

Hampshire County Council Museums and Archives Service

Acquisition and Disposal Policy 2007 – 2012

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Foreword: An Introduction to Hampshire's Collections by Caroline Dudley, Head of Museums and Archives Service

This policy sets out to explain why we collect, what we collect, and how we want to acquire new material.

i) Why Do We Collect?

The nationally agreed definition of museums is:

‘... Museums are institutions that collect, safeguard and make accessible artefacts and specimens.

Museums enable people to explore collections for inspiration, learning and enjoyment...’

Hampshire County Council Museums and Archives Service stated purpose is:

‘... to inspire and satisfy a deeper level of interest, enjoyment and understanding of Hampshire's heritage and environment by developing the full potential of the museum collection in its care, and assisting the other organisations with similar aims...’

ii) Collections and Community

Caring for and providing access to museum collections costs a great deal of time and money.

Our audiences appreciate a museum that has a clear purpose, has interesting and relevant stories to tell, and reflects the character and history of a local community.

Our museums aim to collect items which tell us something important about the area and people which they serve. Local collecting helps to create a common sense of place and community identity.

iii) Conditions and Collecting

There may be practical factors which influence what a particular museum collects, not least whether an object can be cared for properly, its size in relation to the available gallery space and floor loading restrictions.

Some objects require specialised and expensive care over a long period.

We are also scrupulous about observing various legal and ethical concerns about how and what we collect.

We are required to ensure that the Donor really does own the object and has a right to gift it.

We will not accept, under any circumstances, for example, illegally collected birds eggs, stolen artwork, or improperly obtained archaeological objects.

iv) Priorities and Policy

These conditions and requirements are set out in our Acquisition and Disposal Policy, which describes in detail what we want to collect, in the context of existing collections and future priorities.

The policy also takes into account the collecting activities of neighbouring museums and is formally adopted by the Museum Service's Governing Body. It is reviewed on a regular basis and will be completely revised in 2012, in accordance with Accreditation Standards.

Copies of the policy are available in our Community Museums and on our website: www.hants.gov.uk/museum/collections

PART ONE : APPLICATION AND STANDARDS

1. Introduction and Purpose

- The policy applies to all items acquired for the Collections managed by Hampshire County Council Museums Service [hereafter referred to as HCCMS].
- One of the fundamental purposes of HCCMS is to acquire and preserve objects as a permanent collection for the general benefit and enjoyment of the people of Hampshire.
- The collecting process is defined by an acquisition policy which forms part of the overall collections management plan, which in turn addresses the key issues of access, care, conservation and disposal.
- For the purposes of this document, acquisition is defined as the process of obtaining legal title and ownership to an object with the intention of using it for museum purposes.
- The acquisition policy sets out the Museums Service's principles of collecting and how these relate to existing collections.
- It also states the criteria for future acquisition, including subjects or themes, the time periods and geographical areas.
- The policy takes into account the acquisition policies of other Accredited museums in the region, together with related bodies such as archives and libraries with a legitimate interest in collecting items.
- Items are acquired to fulfil the HCCMS's stated purpose, namely '..... to inspire and satisfy a deeper level of interest, enjoyment and understanding of Hampshire's heritage and environment, by developing the full potential of the museum collections in its care, and assisting other organisations with similar aims'.
- These collections are made available throughout the county of Hampshire, chiefly through the network of Accredited museums managed by Hampshire County Council [see **Appendix 1**].
- The policy also reflects the need to provide access to centrally held collections at museum HQ, through specialist publications, the internet and site visits.
- The policy takes due account of specialist collections in a national context and the acquisition policies of other museums in Hampshire and adjoining counties.
- HCCMS has strict rules and procedures for the deposit, acceptance and documentation of acquired items which include the Acquisition and Disposal

Policy as required by the council for Museums, Libraries and Archives (MLA) for museum Accreditation purposes [see below].

- Major acquisitions outside the current stated policy will only be made in very exceptional circumstances, and then only after proper consideration by the governing body, having regard to the interests of other museums.
- HCCMS may acquire items which are graded as Front Line and Handling Collections for demonstration and display purposes.
- HCCMS recognises responsibility for duty of care once material has been acquired and aims to maintain the relevant Standards for collections management published by MLA.
- Loans will only be accepted in exceptional circumstances as a research loan or special exhibition loan. Any loan will be for a specified period of time.

2. Museum Accreditation: Acquisition and Disposal Guidelines

The following guidelines recommended by MLA will be observed as part of this policy.

2.1 Policy Review Procedure

The Acquisition and Disposal Policy will be published and reviewed from time to time, at least once every five years. The date when the policy is next due for annual revision is March 2008. The whole policy will be reviewed in 2012.

