted for Councillor Poole.

13. DECLARATIONS OF INTEREST

Councillors made no declarations of interest at this meeting.

14. MINUTES OF THE MEETING HELD ON 16 JUNE 2014

RESOLVED – that the minutes of the meeting held on 16 June 2014 be approved and signed by the Chair as a true record.

15. NOTIFICATION OF ANY ADDITIONAL URGENT ITEMS

None.

16. CURATOR'S REPORT

Cathy Walling, Museum Curator, presented a report to provide an update on issues arising from previous meetings and confirmation of Curator's actions.

A number of quotations have been sought for dealing with conservation issues in the museum store. Responses to these quotations are awaited.

The WWI pop up events held at The Old Town Hall Museum, and Hollington; Rye and Bexhill Libraries and more recently Ore library have proved to be extremely successful.

The Arts Connect programme will be funded by East Sussex County Council for a further 3 years. The first event will be held at Hastings Museum and Art Gallery on Tuesday, 21st October 2014 from 10.30am to 1.00pm.

'Uncovering Ethnography' project (Uniques) has commenced. This project partnered with other museums in Kent & Sussex will see the collections reviewed by a specialist curator. The African collections and unidentified boxes will be reviewed first.

MUSEUMS COMMITTEE

15 SEPTEMBER 2014

The Colin Taylor collection that is in the process of being transferred to St. Johns Place, is expected to take six months to transfer. A grant has been applied to fund the cataloguing, research, dissemination and public engagement.

A number of items from the collection have been granted permission to be reproduced. These items were listed in the report.

Councillor Charlesworth queried how much of the Taylor collection was in storage. Catherine Harvey, Education Officer, said they had identified a space for the items in the store room. Items were being boxed. Funding from a grant application will enable them to work with a specialist curator.

Councillor Charlesworth asked about the status of the store room. The Curator advised that the store room had been stabilised, materials were being transferred to the Keep at Falmer for conservation. The Curator will provide an update at the next meeting.

Councillor Hodges requested that digital records be taken of items that are transferred to the Keep. The Curator reassured him that the items would be returned to the museum and they would ensure the process was handled correctly.

Mrs Barrett asked if volunteers could copy the items, given the quantity and time it would take. Mrs Hawkins explained that some of the pieces in the collections were huge; it would not be an easy process for volunteers to complete.

RESOLVED – that the Committee accepts the report and are satisfied with the comments in the report.

17. **FORWARD PLAN**

Cathy Walling, Museum Curator, presented a report to inform members of the updated Museum Forward Plan.

The Museums Forward Plan will replace the version dated 2010-13. The plan includes a proposed Action plan for the next five years. A regularly monitored Forward Plan was a requirement of the Accreditation scheme run by the Arts Council. Hastings Museum and Art Gallery and the Old Town Hall Museum have been accredited since 2007. This will enable the Museum to apply for key funding for the Council's strategic review and also from the Arts Council.

Councillor Hodges suggested that it would be beneficial if the committee could take an objective view of what strategy the museum should take going forward. In respect of the volunteers who regularly worked at the museum, Councillor Lock asked how they were thanked. The Curator said they were invited to regular social gatherings and given cards, the same as a member of staff. In addition, they were given a long term work certificate and job references. The committee discussed educational paths for volunteers.

MUSEUMS COMMITTEE

15 SEPTEMBER 2014

Nick Sangster referred to the repairs programme and said they were addressing storage space. The Curator said they were undertaking a review of the collections in the store room as it was cleared out. It was a long process as they needed to look at the use and value of the items. The next meeting in December will look at the new acquisitions and disposal policy.

Councillor Lock queried the timeline for the museums accreditation and the acquisitions policy, he suggested the museum needed a vision document. Mrs Barrett wished to express her gratitude to the Art Fund for their help.

Councillor Charlesworth suggested the lack of storage space could be overcome by planning for an extension at the museum. Mrs Purdey added that the kitchen needed a refurbishment under general repairs. Members discussed the use of external venues such as Braybrook Terrace which could provide additional storage space.

Mrs Barrett believed that if there was an educational room at the museum, the number of student visits would increase.

RESOLVED - that the Committee accepts the report and are satisfied with the comments in the report subject to minor corrections to the Forward Plan.

18. VENUE OF FUTURE MEETINGS

Cathy Walling, Museum Curator, presented a report to consider whether the Museum was an appropriate venue for future Museum Committee meetings.

Mrs Barrett suggested the museum was a preferable venue for several reasons:- Audibility is better in the Long Gallery; new acquisitions can easily be displayed; parking is free; the meeting would not impact on visitors because it would take place on a Monday whilst the museum was closed to the public. She raised concern about the transportation of acquisitions between the museum and Town Hall, and questioned whether there was third party insurance policy for staff and the acquisitions.

Councillor Webb supported Mrs Barrett's comments, he said the meeting worked better at the Museum where members could view the paintings etc. and thought that Committee Room 3 in the Town Hall was too small for the number of people attending the meeting.

Councillor Sinden expressed his support to hold future meetings at the museum.

To facilitate this arrangement, the Curator stated that a member of staff would be paid to man the front door whilst the Museum was closed to the public on a Monday.

Councillor Charlesworth asked how much time would be taken up staffing this arrangement. The Curator confirmed it would take 12 hours per year for a paid member of staff.

MUSEUMS COMMITTEE

15 SEPTEMBER 2014

RESOLVED - that the members give their views on this possible use of the Museum.

19. MUSEUM ATTENDANCE FIGURES

Cathy Walling, Museum Curator, presented a report to inform members of figures for attendances, educational activities and use of the Museum's website for the first quarter of 2014-15. Figures for April to June 2013 were submitted for comparison.

It was noted that the attendance figures for Hastings Museum and Art Gallery had dropped slightly when compared with the previous year. However, numbers of pupils in organised groups had increased, resulting in an overall increase in the number of visits by 190.

Attendances to the Old Town Hall Museum had decreased in addition to a reduction of pupils in organised groups. The total number of visits combined had decreased by 1,526 when compared to the previous year.

The number of website visits had increased significantly by 11,092. The curator said the new website was close to being completed and would be launched in December 2014.

The number of weddings and civil ceremonies had decreased by 2 compared to quarter 1 last year. A number of bookings have been made as follows: 14 ceremonies booked for 2014/15 and 11 for 2015/16.

The Curator reported that the Wedding Fair held on 14 September 2014 was extremely successful with 40 stalls and 800 people in attendance. Pictures of the event were available for members to view on Facebook.

RESOLVED - that the Committee accepts the report and are satisfied with the comments in the report.

