

## **Collections Management Framework**

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

Name of museum: Hastings Museum & Art Gallery

Name of governing body: Hastings Borough Council

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

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# 1 Collections Management Framework

## 1.1 Introduction

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

The Collections Management Framework includes:

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

## 1.2 Hastings Museum & Art Gallery Overview

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

The museum's collections include Fine Art, Ceramics, Local History, Archives, Natural History, Geology and World Collections. The collections continue to grow and currently numbers around 97,000 objects. Local history is displayed in three galleries: 'Before Hastings' tells the story of the area from prehistory to the Saxons, with 'The Story of Hastings in 66 Objects' and 'Seaside' galleries continuing the story from 1066 through to today. Natural History collections, including dinosaur fossils are on display in the 'Fossils' and 'Wildlife' galleries. The world collections are on display in the Upper Durbar Hall<sup>1</sup>, 'Subarctic' and 'Native American' galleries, while the 'Ceramics Gallery' is home to the decorative arts collection. Fine art is displayed around the building alongside other parts of the local and social history collections. There is a regular programme of temporary exhibitions offering a mix of historical and contemporary shows as well as a growing education, events and activities programme.

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

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

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

### 1.3 Vision

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

### 1.4 Values

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

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

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

### *Aim One: Entrepreneurial*

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

### *Aim Two: Inclusive*

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

### *Aim Three: Educational*

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

### *Aim Four: Connected*

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

### *Aim Five: Reflective*

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

### *Aim Six: Responsible*

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

## 1.6 Management and Oversight

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

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

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



## 2 Collections Development Policy

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

### Background to the Policy

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

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

This policy applies to:

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

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

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

### Ownership of the collections

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

## **2.1 Statement of Purpose**

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

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

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

The museum recognises its responsibility to ensure that care of collections, documentation arrangements and use of collections will meet the requirements of the Museum Accreditation Standard. This includes using Spectrum primary procedures for collections management. It will consider limitations on collecting imposed by such factors as staffing, storage and care of collection arrangements. The museum will undertake due diligence and make every effort not to acquire, whether by purchase, gift, or bequest, any object or specimen unless the governing body or responsible officer is satisfied that the museum can acquire a valid title to the item in question.

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

## **2.2 History of the Collections**

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

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

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

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

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

## **2.3 Overview of Current Collections**

### **2.3.1 Community History**

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

#### Local History

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

#### Social History

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

### **2.3.2 Archives**

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

### **2.3.3 World Cultures (Ethnography)**

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

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

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

### **2.3.4 Archaeology**

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

#### British Archaeology

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

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

Sussex Curator Archaeological Working party in 1988.

### International Archaeology

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

### **2.3.5 Numismatics**

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

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

### **2.3.6 Natural History**

#### Vertebrates

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

#### Entomology and Invertebrates

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

### **2.3.7 Geology**

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

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

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

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

### **2.3.8 Fine Art**

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

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

### **2.3.9 Decorative Art**

#### Ceramics and Glass

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

#### Furniture

The museum also has many Sussex firebacks ranging in date from the 16<sup>th</sup> to the 18<sup>th</sup> 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 18<sup>th</sup> century, 8 long case clocks predominantly by local makers.

#### Silverware and Jewellery

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

### **2.3.10 Costumes and Textiles**

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

## **2.4 Themes and Priorities for Future Collecting**

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

### Digital collecting

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

### Collecting Considerations

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

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

### **2.4.1 Community History**

#### Local History

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

#### Social History

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

### **2.4.2 Archives**

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

### **2.4.3 World Cultures (Ethnography)**

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

### **2.4.4 Archaeology**

#### British Archaeology

Material from all periods found within the Hastings Borough boundary.

## International Archaeology

This area is closed.