The Regional Agency (MLA South East) will be notified of any major changes to the Acquisition and Disposal Policy, and the implications of any such changes for the future of existing collections.

2.2 Acquisition Procedures

The museum will exercise due diligence and make every effort not to acquire, whether by purchase, gift, bequest or exchange, any object or specimen unless the governing body or responsible officer is satisfied that the museum can acquire a valid title to the item in question.

In particular, the museum will not acquire any object or specimen unless it is satisfied that the object or specimen has not been acquired in, or exported from, its country of origin (or any intermediate country in which it may have been legally owned) in violation of that country's laws. (For the purposes of this paragraph 'country of origin' includes the United Kingdom).

In accordance with the provisions of the UNESCO 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, which the UK ratified with effect from November 1 2002, and the Dealing in Cultural Objects (Offences) Act 2003, the museum will reject any items

that have been illicitly traded. The governing body will be guided by the national guidance on the responsible acquisition of cultural property issued by DCMS in 2005.

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.

The museum will not acquire archaeological antiquities (including excavated ceramics) in any case where the governing body or responsible officer has any suspicion that the circumstances of their recovery involved a failure to follow the appropriate legal procedures, such as reporting finds to the landowner or occupier of the land and to the proper authorities in the case of possible treasure as defined by the Treasure Act 1996 (in England, Northern Ireland and Wales) or reporting finds through the Treasure Trove procedure (in Scotland)

Any exceptions to the above clauses will only be because the museum is either:

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

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

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

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

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

As the museum holds or intends to acquire human remains under 100 years old, it will obtain the necessary licence under the Human Tissue Act 2004.

2.3 Spoliation, Repatriation and Restitution

The museum has adopted 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 then Museums and Galleries Commission.

The museum's governing body, acting on the advice of the museum's professional staff may take a decision to return human remains, objects or specimens to a country or people of origin. The museum will take such decisions on a case by case basis, within its legal position and taking into account all ethical implications.

The 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”.

2.4 Management of Archives

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

The Museums Service and Hampshire Record Office form part of the Recreation and Heritage Department of Hampshire County Council and work closely together in the acquisition, management and provision of access to archival material.

2.5 Disposal Procedures

Disposal preliminaries

- a. The governing body will ensure that the disposal process is carried out openly and with transparency.
- b. By definition, the museum has a long-term purpose and holds collections in trust for society in relation to its stated objectives. The governing body therefore accepts the principle that sound curatorial reasons for disposal must be established before consideration is given to the disposal of any items in the museum's collection.
- c. The museum will confirm that it is legally free to dispose of an item and agreements on disposal made with donors will be taken into account.
- d. When disposal of a museum object is being considered, the museum will establish if it was acquired with the aid of an external funding organisation. In such cases, any conditions attached to the original grant will be followed. This may include repayment of the original grant and a proportion of the proceeds if the item is disposed of by sale.

Motivation for disposal and method of disposal

- e. When disposal is motivated by curatorial reasons the procedures outlined in paragraphs 12g-12s will be followed and the method of disposal may be by gift, sale or exchange.
- f. The museum will not undertake disposal motivated principally by financial reasons.

The disposal decision-making process

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

stakeholders such as donors, researchers, local and source communities and others served by the museum will also be sought.

Responsibility for disposal decision-making

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

Use of proceeds of sale

- i. Any monies received by the museum governing body from the disposal of items will be applied for the benefit of the collections. This normally means the purchase of further acquisitions. In exceptional cases, improvements relating to the care of collections in order to meet or exceed Accreditation requirements relating to the risk of damage to and deterioration of the collections may be justifiable. Any monies received in compensation for the damage, loss or destruction of items will be applied in the same way. Advice on those cases where the monies are intended to be used for the care of collection will be sought from MLA.
- j. The proceeds of a sale will be ring-fenced so it can be demonstrated that they are spent in a manner compatible with the requirements of the Accreditation standard.

Disposal by gift or sale

- k. Once a decision to dispose of material in the collections has been taken, priority will be given to retaining it within the public domain, unless it is to be destroyed. It will therefore be offered in the first instance, by gift or sale, directly to other Accredited Museums likely to be interested in its acquisition.
- l. If the material is not acquired by any Accredited Museums to which it was offered directly as a gift or for sale, then the museum community at large will be advised of the intention to dispose of the material, normally through an announcement in the Museums Association's Museums Journal, and in other specialist journals where appropriate.
- m. The announcement relating to gift or sale will indicate the number and nature of specimens or objects involved, and the basis on which the material will be transferred to another institution. Preference will be given to expressions of interest from other Accredited Museums. A period of at least two months will be allowed for an interest in acquiring the material to be expressed. At the end of this period, if no expressions of interest have been received, the museum may consider disposing of the material to other

interested individuals and organisations giving priority to organisations in the public domain.