20. MUSEUM EVENTS AND ACTIVITIES

Cathy Walling, Museum Curator, presented a report to inform Members of forthcoming events and educational activities at the Hastings Museum and Art Gallery and the Old Town Hall Museum during October to December 2014, for Quarter 3, 2014.

These included:-

Exhibitions

Until 4 January 2015: 'The Four Seasons', paintings from the Museum collection.

5 July to 15 September: 'White Rock Baths', photographs by Brian Rybolt.

26 July to 13 November: 'Hastings Remembers, Local Stories of the First World War'.

22 September to 30 November: 'Misogyny is Suicide' by HKB Finn. Photographs and soundtrack, part of AfriKaba Festival.

MUSEUMS COMMITTEE

15 SEPTEMBER 2014

29 November to 22 February: 'The Eyes are Listening', paintings of six contemporary artists based in Sussex.

6 December to 1 February 2015: 'Tangible Keepsakes from a Dream', photographs of Hastings by Hans van Erp.

Events

Events for AfriKaBa - the Festival of African and Caribbean heritage, arts and culture.

4 October: African and Latin Dance Workshop with Shardarae Kasumu

5 October: AfriKaBa Adventure Story with Dende the Samba Reggae, Afro-Brazilian storytellers.

10 October: HKBFiNN with Amplifier, the world's first spoken word opera.

17 October to 28 November: Friday morning Local History talks with Edward Preston.

18 October: 'Lady Annie Brassey, Life, Travels and Adventure', with Julian Porter

28 October: Jaws and Claws Activity Day

15 November: 'We Will Not Kill', talk on conscientious objectors of WWI with Anne Kramer

22 November: Museum Association Autumn Concert

6 December: Deck the Halls - Christmas Crafts with Rachel Hine

7 December: Museum Association AGM

Two weekly term-time preschool drop-ins in partnership with Hastings Children's Centre:

Wednesdays: Book Bugs

Thursdays: In2Play

Steve Peak mentioned the 75th anniversary of the Evacuation of Dunkirk will take place in May 2015, followed by the 200th Anniversary of the Battle of Waterloo in June 2015 and the 950th anniversary of the Battle of Hastings on 14th October 2016. Catherine Harvey said they will try and accommodate these events where possible.

It was noted the Museum Association AGM will be held on Sunday, 7th December 2014 at museum, starting at 2pm. This popular event will feature mystery objects, a quiz and refreshments. Mrs Barrett encouraged officers and councillors from the committee to attend.

RESOLVED - that the Committee accepts the report and are satisfied with the comments in the report.

MUSEUMS COMMITTEE

15 SEPTEMBER 2014

21. MUSEUM ACQUISITIONS

Cathy Walling, Museum Curator, presented a report informing members of six items acquired by the Museum in the last quarter and the names of donors. The items included: -

1. Life saving medal awarded to J Beard 1899. Donor: A. Campbell
2. Eleven Books on Hastings history and street directories. Donor: Mrs M Hutchinson
3. Two WW2 booklets. Donor: Mrs J Wild
4. Copy of Grey Owl's 'The Tree'. Donor: T Kitson
5. Two Telegrams sent to William Cushen re son missing in 1916. Donor: Dr C Williams
6. Six Books on WW2. Donor: R Foster
7. Twenty-one White Rock Pavilion programmes, miscellaneous local ephemera. Donor: A Palfrey-Martin
8. Wooden shield with arms of Royal Regiment of Artillery 114 Field Reg, Hastings, Fire Guard Armband, Royal Sussex Regiment silk handkerchief case, 1920s lightbulb, photo of dinner at Old Hastings House, WWI army prayer book. Donor: P. Fuller
9. Rule book for rink hockey, Poison gas alert book. Donor: D Holdster
10. Postcard of Fishermens Church, views of Hastings & St Leonards, Views of Battle Abbey. Donor: Mr Williamson.
11. Licence for alterations at 36-38 Marina, 1909. Donor: D Campber.
12. Collection of items from Hastings Information Bureau, including blouse, former property of Maureen Lane. Donor: Mrs N Lane.
13. Eighty-five local theatre and performance programmes. Donor: P Klijn.
14. Hairdryer in original box. Donor: D Carrick.
15. GEC TV instruction booklet, F J Parson's 'Rules for Compositors'. Donor; R Mucci.
16. Mesolithic flint debitage from Hastings Castle. Donor: C Milkins.
17. Glass gas shades. Donor: A McMurtie.
18. Watercolour painting of Crowhurst Viaduct by F Fulford. Donor: Ms S Fulford.

MUSEUMS COMMITTEE

15 SEPTEMBER 2014

19. Womens' costume from house in St Leonards, c 1913. Donor: Mrs D Rolls.

Councillor Charlesworth informed the committee that she had acquired a mayoresses brooch belonging to Miss Burden, a former mayoress who had left instructions in her Will for the brooch be returned. The Curator confirmed the new acquisition will be reported at the next meeting.

Councillor Hodges proposed a motion that the committee give their thanks for the brooch. This was seconded by Mrs Purdey.

The committee also wished to express their gratitude to the museums staff who had manned the front door and helped to set up the room for this meeting.

RESOLVED - that the Committee accepts the report and are satisfied with the comments in the report.

(The Chair declared the meeting closed at. 3.40 pm)

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Agenda Item 5



Agenda Item No: 5

Report to: Museums Committee

Date of Meeting: 12 January 2015

Report Title: Curator's Report

Report By: Cathy Walling
Museum Curator

Purpose of Report

To provide an update on issues arising from previous meetings and confirmation of Curator's actions

Recommendation(s)

1. that the Committee accepts the report and are satisfied with the comments in the report

Reasons for Recommendations

Introduction

This report updates members on matters carried over from previous meetings and other items not included on the agenda.

1. The packing of archives, watercolours and other works on paper has started in preparation for their transfer from the store to The Keep for conservation. The first batch will be transferred in January 2015. Archive material housed in the store has not been available to researchers since 1 November, because of the possibility of cross-contamination with mould spores. It is anticipated that there will be a temporary closure of the Local Studies Room in 2015 as the space will be needed for storage.

Discussions on an alternative provision of research space will take place in January. The Keep may retain some of the more vulnerable material on deposit to safeguard its future, and decisions on the future collections management of the archives will be made following the conservation work.

2. The volunteers working on the 'Hastings Remembers...' project have now contacted over 40 members of the public who have local stories to tell. The exhibition attracted very positive comments and a total of 14,445 visitors during the course of the exhibition.