### **2.4.5 Numismatics**

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

### **2.4.6 Natural History**

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

### **2.4.7 Geology**

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

### **2.4.8 Fine Art**

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

### **2.4.9 Decorative Art**

#### Ceramics and Glass / Furniture / Silverware and Jewellery

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

### **2.4.10 Costumes and Textiles**

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

## **2.5 Themes and Priorities for Rationalisation and Disposal**

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

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

Priorities for rationalisation are:

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



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

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

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

## **2.6 Legal and Ethical Framework for Acquisition and Disposal of Items**

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

## **2.7 Collecting Policies of other Museums**

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

Specific reference is made to the following museums and organisations:

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

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

## **2.8 Archival Holdings**

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

## **2.9 Acquisitions**

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

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

Collections Impact Statements include:

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

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

### **2.9.1 National and International Standards**

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

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

The museum will not acquire by any direct or indirect means any biological or geological specimens that have been collected, sold or otherwise transferred in contravention of any national or international wildlife protection or natural history conservation law or treaty of the United Kingdom or any other country, except with the express consent of an appropriate outside authority.

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

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

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

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

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

### **2.9.2 Exceptions**

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

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

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

### **2.9.3 Spoliation**

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

## **2.10 The Repatriation and Restitution of Objects and Human Remains**

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

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

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

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

### **2.11 Disposal Procedures**

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

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

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

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

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

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

### **2.11.1 Disposal by Gift**

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

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

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

### **2.11.2 Disposal by Sale**

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

When transferring an object to a non-accredited museum or other body, priority will be given to those which maintain a permanent collection in public ownership and to those which demonstrate a significant educational role. The museum will always be sensitive to the possibility of adverse publicity that disposal by sale might cause.

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

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

### **2.11.3 Disposal Destruction**

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

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

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

### **2.11.4 Disposal Documentation**

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

## 3 Collections Information Policy

### 3.1 Statement of Purpose

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

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

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

### 3.2 Collections Information

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

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

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

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

### 3.2 Policy Aims

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

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

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

### 3.3 Ethics and Legislation

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

### 3.4 Minimum Targets for Documentation

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

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

### 3.5 Documentation Standards

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

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



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

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

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

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

### **3.5.1 Object Entry**

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

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

### **3.5.2 Acquisition and Accessioning**

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

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

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

- Acquisitions will be reported to the following Museum Committee.

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

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

### **3.5.3 Location and Movement Control**

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

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

### **3.5.4 Inventory**

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

### **3.5.5 Cataloguing**

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

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

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

### **3.5.6 Object Exit**

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

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

### **3.5.7 Loans In and Loans Out**

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

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

### **3.5.7 Documentation Planning**

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

## **3.6 Access to Collection Information**

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

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

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

### **3.7 Security of Collection Information**

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

### **3.7 Keeping Records Up To Date**

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

## **4 Collections Care and Conservation Policy**

### **4.1 Statement of Purpose**

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

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

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

### **4.2 Aims of the policy**

The aim of the collections care and conservation is to:

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

### **4.3 Care and Conservation Management**

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

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

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

#### **4.4.1 Prior to Acquisition**

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

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

#### **4.4.2 Condition of the permanent collections**

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

#### **4.4.3 Documentation**

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

#### **4.4.4 Loans Out**

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

#### **4.4.5 Guidelines Governing Examination and Treatment**

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

### **4.5 Agents of Decay**

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

#### **4.5.1 Direct Physical Forces**

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

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

#### **4.5.2 Theft, Vandalism and Displacement**

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

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

#### **4.5.3 Fire**

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

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

#### **4.5.4 Water**

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

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

#### **4.5.5 Pests**

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

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

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

#### **4.5.6 Contaminants**

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

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

#### **4.5.7 Light**

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

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

#### **4.5.8 Incorrect Temperature**

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

#### **4.5.9 Incorrect Relative Humidity**

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



## **5 Collections Access Policy**

### **5.1 Statement of Purpose**

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

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

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

### **5.2 Aims of the Policy**

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

### **5.3 Collections Access**

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

### **5.4 Access to the Collections**

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

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

### **5.5 Reducing Barriers to Access**

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

### **5.5.1 Sensory**

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

### **5.5.2 Intellectual**

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

### **5.5.3 Cultural**

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

### **5.5.4 Attitudinal / Emotional**

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

### **5.5.5 Financial**

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