Disposal by exchange

- n. The nature of disposal by exchange means that the museum will not necessarily be in a position to exchange the material with another Accredited museum. The governing body will therefore ensure that issues relating to accountability and impartiality are carefully considered to avoid undue influence on its decision-making process.
- o. In cases where the governing body wishes for sound curatorial reasons to exchange material directly with Accredited or unaccredited museums, with other organisations or with individuals, the procedures in paragraphs 2a-2d and 2g-2h will be followed as will the procedures in paragraphs 2p-2s.
- p. If the exchange is proposed to be made with a specific Accredited museum, other Accredited museums which collect in the same or related areas will be directly notified of the proposal and their comments will be requested.
- q. If the exchange is proposed with a non-accredited museum, with another type of organisation or with an individual, the museum will make an announcement in the Museums Journal, and in other specialist journals where appropriate.
- r. Both the notification and announcement must provide information on the number and nature of the specimens or objects involved both in the museum's collection and those intended to be acquired in exchange. A period of at least two months must be allowed for comments to be received. At the end of this period, the governing body must consider the comments before a final decision on the exchange is made.

Documenting disposal

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

3. Access to Collections and Collections Categories

3.1 Introduction

Access to the county's collections is provided in a variety of ways designed to meet the needs of Hampshire's people and communities.

Museum staff are always looking for new ways and opportunities to increase access to collections, and would welcome any feedback on how to improve delivery and provision of collections related services and activities.

3.2 Current Provision

At the moment access is provided in the following ways:

- ‘Sense of Place’ displays throughout county network of local Community Museums based in Aldershot, Alton, Andover, Basingstoke, Christchurch, Eastleigh, Fareham, Gosport and Havant, using local and core central collections. [see Appendix One]
- Special Collections displays in selected Community Museums at Alton (Art and Design), Andover (Iron Age Danebury Hill Fort Collection), Christchurch (Historic Dress), Havant (Firearms and Horology) and Gosport (Geology).
- Substantial collections of Hampshire related Transport and Technology, Domestic Technology and Social History are displayed at Milestones, Hampshire’s largest museum site, situated in the Basingstoke Leisure Park complex.
- A programme of Touring Exhibitions throughout the county network of Community Museums, wholly or partly based on the county’s core local and central collections.
- A countywide programme of special events, workshops and activities using Front Line and handling material from local and core collections delivered by Learning, Access and Interpretation and Curatorial staff.
- A countywide community outreach programme incorporating material from Front Line, handling, local and central core collections, designed to meet the requirements of specific targeted audiences.
- ‘Museum on the Move’ touring exhibition bus for rural outreach and community based activities.
- Partnership working with independent museums at Lymington, Chawton, Selborne, Petersfield and other Hampshire County Council departments and related organisations.
- Object loans to independent and other non-Hampshire County Council run museums for specific exhibitions and displays.
- Special core collection webpages on the Hampshire County Council website (www.hants.gov.uk/museums).
- Public lectures and talks on the various aspects of the county’s core collections.
- Pre-booked tours of centrally held special and study collections at Chilcomb HQ.
- Pre-arranged research visits to special and study collections and staff at Chilcomb HQ.
- For details of who looks after specific collections and how to contact them see Appendix 7.

3.3 Future Developments

- Development of a Hampshire Collections Resource Centre to replace current facilities at Chilcomb HQ, with improved public access facilities.

- New generation ‘Sense of Place’ displays in Community Museums, and creation of more flexible community spaces for delivery of outreach, family and school programmes.
- Establishment of more defined local and county based ‘Front Line’ community collections for use in outreach, handling and demonstration sessions and related activities.
- Continue to develop new displays at Milestones and incorporate more study material on the site.
- Development of contemporary collections in partnership with community and special interest groups.

3.4 Access to Collection Policy, 2007 – 2012

i) Definition of Access

Access in the widest sense is made possible when physical, cultural, social, financial, intellectual, psychological and emotional barriers are removed or reduced.

ii) Our Commitment to Access to Collections

Hampshire County Council Museums and Archives Service aims to provide the widest possible access to its collections in order to enable audiences from all sections of the community to enjoy them. Our commitment to accessibility extends to our staff, volunteers and visitors and is long term and subject to continuous improvement.