3. The application to the Esmée Fairbairn Collections Fund for research and public engagement with the Native American material was unsuccessful. However, a revised application will now be made in April 2015.

4. Permission has been given for the following requests for reproduction of images.

a) Three George Woods photographs for Jamie Oliver TV show on Fresh TV.

b) Fifty images of Hastings Pier for use by the Pier Charity in archive and education projects.

c) Image of Queen Victoria Jubilee portrait for Korean Broadcasting System documentary 'Food Odyssey'.

Wards Affected

None

Area(s) Affected

None

Policy 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	Yes
Environmental Issues	No
Economic/Financial Implications	Yes
Human Rights Act	No
Organisational Consequences	No
Local People's Views	No

Background Information

Officer to Contact

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Agenda Item 6

Agenda Item No: 6

Report to: Museums Committee

Date of Meeting: 12 January 2015

Report Title: Museum Accreditation

Report By: Cathy Walling
Museum Curator

Purpose of Report

To provide an update on the Accreditation application

Recommendation(s)

- 1. that the Committee accepts the report and are satisfied with the report, and recommends approval of the policies**

Reasons for Recommendations

Approval of the policies is a requirement of the Accreditation application

Introduction

1. The Accreditation Scheme for Museums and Galleries in the United Kingdom is administered by the Arts Council. Hastings Museum and Art Gallery and the Old Town Hall Museum were fully accredited in 2009-10 under the scheme. Both Museums were invited to reapply in August 2014 with a returns completion date of 28 February 2015.

2. Accreditation is the UK standard for museums and galleries. It defines good practice and identifies agreed standards, thereby encouraging development. It is a baseline quality standard that helps guide museums to be the best they can be, for current and future users.

3. Aims of the Accreditation Scheme

a. To encourage all museums and galleries to achieve agreed standards in:

- how they are run
- how they manage their collections
- the experiences of users

b. To encourage confidence in museums as organisations that manage collections for the benefit of society and manage public funds appropriately.

c. To reinforce a shared ethical and professional basis for all museums.

4. The following documents must be formally accepted by the Museums Committee. They are written to Arts Council approved templates.

- Environmental Sustainability Statement
- Collections Development Policy (previously Acquisitions and Disposals)
- Collections Management Policy - combining Documentation and Care and Conservation.
- Access Statement

5. The Museum Forward Plan was approved in September 2014 and the Museum Access and Learning Policy was approved in June 2013.

6. The Museum Emergency plan had its annual review at an all-staff meeting at the Museum on 12 December 2014.

Wards Affected

Castle, Old Hastings

Area(s) Affected

Central Hastings, East Hastings

Policy 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	Yes
Environmental Issues	No
Economic/Financial Implications	No
Human Rights Act	No
Organisational Consequences	No
Local People's Views	No

Background Information

1. Environmental Sustainability Statement
2. Collections Development Policy
3. Collections Management Policy
4. Access Policy Statement

Officer to Contact

Cathy Walling
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**Hastings Museum and Art Gallery
Old Town Hall Museum
(Hastings Borough Council)**

**Environmental Policy Statement
2015**

Date on which this statement was approved by governing body:

January 2015

Policy Review procedure:

We will review the access statement at least every year to ensure that it is line with national guidelines and standards.

The Museum will incorporate actions that arise from this policy in its Forward plan.

Date at which this policy is due for review:

January 2016

Hastings Museum and Art Gallery

Hastings Museum and Art Gallery recognises that its activities have an impact on the environment, in particular from energy use and visitor transport to the building. This policy, in co-existence with the Hastings Borough Council Environmental Policy, describes how the Museum mitigates these impacts, is committed to the prevention of pollution and legal compliance, and sets targets to achieve continual environmental improvement.

Energy

- Electricity and gas consumption is monitored with meter readings taken monthly
- Temperature levels are monitored and procedures in place to most efficiently set heating system controls, room thermostats and thermostatic radiator valves, while taking into account conservation needs of Collections
- Lighting and equipment is only switched on when needed
- A programme is in place to replace current lighting with LEDs where possible

Waste

- Documents are only printed where necessary with double-sided printing set as default
- Waste paper and glass are segregated and recycled
- The possibility of a mixed recycling service will be considered by consultation with HBC

Water

- Water usage is monitored with meter readings taken on a monthly basis

Transport

- The Museum will endeavour to promote sustainable options for staff and visitor travel.

This policy is reviewed annually and updated to reflect new initiatives and developments.

Date of next review is January 2016

Hastings Museum and Art Gallery

Old Town Hall Museum

(Hastings Borough Council)

Collections Development Policy

Date of Approval: January 2015

Date of Review: January 2020

Name of museum: Hastings Museum and Art Gallery

Name of governing body: Hastings Borough Council

Date on which this policy was approved by governing body: *January 2015*

Policy review procedure:

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

Date at which this policy is due for review: *January 2020*

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

1. Relationship to other relevant policies/plans of the organisation:

1.1 The museum's statement of purpose is:

Hastings Museum aims to fulfil its core role in the preservation, collection, documentation and interpretation of the collections associated with the history and natural history of the area, the fine arts and from a wider cultural context. Visitors and users will be at the heart of what we do, and we believe that our collections have the power to educate and inspire people of all ages, backgrounds and abilities, and local communities we serve.

1.2 Our objectives are:

- To care for, record, research and interpret the Museum's collections.
- To increase the number and range of people who use the Museum, both on-site and remotely.
- To enhance the visitor experience through providing the highest standards of customer care.
- To ensure the sustainability of the museum through improving opportunities for income generation.

All of which underpin Hastings Borough Council's current priorities as outlined in Hastings Borough Council Corporate Plan 2013/14 to 2015/16.

1.3 This Collections Development Policy relates to other Museum Policies and Policy statements including:

- Forward Plan
- Collections Management Policy
- Access and Learning Policy
- Environmental Sustainability Statement
- Policy for the Care and Treatment of Human Remains
- Guidelines regulating the Detection and Disposal of Archaeological Material found on Hastings Borough Council Land

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

- a. By definition, 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 therefore accepts the principle that sound curatorial reasons must be established before consideration is given to any acquisition to the collection, or the disposal of any items in the museum's collection.
- b. Acquisitions outside the current stated policy will only be made in exceptional circumstances.
- c. The museum recognises its responsibility, when acquiring additions to its collections, to ensure that care of collections, documentation arrangements and use of collections will meet the requirements of the Museum Accreditation Standard. This includes using SPECTRUM primary procedures for collections management. It will take into account limitations on collecting imposed by such factors as staffing, storage and care of collection arrangements.
- d. The museum will undertake due diligence and make every effort not to acquire, whether by purchase, gift, bequest or exchange, any object or specimen unless the governing body or responsible officer is satisfied that the museum can acquire a valid title to the item in question.