To eliminate barriers and ensure equality of access, we will address the following forms of accessibility:

- Physical – to enable people with physical disabilities to enjoy all elements of the collections through accessible exhibitions, displays, websites and publications.
- Sensory – To enable visitors with impaired vision or hearing to enjoy the museum sites and collections.
- Intellectual – We acknowledge that people have different learning styles and we will provide interpretation and information about collections in a range of learning styles. We also aim to ensure people with learning difficulties can engage with and enjoy the museums and the collections.
- Cultural – We will consider the needs of people for whom English is not a first language or whose knowledge of English history and culture may be limited.
- Attitudinal / Emotional – To ensure the museum environment and museum staff are welcoming to visitors from all sections of the community. We will also aim to ensure the people of Hampshire feel the museums are of significance to them.

iii) Collections Specific Access Issues

Our Curators are committed to increasing access to the collections and increasing knowledge of Hampshire's cultural heritage through the following methods:

- Longer Term Displays
- Touring and Temporary Exhibitions
- Workshops and Lectures
- Collections based Special Events and Open Weekends
- Specialist Publications and Media Interviews
- Collections based Websites
- Catalogues and Guidebooks
- Provision of specialist help and advice

We will be developing further our Frontline Handling Collections for use in the community.

We will endeavour to ensure that we provide levels of information and interpretation to suit a wide range of audiences and abilities.

We will endeavour to ensure that the presentation and labelling of displays, exhibitions and individual objects respects a diversity of background.

iv) Reviewing the Policy

We will review this collections related access statement regularly to ensure it remains in line with national guidelines and standards.

This statement forms part of an over-arching access strategy for the whole of the Museums and Archives Service, which is reviewed on a regular basis.

3.5 Collections Categories and how we can use them

Collections and how we use them

In order to demonstrate how Hampshire's collections are used for the benefit of the public, it is helpful to categorise them in the following ways. However, it is important to recognise that objects can move from one collecting category to another, over the course of time, as the status of certain classes of material is revised and priorities change.

i) Permanent Display and Touring Exhibition Material

These provide interpreted access to the best or most significant items at a County and/or local level.

It is easily accessible by all visitors through the network of Community Museums and related Recreation and Heritage sites.

Longer term gallery displays and touring exhibitions are generally developed to a higher level of presentation and interpretation in order to engage the visitor.

For example, Andover Museum of the Iron Age provides a high quality experience for the general and special interest visitor, and is an important resource for schools, giving them access to high quality, real objects, in their local museum.

Material used in this category is usually the best example of its type from the core collection, and has been subject to extensive conservation and / or display preparation.

ii) Interpreted Study Collections

Interpreted study collections provide a greater degree of depth for visitors who want to learn more about a specific subject.

Emphasis is placed on presenting as many different examples of a given type of objects from a particular collection in as publicly accessible a format as possible, supported by layered levels of interpretation and related information.

The Decorative Art Gallery at Alton, the Firearms Gallery at Havant and the Camera Shop Gallery at Milestones are all good examples of displays designed to provide the general and special interest visitor with an in-depth view of collections virtually in their entirety.

Emphasis is placed on public access and is not always reliant solely on condition, completeness and appearance of individual objects, where context and design evolution are important.

However, basic collections management standards for documentation, conservation and long term preservation must be observed for all items in this category.

Emphasis will be placed on allowing visitors to see and understand the sequential development of particular types of object, rather than the highlighting of fewer objects in elaborate display / interpretive infrastructures as is the case for Display category material.

The development of a County wide collections resource centre will provide an opportunity to present many of the County's specialist collections in this way.

Material in this and all subsequent categories can be considered for use in managed handling and outreach programmes and events.

In particular circumstances this approach is also appropriate for use in some Community Museum displays and specialist touring exhibitions.

iii) Non-Interpreted Study Collections

Much of the material contained within this category is used for reference and is often the supporting material evidence for an excavation, record or observation.

As such, it is needed as vital evidence for current or future research, and access to it is best managed on an appointment basis. Much of the Natural Science and Archaeological collections fall into this category.

It can be contained in high density storage, making the most cost effective use of available space.

Specialist public access has to be facilitated by the subject discipline Keepership staff, supported by a specialist collections website and publicly accessible database.

iv) Front Line Collections

The acquisition of Front Line and Handling Collections will conform to the same standards as material in the permanent collections.

Emphasis will be placed on making use of material in this category which maximises public use and benefit both within and outside the museum environment.

In particular material will be made available for outreach and general community use through displays, handling sessions and demonstrations.

Where possible, potential donors of such material will always be advised of this policy and their agreements obtained at the time of acquisition.

v) Working Demonstration Collections

This category will include material which is put back into working order for use in demonstration, handling and outreach initiatives and displays.

Items may require extensive restoration in order to satisfy safe working / Health and Safety issues.