1.5 In exceptional cases, disposal may be motivated principally by financial reasons. The method of disposal will therefore be by sale and the procedures outlined below 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
- extensive prior consultation with sector bodies has been undertaken
- the item under consideration lies outside the museum's established core collection

2. History of the collections

The collections of Hastings Museum and Art Gallery and Old Town Hall Museum have been built up since 1890 when the Hastings and St Leonards Museum Association were 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 were 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 Museums 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. Much of the World Art was acquired at this time, from the Brassey family.

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. J M 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 Art, 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. The Museum continues actively to collect in these two areas, with the acquisition in 2004 and 2013 of the Colin Taylor collection of Native American material.

3. An overview of current collections

3.1 Local and Social History

This is the largest section of the Museum's holdings numbering, with Archives, around 60,000 items. Local History has been displayed at the Old Town Hall Museum of Local History since 1949, with 20th century Hastings material displayed at HMAG.

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. Most of the reels have since been digitally copied.

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, scrapbooks 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 Grey Owl.

3.2 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. There are around 12,500 items in total.

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.

3.3 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.

3.4 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 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 *Goniopholis 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.

3.5 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.

3.6 Decorative Art

The Ceramics collection is the largest and most significant of the Museum's Applied Art collections, 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. 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 a carved wooden building originally designed for the Indian and Colonial Exhibition of 1886. 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.

The Museum also has a large number of Sussex firebacks ranging in date from the 16th to the 18th century. Other 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.

3.7 World Art

The bulk of the world art 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.

Other important collections include 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 in the last 20 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.

3.8 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 is also in the Museum collection.

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

Town Hall Museum.

3.9 Archives

Since 1999 the Museum has transferred a large number of official Borough Council documents to the East Sussex County Record Office at Lewes, now The Keep. The Museum has a Local Studies Research Room which is open one day a week and is supervised by 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. There are currently around 51,000 items in the Museum's collection, including photographs, maps, books as well as documents.

4. Themes and priorities for future collecting

The Museum recognises its responsibility, in acquiring additions to the collections, to ensure that the 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.

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

4.1 Local History

This is the most important area of collection activity and concerns items relating to the town of Hastings and immediate neighbourhood. Material will only be acquired under the following headings if they have a local association: agriculture, trade and industry, costume, entertainment, tourism, fishing, militaria, 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 related to Baird's experiments in the town in 1923-4. Also material relating to Robert Tressell, author of 'the Ragged Trousered Philanthropists' and exhibits relating to other prominent local people.

4.2 Archaeology

The Museum will continue to collect archaeological material from all periods found within the Hastings Borough boundary. 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.

4.3 Social History

The Museum will continue to collect objects relating to English social and domestic life where it is felt these items will enhance displays or can be used for educational purposes.

4.4 Natural History and Geology

Further acquisition will be confined to local specimens from Hastings and surrounding area, but lack of specialist staff limits expansion.

4.6 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.

4.7 Decorative Art

The Museum will accept examples of English and European ceramics particularly good examples of 19th and 20th century wares which are currently under-represented. Also accepted is Sussex pottery but avoiding duplication of exhibits.

Due to the shortage of space acquisition will not take place in the following areas 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, costume and textiles.

4.8 World Art

There will be an emphasis on the acquisition of Native American artefacts, particularly material from the Plains, Woodland and sub-Arctic areas to complement existing material. Donations to other areas of World Art will be accepted if complementary to existing themes, and of good quality.

4.9 Numismatics

Further acquisition will be restricted to examples from the Hastings mint or coins found in the Hastings area. Medals will be collected if they belonged to people with local associations.

4.10 Archives

The Museum will continue to acquire archive material in the following areas: photographs, maps, local ephemera, smuggling, local societies, Cinque Port and items concerning development of the town as well as material relating to important local personalities.

5. Themes and priorities for rationalisation and disposal

- 5.1 The museum recognises that the principles on which priorities for rationalisation and disposal are determined will be through a formal review process that identifies which collections are included and excluded from the review. The outcome of review and any subsequent rationalisation will not reduce the quality or significance of the collection and will result in a more useable, well managed collection.
- 5.2 The procedures used will meet professional standards. The process will be documented, open and transparent. There will be clear communication with key stakeholders about the outcomes and the process.
 - a. Responsible, curatorially-motivated disposal will take place during the life of this Collections Development Policy, in order to increase public benefit derived from the collections (see 5.1) and to rationalise the Museum's limited storage.
 - b. All rationalisation and disposal of items from the Museum will be undertaken in strict accordance with the Disposal procedures in Section 16 Of this Policy.

c. Each collection will continue to be audited by curatorial staff to identify priority areas for rationalisation. Particular attention will be given to:

- **Archaeology**
- Excavated material from areas outside the Museum's collecting area where another museum is able to accept them
- Unpublished bulk finds

- **Natural History and Geology**
- Insect and animal specimens without data and in poor condition
- Poor quality geological specimens without data that have deteriorated through decay

- **Social History**
- Duplicate objects and those in poor condition with weak provenance and limited potential for future use

- **Archives**
- Duplicate maps and ephemera, and Hastings Borough Council records still to be transferred to the Keep

- Out-of-date non-accessioned books and journals

6 Legal and ethical framework for acquisition and disposal of items

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

7 Collecting policies of other museums

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

- 7.2 Specific reference is made to the following museums and organisations

- Shipwreck Museum, Hastings
- Hastings Fishermens Museum
- Bexhill Museum
- Rye Museum
- Winchelsea Museum
- Battle Museum
- The Keep

8 Archival holdings

- 8.1 As the Museum holds archives, including photographs and printed ephemera, Hastings Borough Council as the governing body will be guided by the Code of Practice on Archives for Museum and Galleries in the United Kingdom (third edition 2002).
- 8.2 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 are acquired by The Keep in Brighton.

9 Acquisition

9.1 The policy for agreeing acquisitions is:

- a. Decisions relating to future acquisitions, by donation, bequest, fieldwork or purchase, will be considered by the Museums Committee and formally approved by Hastings Borough Council Cabinet, based on specialist advice provided either by a responsible officer or external advisor.
- b. Recent acquisitions are presented quarterly to the Museum Committee for
 - i. consideration. There should be no conflict of interest during the acquisition process and no person or organisation with any possibility of financial gain should be involved.
- c. Where possible legal copyright and other rights to the item are to be transferred to Hastings Borough Council at the time of acquisition.
- d. There will be a presumption against collecting duplicates of items already in the collection unless an exceptional case can be made, for example, as material for handling or group value for display purposes.
- e. The acquisition of material for handling will conform to the same standards as material in the permanent collections.
- f. Material currently retained for handling includes objects in the accessioned collection and some which are not. These differences will be clarified during the life of this policy.
- g. Loans will only be accepted for special exhibitions and will be for a specified period of time.
- h. The status of existing 'long-term' loans will be clarified during the life of this policy.