The need for regular maintenance, repair and replacement of working parts should be taken into account as part of the initial assessment of the object.

vi) Spare Parts, Dispersal and Disposal

Using the Museums Association Guidelines and Accreditation Standards, material falling into this category can be considered for a variety of re-uses, including spare parts, set-dressing and outside display.

There will be a presumption that objects, if surplus to requirements, will remain in the public domain and only offered initially to similar institutions which provide the best balance of care, context and access.

vii) Access Categories

In order to ensure that objects and collections are used in appropriate way, which balances public access needs and long term preservation, the following access and use categories will be applied to all classes of collections:

- 0 Unsuitable for public access – for example material that is dangerous (explosive, radioactive), subversive, censored etc: no access should be permitted.**
- 1 High importance, unique or fragile material that could easily be stolen or damaged: suitable for cased display. Not suitable for handling or non-gallery use.**
- 2i Medium-high importance; material which requires close supervision by appropriate professional.**
- 2ii Material of medium importance where mediated handling is permissible.**
- 3 Portable small or medium sized material; suitable for open display or direct contact with the public. May be used for reminiscence or handling purposes.**
- 4 Large and robust material; suitable for open display and working demonstration.**
- 5 Robust or expendable; unsupervised direct handling is permitted.**
- 6 Expendable; unsupervised handling is permitted.**

NB: Categories 2 – 6 suitable for use in Front Line Collections.

PART TWO: DEVELOPING THE COLLECTIONS, PROCESS AND PRACTICE

1. General Principles

- HCCMS will acquire and accession an object only after thorough consideration of its long-term value and importance.
- HCCMS mostly acquires material in perpetuity except for specifically stated purposes i.e. handling, reviewable, front line, demonstration and spare parts.
- HCCMS only acquires an item where security and conservation requirements can be reconciled with right of access of present and potential users.
- The long-term resource implications of a proposed major acquisition will be taken into account before any final decision to acquire is made.

2. Criteria for Acceptance

The following criteria will be considered before deciding whether to add material to the collections:

- Relevance, importance and long-term value of the item in the context of existing collections.
- Potential use for all levels of museum activities.
- Condition and completeness.
- The cost of acquisition, including purchase price, VAT, transport and packing costs, storage provision, conservation costs, documentation and research costs.
- The ability to provide long-term care and access and the cost of providing such care and access.
- The options for preservation *in situ*.
- The interests of other registered museums and public institutions e.g. archives, which would normally be deposited in Hampshire Record Office.
- The quality of supporting documentation, particularly contextual information.
- The object's provenance, especially confirmation of legal title of the present holder and the right of the holder to transfer title to HCCMS.

3. Acquisition

- There are four types of acquisition:
 - Gift
 - Bequest
 - Purchase
 - Fieldwork
- The following principles apply to **all** types of acquisition:
 - Unless specifically stated, the decision to acquire an object in conformity with this policy lies with the Keeper of the relevant collection.
 - There should be no conflict of interest during the acquisition process. No person or organisation with **any** possibility of financial or personal

gain should be involved in the decision-making process. Where a conflict of interest might arise, public interest should always prevail and a written declaration be made and kept on record by HCCMS.

- Whenever possible legal copyright and other rights to the item are to be transferred to the Museums Service at the time of acquisition. This is particularly important in the context of photographs and works of art.

4. Gifts and Bequests

- HCCMS will only accept gifts or bequests which meet the criteria of the collecting policy.
- Under certain circumstances, i.e. offer by bequest, refusal to acquire will be confirmed in writing to avoid HCCMS becoming the legal owner by default.
- Unwanted, unsolicited gifts should be refused in writing and if possible returned, unless the donor has given specific written permission for disposal on the deposit form.
- The intending donor (or the donor's executor) will be informed about other museums that may be interested in the unwanted items, or suitable related organisations such as schools or reminiscence groups.
- Wherever possible, the transfer of objects to other museums will only take place with the prior written permission of the intending donor.
- With the prior agreement from the donor, it may be appropriate to only add a selection of the items offered, to the permanent collection. If necessary others may be accepted only on the condition that HCCMS does not have to retain them. Such items will not be accessioned and with the agreement of the donor, may be transferred to another museum, sold for the benefit of the collections, or otherwise disposed of.
- HCCMS cannot guarantee that an object will be on permanent public display, and except in the most exceptional circumstances, will not acquire material subject to such a condition.
- HCCMS will carefully consider resource and other management implications before making the final decision to proceed with acquisition.
- Any conditions stipulated by the donor which are agreed by HCCMS will be recorded as part of the object record and where appropriate the governing body will be informed in advance of the full implications of the acquisition.
- Donor's conditions can only be perpetual when they are in the form of a Charitable Trust. Under very specific circumstances the Museums Service will accept the offer of a conditional gift if it is made under a deed that confers charitable status.