9.2 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).

9.3 In accordance with the provisions of the UNESCO 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, which the UK ratified with effect from November 1 2002, and the Dealing in Cultural Objects (Offences) Act 2003, the museum will reject any items that have been illicitly traded. The governing body will be guided by the national guidance on the responsible acquisition of cultural property issued by the Department for Culture, Media and Sport in 2005.

10 Human remains

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

11 Biological and geological material

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

12 Archaeological material

- 12.1 The museum will not acquire archaeological material (including excavated ceramics) in any case where the governing body or responsible officer has any suspicion that the circumstances of their recovery involved a failure to follow the appropriate legal procedures.
- 12.2 In England, Wales and Northern Ireland the procedures include reporting finds to the landowner or occupier of the land and to the proper authorities in the case of possible treasure (i.e. the Coroner for Treasure) as set out in the Treasure Act 1996 (as amended by the Coroners & Justice Act 2009).

13 Exceptions

- 13.1 Any exceptions to the above clauses will only be because the museum is:
- acting as an externally approved repository of last resort for material of local (UK) origin
 - acting with the permission of authorities with the requisite jurisdiction in the country of origin

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

14 Spoliation

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

15 The Repatriation and Restitution of objects and human remains

- 15.1 The museum's governing body, acting on the advice of the museum's 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 16.1-5 will be followed but the remaining procedures are not appropriate.
- 15.2 The disposal of human remains from museums in England, Northern Ireland and Wales will follow the procedures in the 'Guidance for the care of human remains in museums'.

16 Disposal procedures

- 16.1 All disposals will be undertaken with reference to the SPECTRUM Primary Procedures on disposal.
- 16.2 The governing body will confirm that it is legally free to dispose of an item. Agreements on disposal made with donors will also be taken into account.
- 16.3 When disposal of a museum object is being considered, the museum will establish if it was acquired with the aid of an external funding organisation. In such cases, any conditions attached to the original grant will be followed. This may include repayment of the original grant and a proportion of the proceeds if the item is disposed of by sale.
- 16.4 When disposal is motivated by curatorial reasons the procedures outlined below will be followed and the method of disposal may be by gift, sale, exchange or as a last resort - destruction.
- 16.5 The decision to dispose of material from the collections will be taken by the governing body only after full consideration of the reasons for disposal. Other factors including public benefit, the implications for the museum's collections and collections held by museums and other organisations collecting the same material or in related fields will be considered. Expert advice will be obtained and the views of stakeholders such as donors, researchers, local and source communities and others served by the museum will also be sought.

- 16.6 A decision to dispose of a specimen or object, whether by gift, exchange, sale or destruction (in the case of an item too badly damaged or deteriorated to be of any use for the purposes of the collections or for reasons of health and safety), will be the responsibility of the governing body of the museum acting on the advice of professional curatorial staff, if any, and not of the curator or manager of the collection acting alone.
- 16.7 Once a decision to dispose of material in the collection has been taken, priority will be given to retaining it within the public domain. It will therefore be offered in the first instance, by gift or sale, directly to other Accredited Museums likely to be interested in its acquisition.
- 16.8 If the material is not acquired by any Accredited museum to which it was offered as a gift or for sale, then the museum community at large will be advised of the intention to dispose of the material normally through a notice on the MA's Find an Object web listing service, an announcement in the Museums Association's Museums Journal or in other specialist publications and websites (if appropriate).
- 16.9 The announcement relating to gift or sale will indicate the number and nature of specimens or objects involved, and the basis on which the material will be transferred to another institution. Preference will be given to expressions of interest from other Accredited Museums. A period of at least two months will be allowed for an interest in acquiring the material to be expressed. At the end of this period, if no expressions of interest have been received, the museum may consider disposing of the material to other interested individuals and organisations giving priority to organisations in the public domain.
- 16.10 Any monies received by the museum governing body from the disposal of items will be applied solely and directly for the benefit of the collections. This normally means the purchase of further acquisitions. In exceptional cases, improvements relating to the care of collections in order to meet or exceed Accreditation requirements relating to the risk of damage to and deterioration of the collections may be justifiable. Any monies received in compensation for the damage, loss or destruction of items will be applied in the same way. Advice on those cases where the monies are intended to be used for the care of collections will be sought from the Arts Council England.
- 16.11 The proceeds of a sale will be allocated so it can be demonstrated that they are spent in a manner compatible with the requirements of the Accreditation standard. Money must be restricted to the long-term sustainability, use and development of the collection.
- 16.12 The nature of disposal by exchange means that the museum will not necessarily be in a position to exchange the material with another Accredited museum. The governing body will therefore ensure that issues relating to accountability and impartiality are carefully considered to avoid undue influence on its decision-making process.
- 16.12.1 In cases where the governing body wishes for sound curatorial reasons to exchange material directly with Accredited or non-Accredited museums, with other organisations or with individuals, the procedures in paragraphs 16.1-5 will apply.

- 16.12.2 If the exchange is proposed to be made with a specific Accredited museum, other Accredited museums which collect in the same or related areas will be directly notified of the proposal and their comments will be requested.
- 16.12.3 If the exchange is proposed with a non-Accredited museum, with another type of organisation or with an individual, the museum will place a notice on the MA's Find an Object web listing service, or make an announcement in the Museums Association's Museums Journal or in other specialist publications and websites (if appropriate).
- 16.12.4 Both the notification and announcement must provide information on the number and nature of the specimens or objects involved both in the museum's collection and those intended to be acquired in exchange. A period of at least two months must be allowed for comments to be received. At the end of this period, the governing body must consider the comments before a final decision on the exchange is made.

Disposal by destruction

- 16.12 If it is not possible to dispose of an object through transfer or sale, the governing body may decide to destroy it.
- 16.13 It is acceptable to destroy material of low intrinsic significance (duplicate mass-produced articles or common specimens which lack significant provenance) where no alternative method of disposal can be found.
- 16.14 Destruction is also an acceptable method of disposal in cases where an object is in extremely poor condition, has high associated health and safety risks or is part of an approved destructive testing request identified in an organisation's research policy.
- 16.15 Where necessary, specialist advice will be sought to establish the appropriate method of destruction. Health and safety risk assessments will be carried out by trained staff where required.
- 16.16 The destruction of objects should be witnessed by an appropriate member of the museum workforce. In circumstances where this is not possible, eg the destruction of controlled substances, a police certificate should be obtained and kept in the relevant object history file.

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Hastings Museum and Art Gallery

Old Town Hall Museum

(Hastings Borough Council)

Collection Management Policy

Date of approval: January 2015

Date of Review: January 2016

1.0 Statement of Purpose

Hastings Museum and Art Gallery's collections are at the heart of what we do. There are over 95,000 objects covering art, archaeology, world cultures, natural sciences, social and local history. The documentation and care of our collections is central to delivering our service aims as detailed in our statement of purpose:

Hastings Museum and Art Gallery (HMAG) aims to fulfil its core role in the preservation, collection, documentation and interpretation of the collections associated with the history and natural history of the area, the fine arts and from a wider cultural context. Visitors and other users will be at the heart of what we do, and we believe that our collections have the power to educate and inspire people of all ages, backgrounds and abilities, and the local communities we serve.

2.0 Documentation

2.1 Commitment to Documentation

HMAG is committed to ensuring that all its collections and loans are documented on the collections database (currently MODES XML) to the Accreditation standard and are SPECTRUM compliant.

2.2 Policy Aims

The aim of the policy is to ensure that HMAG fulfils its responsibility to safeguard its collections and to make them accessible to the public. The policy will ensure that the information we hold relating to the collections is accurate, secure, reliable, consistent and accessible. We aim to:

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

2.3 Ethics and Legislation

HMAG will take account of all relevant ethical guidelines and legislation in documenting collections including Data Protection and Freedom of Information legislation. We will also abide by the standards of the Museum Association Code of Ethics.

2.4 Cataloguing Standards

HMAG will maintain at least the minimum level of collections documentation that allows us to identify and locate all items for which we are legally responsible, including loans. We are committed to following SPECTRUM, the UK Collections Management Standard for all primary procedures:

- Object Entry
- Acquisition

- Loan In
- Loan Out
- Location and Movement Control
- Cataloguing
- Object Exit

The minimum level of object cataloguing is identified as Inventory level, and is applied particularly to retrospective documentation. The record of each object (or group of closely related items e.g. bulk archaeology) will contain:

- Accession number
- Number of items
- Simple object name
- Brief description
- Acquisition history (date, method) or recorded as found in documentation backlog as 'untraced find'
- Location
- Record creation information e.g. recorder, date

All new acquisitions will be given more detailed records where possible, including the fields described above plus any of the following:

- Other historical numbers
- Identification information
- Object description information (e.g. dimensions, material, colour, sex)
- Production information
- Field collection information
- Reproduction (e.g. digital image file)
- Other historical information or notes

The Museum will not add to its retrospective documentation backlog, and all new acquisitions will be documented within 3 months.

HMAG will continue to eliminate the Museum's documentation backlog, and to resolve discrepancies between inventory records and existing documentation. A Documentation Plan has been produced which includes dealing with the backlog, and is included in the Documentation Procedural Manual.

2.5 Security of Data

HMAG will ensure the physical security of the records in the documentation systems, and their long-term preservation, whether paper or digital. We will update manual and digital records as appropriate.

Daily back-ups are made of digital databases and back-up copies held away from the Museum building.

Security copies are maintained of the manual Accession Registers and held at a different site from the originals.

HMAG will maintain our computerised database (currently MODES XML) to ensure it does not become obsolete. We will ensure that programme updates are applied as they become available from the software supplier so that we have full technical support.

2.6 Access to Collections Information

HMAG is committed to ensuring that our documentation allows access to information for staff and researchers. We are working towards improving access in areas where it is not possible because of the backlog.

Some information will always be treated as confidential, such as donor information, valuations and location details. All requests for access to information on collections will be considered in terms of compliance with relevant legislation, including Freedom of Information and Data Protection Acts, and any legal agreements, conditions of gift, copyright or other restrictions.

3.0 Collection Care and Conservation

3.1 Commitment to Collection Care

Hastings Museum and Art gallery is committed to ensuring that all its collections and loans are cared for to nationally recognised standards of best practice including the Accreditation standard.

3.2 Policy Aims

The aim of the policy is to ensure that HMAG fulfils its fundamental duty to care for its collections based on a combination of preventive and remedial conservation designed to ensure long-term preservation, within the resources available.

- Preventive conservation covers the measures necessary to slow down or minimise deterioration of museum objects, specimens and structures.
- Remedial conservation involves a treatment to an object or specimen to bring it to a more acceptable condition or state in order to stabilise it or enhance some aspects of its cultural or scientific value.

3.3 Collection overview

The Museum will survey, benchmark and visually inspect the conditions in which collections are kept to determine priority areas for improvement in line with best practice as defined by *Benchmarks in Collections Care* and the SPECTRUM procedures. The condition for all HMAG collections will, as a minimum, meet or exceed the 'basic level' requirements of *Benchmarks in Collections Care*.

3.4 Provision of suitable building conditions

The Museum is currently operated from three sites that are robust and fit for the purpose of housing collections.

Collections are safeguarded through the management of the following systems:

- Building Maintenance
- Mechanical and Electrical (M&E) Maintenance
- Building Management Systems
- Intruder Alarms
- Fire and Evacuation Systems

All relevant M&E systems will be covered by service contracts and inspected periodically. Any M&E maintenance work will include considering collection care and collection staff will be involved in any decisions concerning alterations to the status quo e.g. changes to type or numbers of lights.

3.5 Environmental Monitoring

The Museum will:

- Monitor the environment in storage and display areas, to measure and record relative humidity (RH), temperature, visible light and ultraviolet radiation (UV) where applicable.
- Collect environmental data using continuous recording systems and hand held meters.
- Collate, utilise and act upon data to provide stable and appropriate collection environments.
- Monitor, manage and eradicate pests through good housekeeping.
- Balance the consumption of food and drink in its buildings as part of users' experience while ensuring these do not put collections at risk.

3.6 Environmental control

HMAG will store and display collections in suitable environments that minimise their rate of deterioration, while recognising that it is not always possible to control one or more of the environmental factors within a store or display.