- HCCMS does not undertake valuations of objects. It will take all reasonable steps to ensure the donor is properly aware of the financial value of a proposed gift. If necessary, the donor will be advised as to how to obtain an independent valuation.
- Under certain circumstances it may be appropriate to suggest to potential donors that a financial donation would be welcome to support the long-term costs associated with the acquisition.

5. Purchases

- HCCMS relies very heavily on public donations of objects, as part of the development of its collections. On the occasions where it is required to purchase material, a balance will need to be struck between serving the wider public interest by paying the lowest price, and a duty to deal fairly with individual vendors.
- If a high value item is offered for sale by a member of the public, HCCMS will suggest that the vendor seeks an independent valuation in order to arrive at an agreed purchase price, if there is any doubt that he or she is unaware of the potential value of the item.
- HCCMS cannot undertake valuations as part of the purchasing process.
- The Museums Service will not retain unwanted material purchased as part of a mixed lot or collection. Any item so acquired will be offered to other museums or sold.
- A detailed checklist relating to the purchase of major items based on Museum Association ethical guidelines is contained in Appendix 5.
- Museum staff will as a matter of course seek external grant-aid towards the purchase of high value material.
- This process can take anything from three to six months depending on the amount of research required to support an application and potential vendors should be informed of this at the beginning of purchase negotiation.

6. Fieldwork

- Certain HCCMS collecting disciplines (e.g. Natural Sciences and Archaeology) will acquire material by fieldwork. This will be organised by the individual Keeper and be subject to the standards and criteria outlined above.
- Collecting through fieldwork will comply with relevant conservation and environmental legislation and good practice.

7. Loan Collections

- There is a strong presumption against accepting material on loan except for specified limited term display and exhibition use.
- A small amount of unclaimed or untraced loan material from the period prior to the introduction of the current policy has remained within the care of the Museums Service.
- A review of this type of material will take place during the period of this policy, and unwanted items returned or disposed of in accordance with formal guidelines.
- Any material for the collection will be fully processed and documented in the normal way.

8. Contemporary Collecting Strategy Statement

8.1 Strategy

- Use of the network of local Community Museums, Community Curators, Keepers of core central collections, and Learning, Access and Interpretation staff to acquire contemporary material which will collectively form a coherent contemporary element of the County's main and local collections.
- Acquisition of contemporary material which will complement existing collections and provide a flexible resource for audience development initiatives at a local and County level.

8.2 Aims and Objectives

- To ensure that the County's collection remain relevant to present day and future audiences.
- To develop an active, broadly based multi-disciplinary approach to the collecting and recording of recent and contemporary material relating to everyday life in Hampshire.
- To maximise opportunities for joint working and development between centrally based museum staff and collections, with local Community Curators and collections.
- To develop an Acquisition and Disposal Policy which is neither a passive instrument, nor a neutral document, but rather the basis for an organised strategy for outreach and audience development which actively involves all sections of the Hampshire community in the process of collections development and acquisition.

8.3 Benefits

- Broadening of Audiences through the collecting of material which is relevant to and about people's lives today, and which helps to disperse the popular misconception that museums are only about the past and do not reflect contemporary issues and concerns.
- Provide opportunities to engage with new communities and reflect the changing nature of local populations.
- Creating opportunities for partnership as set out in the County Council's corporate objectives, through the development of contemporary collecting initiatives.
- The strengthening of existing collections through the acquisition of contemporary material.
- This will allow museum visitors to make links and comparisons between contemporary and historic material and lay the foundations for high quality, relevant collections in the future.

8.4 Defining what 'Contemporary' Means

In order to establish clarity for everybody involved in the development of contemporary collecting initiatives the following definitions have been identified:

i) The Recent Past

Material which is still well within living memory, but is now generally out of everyday use.

Date Range: 1950 – 1975

ii) Transitional: 'Style and Fashion Victims'

Material which is in the process of passing out of everyday use and appearing regularly at car boot sales, charity shops and recycling depots. To include items which reflect changing taste in design and social context.

Date Range: 1975 – 1990

iii) The Everyday and Familiar

Material which is still totally familiar, typical and generally in widespread use.

Date Range: 1990 – 2005

iv) Newly Emerging and Current

Material which is newly arrived on the market, or is still undergoing further design change and evolution. To include current and emerging trends in design, fashion, issues based concerns and influences, social groupings and youth culture.

Date Range: 2005 – to date

8.5 Contemporary Collecting and a Sense of Place

Maintaining relevance to existing audiences and attracting new ones through engaging in contemporary collecting inevitably challenges traditional concepts of what constitutes 'local' and 'Hampshire'.