Control factors and methods:

- **Relative humidity (RH) and temperature:** Due to the nature of the Museum building and its heating, RH tends to be low and temperature high compared with the ideal for general mixed media collections (40-60% RH with less than a 10% fluctuation in any 24 hour period, and 18–25 centigrade). The stores are generally within the desired limits for RH, although may be colder in the winter and hotter in the summer.
- **RH and temperature controlled locations:** In areas that are controlled using air conditioning equipment, RH is held to 53% +/-2%.
- **Visible light:** 50–250 lux, depending on the light sensitivity of the object and duration of its annual light exposure; controlled by use of blinds and shutters to eliminate daylight and by use of appropriate

artificial lighting.

- **UV radiation:** less than 75mW/lm (microwatts per lumen), controlled by eliminating unfiltered daylight and using bulbs that do not emit UV.
- **Display case construction:** where appropriate, objects on display will be cased, which buffers against damaging environmental fluctuation. Internal case environments may be tailored to suit the objects within, for example silica gel buffering material or other internal controls may be used, where necessary, to maintain a higher or lower RH. Lighting will be controlled to prevent heat build-up and excessive light levels. Case environments will be inert in accordance with case specifications produced by collection team. Case fabrics will be selected to ensure they are suitable and do not release pollutants.
- **Storage:** where practicable, stored collections will be housed in cupboards, inert crates or boxes to protect against dust. Store areas should be suitable for purpose with good physical access.

3.7 Housekeeping

The Museum will continue the following housekeeping processes:

- **Cleaning**
Housekeeping programmes will be established and followed in line with action plans. Staff will clean storage and display areas in a way that is not detrimental to the collections.
- **Pest management**
Storage and display areas will be monitored regularly using insect traps and random visual checks. Should pests be detected, the trap contents will be recorded and the area monitored rigorously to locate and eradicate the source.

3.8 Handling, moving and transport

Museum objects are particularly at risk when being moved or handled. HMAG will:

- Assess whether the moving or handling an object is necessary and could be avoided.
- Move its objects safely and securely
- Plan and risk-assess the movement of large or awkward items.
- Method statements will be produced by the responsible curator.
- All objects that are transported will be suitably wrapped or crated to give them the most suitable protection, as specified by the responsible curator.
- Ensure that manual handling equipment is risk-assessed and well maintained.

3.9 Emergency planning and staff training

The Museum will produce emergency plans for all venues housing museum collections. These will be regularly reviewed and updated where necessary.

Staff will receive training as appropriate following amendments and at regular intervals to ensure they are aware of procedures and their individual responsibilities.

3.10 Security

The Museum will have an expert assessment of security arrangements at least once every five years. This is a requirement of the Museum Accreditation scheme. HMAG will act on this advice and draw up an action plan. The Museum will risk assess the security of objects put on display with particular consideration to objects on open display.

3.11 Remedial Conservation

Remedial conservation is the active treatment of an object to stabilise its condition, or to enhance its condition, or some aspect of its significance for study and interpretation. The first priority is preventive conservation; remedial conservation is the last resort.

Where remedial work is necessary the museum will work in accordance with the following principles:

- Suitably qualified and experienced staff. Only appropriately qualified and experienced conservators and collections care staff will be employed to carry out conservation work. External conservators should be accredited with The Institute of Conservation's Conservation Register.
- Documentation of condition and treatment. All conservation work will be carried out to a written brief and treatment will be photographed and recorded.

3.12 Expertise, advice and services

HMAG is committed to continuing professional development of its staff and to the building of relevant knowledge and expertise. Caring for the collections is the responsibility of all staff. All guidelines and information relating to collections care practices and procedures are held on the network drive which is accessible to all staff.

4.0 Ethics and Legislation

4.1 In caring for the collections the Museum will follow the relevant ethical guidelines and legislation:

- Museum Association Code of Ethics
- Health and Safety at Work Act 1974
- COSHH Regulations 2002
- Care of Human Remains guidance 2005
- Fire Arms (Amendment) Act 1988
- Wildlife protection guidance

4.2 Health and Safety

HMAG has a duty of care to avoid exposing staff, volunteers and visitors to health and safety risks. All staff and volunteers will be made aware of our health and safety policy and practical safety issues.

4.3 Copyright and intellectual rights

The Museum respects the rights of copyright and intellectual rights owners and seeks to clarify and document any restrictions or permissions at the time of acquisition. Where full rights are not transferred to the Museum, the following will be recorded on the object's MODES record as required: the copyright holder; any licence to make copies (whether for exhibition, marketing, educational use, preservation, sale or merchandising); and the credits to be given.

5.0 Reference to other Policies and Plans

The following plans impact on the Museum's Collections Management Policy:

- Emergency Plan
- Forward Plan
- Collections Development Policy
- Access and Learning Policy
- Security Assessment and actions
- Volunteer Policy
- Documentation Procedure Manual

**Hastings Museum and Art Gallery
Old Town Hall Museum
(Hastings Borough Council)**

**Access Policy Statement
2015**

Date on which this statement was approved by governing body:

January 2015

Policy Review procedure:

We will review the access statement at least every three years to ensure that it is line with national guidelines and standards.

The Museum will incorporate actions that arise from this policy in its Forward Plan.

Date at which this policy is due for review:

January 2018

1. Introduction

The Access Policy statement will guide the Museum's approach to providing access to the Museum's collections and associated information.

Hastings Museum and Art Gallery aims to provide the widest possible access to its museums, collections and services for the purposes of education, research and enjoyment by all within the reasonable constraints of resources, conservation and security.

Our aim is to build accessibility into everything we do to develop and improve the service. Our commitment is long-term and our policy is to make continuous improvements as our resources permit.

2. Ethics and Legislation

HMAG will work to the relevant ethical guidelines and legislation that govern accessibility eg:

Equality Act 2010

Disability Discrimination Act 2005

Fire Safety Orders

3. Our Commitment to Accessibility

We understand that users of the Museum and its services have different needs and to eliminate barriers and ensure quality of access we will consider the following forms of accessibility:

- **Physical** – to enable people with physical disabilities to reach and appreciate every part of the museum service. To take into account the needs of the elderly and of people caring for young people.
- **Sensory** – to enable visitors with impaired vision or hearing to enjoy the museum's building and collections. Events can include the provision of British Sign Language if requested.
- **Intellectual** – we recognise that people have different learning styles and we will provide interpretation in a range of learning styles. We also aim to ensure people with learning difficulties can engage with and enjoy the museum and the collections.
- **Cultural** – to consider the needs of people for whom English is not a first language, or whose knowledge of English history and culture may be limited.

HMAG is committed to assessing, identifying and addressing access issues by means of access audits, internal checklists and working with local advocacy groups.

4. Reference to other policies

In writing this statement we acknowledge the need to balance care for the collections with access (see Collections management Policy).

This statement is to be read alongside the Museums Access and Learning Policy.

Hastings Borough Council's Corporate Priorities 2014-15

Priority 1: Fairness and Equality

To provide high quality services that meet the needs and improve the quality of life of all our citizens, promoting equality of opportunity through a culture of openness, fairness and transparency, enabling local people to hold us to account.

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Agenda Item 7



Agenda Item No: 7

Report to: Museums Committee

Date of Meeting: 12 January 2015

Report Title: Museum Attendance Figures

Report By: Cathy Walling
Museum Committee

Purpose of Report

to inform members of figures for attendances, educational activities and use of the Museum's website for the second quarter of 2014-15

Recommendation(s)

1. that the Committee accepts the report and are satisfied with the comments in the report

Reasons for Recommendations

1. Attendances: Hastings Museum and Art Gallery

The figures for July to September 2013 are given for comparison.

	Quarter 2 2014	Quarter 2 2013
Number of visitors	13,556	12,623
Pupils in organised groups	2,040	2,390

2. Attendances: Old Town Hall Museum

	Quarter 2 2014	Quarter 2 2013
Number of visitors	9,654	12,691
Pupils in organised groups	857	1,138

3. Website Visits

The total number of visits to hmag.org.uk website for Quarter 2 is 79,611. The comparable measure for Quarter 2 2013 is 60,529. The Museum has 414 followers on Twitter and the Facebook page regularly reaches 2-3,000 people.

4. Weddings and Civil Ceremonies

There were 8 ceremonies held in this quarter. This compares to 11 in Quarter 2 last year. A total of 18 bookings have been made for 2015 so far.

5. Comment

There has been a rise in attendances at HMAG in this quarter, although group visits have reduced slightly. The figures for the OTH have reduced considerably, following the opening of Tourist Information services at Aquila House. There were also fewer visits by Language Schools to the OTH.

The educational groups are largely Language Schools during July and August, but there were also visits from Castledown Primary School, St Mary Star of the Sea Primary School, Torfield, SCC and St Leonards Academy .

Wards Affected

None

Area(s) Affected

None

Policy 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	Yes
Environmental Issues	No
Economic/Financial Implications	No
Human Rights Act	No
Organisational Consequences	Yes
Local People's Views	No

Background Information

Officer to Contact

Cathy Walling
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01424 451151

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Agenda Item 8



Agenda Item No: 8

Report to: Museums Committee

Date of Meeting: 12 January 2015

Report Title: Museum Events and Activities

Report By: Cathy Walling
Museum Curator

Purpose of Report

To inform members of exhibitions, events and activities at the Museums in Q4 2014-15

Recommendation(s)

1. that the Committee accepts the report and are satisfied with the comments in the report

Reasons for Recommendations

Introduction

The following events and activities will be taking place at Hastings Museum and Art Gallery and the Old Town Hall Museum during January to March 2015.

Exhibitions

10 January 2015 to 3 January 2016: 'All at Sea'. Maritime paintings from the Museum collection.

Until 22 February: 'The Eyes are Listening'. Paintings by 6 Sussex contemporary artists

Until 1 February: 'Tangible keepsakes from a Dream'. Photographs of Hastings by Hans van Erp.

14 February to 19 April: 'Uncovering Africa'. Objects from the collection uncovered as part of regional partnership project.

7 March to 7 June: 'Voyage, Paintings by Louis Dodd'.

Events

22 January: 'Dora v Picasso': A multi-media live literature presentation on the relationship between Picasso and his muse Dora Maar, Written by award-winning poet Grace Nichols, includes live music and flamenco dance.

7 February: 'The Munitionettes': A look at the women who worked in WWI munitions factories, with Shaping Voices.

17 February: 'Uncovering Africa'. Drop-in family activity day.

8 March: 'The Golden Age of Sail and Maritime Hastings'. Talk by Steve Peak.

28 March to 12 April: Easter Egg Hunt.

Weekly term-time preschool sessions - Book Bugs and In2Play

Wards Affected

Castle

Area(s) Affected

Central Hastings

Policy Implications

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

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

Background Information

Officer to Contact

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Agenda Item 9



Agenda Item No: 9

Report to: Museums Committee

Date of Meeting: 12 January 2015

Report Title: Museum Acquisitions

Report By: Cathy Walling
Museum Curator

Purpose of Report

To inform members of items recently acquired by the Museum

Recommendation(s)

- 1. that the Committee accepts the report and is satisfied with the report**

Reasons for Recommendations

Introduction

The following items have been acquired by Hastings Museum in the last quarter.

1. Mayoral Brooch

Donor: Cllr M. Charlesworth

2. Notebook of local bird sightings 1893-1932, by Walter Field, Hastings Cemetery Superintendent

Donor: Mrs K Jury

3. Bacon's 'large-scale plan of Hastings'.

Postcard of 'The Aristocrats' at Hastings Pier.

Donor: Mr G. Kelly

4. Photograph on glass of Hastings Pier

Donor: Mr M. Lawrence

5. Collection of local guide books

Donor: Mr A. Palfrey-Martin

6. Collection of documents from 1940s

Donor: Mrs P. Verrall

7. Collection of WW2 cookery books, 'utility blouse' and darning wool

Donor: Mrs P. Filmer

8. Two censored AA route maps to Hastings, 1940

Donor: Mr G. Sudbury

9. Three medals from Hastings & District Roller Hockey League

Donor: Mr D. Holdstock

10. 'Half-Breed', Story of Grey Owl, by Lovat Dickson

Donor: Mrs L. Bryant

11. Collection of local papers and booklets, property of Henry Sargent

Donor: Mrs M. Sargent

12. Painting 'The Hop-pickers' by David Hobbs

Bundle of Haberdashery

Donor: Estate of Pauline Leach

13. Collection of Parish Magazines from St Andrews and Christ Church, Blacklands

Donor: Mr R. Kemble

14. Collection of letters, photographs etc. relating to WW1 and Joan Howell

Donor: Mr and Mrs Reeves

15. Two WW1 campaign medals

Donor: Mr B. Porter

16. Pamphlet in Sussex vernacular: 'Jan Cladpole's Trip to Merricur', 1878 (?)

Donor: Mr & Mrs R. Taylor

17. Programme for White Rock Pavilion, 1948

Donor: Mrs Opie

18. Book of illustrations by Guy Mannering, 2 watercolour/pen and ink sketches

Donor: Mrs J Kent

Wards Affected

Castle

Area(s) Affected

Central Hastings

Policy Implications

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

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

Background Information

Officer to Contact

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