In particular, the systematic and disciplined collecting of people related stories and objects should be given equal status to the acquisition of purely 'local' material. Discussion of what constitutes local are set out in the Community Collections section of this Acquisitions and Disposal Policy.

8.6 General Issues

Engaging in contemporary collecting activities raises challenging issue relating to longer term sustainability in the context of conservation, storage, preservation and display.

These issues should not deter museum staff from fully engaging in the process now, however, as the known current benefits of contemporary collecting far outweigh future unknown factors.

PART THREE: HISTORY AND NATURE OF COLLECTIONS

1. Origins of the Collections

Prior to the 1974 local government re-organisation, the Service consisted of an association of local museums at Alton, Basingstoke and Christchurch, which had become the responsibility of Hampshire County Council. The oldest of these, the Curtis Museum at Alton, could trace its collecting activities back to the 1850s, when rural and domestic 'bygones' relating to the Alton area were acquired.

A small collection of Natural History curiosities acquired by William Curtis in the 1840s can be traced back to the middle of the eighteenth century.

Local societies and individuals began to build up similar collections at Basingstoke and Christchurch from the 1920s onwards, prior to the establishment of the fledgling County Service in 1962.

The appointment of professional curators from the 1950s led to the development of systematic collecting policies for all of the major disciplines, including Decorative Art, Local History, Archaeology and Natural Science.

The refinement and implementation of these collecting policies over the last forty years has enabled professional museum staff to develop county and regional collections which truly reflect the changing nature and development of Hampshire and its people.

Many of the County's collections are of national or even international importance and are regularly consulted by the international academic community.

2. The Range of the Collections

The core elements of the collection directly relate in some way or other to the historic county of Hampshire as it was before the 1974 local government re-organisation and county boundary adjustments.

In addition museum staff have acquired material from further afield which facilitates greater public access and understanding through the presentation of Hampshire items in a broader developmental context.

This is particularly important for the Decorative Arts and Industrial Design collections, which, if taken in isolation without non-Hampshire material, would fail to fully represent changes in style, materials and manufacturing techniques over the last two centuries.

The concepts of 'local' and 'Hampshire' need to be understood in the context of the type of material in question. For example, much of the contents of the Natural Science collection is no respecter of county boundaries, being regional in nature, as it can grow, crawl or fly over a wide area. Geological material aims to represent the interest of the Hampshire Basin, the adjacent London Basin and the Western Weald Basin.

Similarly, the County's Social History material consists largely of manufactured goods from all parts of the world used, or typical of the type of goods used, in Hampshire homes over the last three hundred years.

The County Council Museums Service's collections consist of the following disciplines and elements.

i) Archaeology Collections

- Well-represented are:
 - Mesolithic flint assemblages
 - Bronze Age burial sites
 - Iron Age hillforts
 - Romano-British villas
 - Romano-British burials
 - Pagan Saxon cemeteries
 - Ecclesiastical sites
 - Fortified medieval sites
 - Deserted medieval village sites
 - Post-medieval kiln sites

- Site specific paper records and archives from 'rescue' and research excavations and watching briefs. The archives include material from occupation and other sites from the Upper Palaeolithic to Victorian times.

- Stray finds and early collections including:
 - Flint assemblages of all periods
 - Polished stone axes
 - Bronze Axe artefacts and hoards
 - Coin hoards from Iron Age to Medieval date

- 19,000 representative coins and tokens, including:
 - Hoard, as above
 - Circa 4,000 finds with site provenance and archaeological significance
 - Jettons and 'reckoning pennies' of 15th and 16th century date, locally issued tokens of the 17th – 20th centuries
 - Bank notes and other material relating to Country Banks

- Material relating to the history and pursuit of archaeology as a subject from the late 19th century to the present.

ii) Art and Design Collections

- Decorative Art:

Metalwork	Ceramics
Firearms	Furniture
Horology	Childhood and Toys
Glass	

- Costume and Textiles: Costume; Fashion Plates and Magazines; Accessories; Fashion Research Library Embroidery and other Textiles
- Industrial Design: Registered Design, 1848-90
Plastics, 1860-2000
Industrial Design, 1890-2000
- Fine Art: Sculpture; Paintings

iii) Hampshire Community Collections

- Hampshire Local Studies Collection:
 - Printed Maps of Hampshire
 - Hampshire Pictures
 - Hampshire Photographs
 - Hampshire Books and Guides
 - Hampshire Printed Ephemera
- Social History Collections
 - Domestic Technology Collections
 - Work Related Collections
 - Leisure and Special Occasions Collecting
 - Local Government Collections
- Military and Home Front Collections
- Hampshire Transport Collections
- Hampshire Rural Life Collections
- Front Line Community Collections

iv) Natural Science Collections

- Biology
 - Vascular Plants
 - Lichens
 - Mosses & Liverworts
 - Algae
 - Fungi
 - Invertebrates
 - Insects
 - Spiders
 - Shells
 - Other invertebrate groups
 - Fish
 - Reptiles & Amphibians
 - Birds
 - Mammals
 - Taxidermy

- Geology: Fossils, Rocks and Minerals

Hampshire fossils - Cretaceous period

- Vertebrates: Fish & Reptiles
- Invertebrates: Sponges, Arthropods, Molluscs & Echinoderms
- Trace fossils: various groups

Hampshire fossils - Palaeogene Period

- Vertebrates: Fish, Reptiles, Amphibians, Birds & Mammals
- Invertebrates: Corals, Annelids, Arthropods, Molluscs & Echinoderms
- Trace fossils: various groups
- Plants: various groups

Hampshire fossils - Quaternary Period

- Vertebrates: Mammals
- Invertebrates: Molluscs

Hampshire rocks - Cretaceous period

- Palaeocommunities
- Stratigraphic/Zonal
- Minerals

Hampshire rocks - Palaeogene period

- Palaeocommunities
- Stratigraphic/Zonal
- Minerals

British fossils – various geological periods

- Vertebrates: Fish, Reptiles & other vertebrate groups
- Invertebrates: Sponges, Corals, Arthropods, Molluscs & Echinoderms
- Trace fossils: various groups
- Plants: various groups

British rocks & minerals - various geological periods

- Palaeocommunities
- Stratigraphic
- Minerals

3. Relationship with neighbouring Museums and Partnerships

Hampshire County Council Museums Service is responsible for the management of a network of Accredited Museums in Hampshire (see Appendix 1).

It has a long established record of working in partnership with other authorities within Hampshire and Dorset to provide museums in Aldershot, Andover,

Basingstoke (including Milestones), Christchurch, Eastleigh, Fareham, Gosport and Havant.

HCCMS is solely responsible for the finance and management of museums at Alton, Basing House, Rockbourne Roman Villa and the Flora Twort Gallery, Petersfield.

In addition it liaises with several major museum trusts in the key areas of care and development of collections, and curatorial provision. Trust museums working closely with Hampshire County Council include the St Barbe Museum at Lymington, The Wakes at Selborne, Lyndhurst New Forest Museum, Jane Austen's House at Chawton and Whitchurch Silk Mill.

HCCMS also assists local community museum projects in the development of best practice relating to collections management and access. Projects currently falling within this category include Petersfield, Fordingbridge and Emsworth.

Many museum staff act as professional advisers to independent trust museums within the Hampshire region and liaise closely with them over the development of collections, collecting policies, and access issues.

HCCMS has strong links with the important defence heritage museums in Hampshire.

HCCMS is anxious to ensure that it serves all groups and individuals within the community by increasing the total number of those who know of and use the collections, appealing to an even broader and more varied audience.

It is also important to stress that the network of local museums throughout the County managed by the Museums Service are district museums, covering not just their main town, but also surrounding villages and settlements within their local authority district.

Individual site museum collecting statements are contained in Part Five.

Guidelines for the acquisition of local material are contained in Appendix 3.

HCCMS staff liaise closely with professional colleagues in other public organisations within Hampshire, including Hampshire Record Office and the Hampshire County Library Service.

As a general rule HCCMS will not acquire original manuscript archival material unless it forms part of a larger collection of items. Even then a review of such material must take place on a regular basis, to ensure that the public interest, in terms of access, continues to be best served by keeping it within HCCMS rather than transferring to the Hampshire Record Office.

Similarly collections of printed books relating to Hampshire will be referred to Hampshire Library Service. Exceptions to the above include standard reference works required for the answering of public enquiries at HCCMS Headquarters and local museum resource rooms.

The Museums Service takes into account the acquisition policies of other registered museums within the Hampshire region, collecting in the same or related subjects.

Principal amongst these are Winchester Museums Service, Southampton City Museum and Art Gallery and Portsmouth City Museum and Records Service.

Details of specific collecting arrangements with neighbouring museum services are included in individual discipline and site museum acquisition policies.

As a general rule members of the public offering material from areas covered by city museum services will be referred to the relevant museum on a first refusal basis.

PART FOUR: SUMMARY OF COLLECTING POLICIES FOR INDIVIDUAL DISCIPLINES

1. Archaeology

HCCMS seeks to collect archaeological material which reflects the existence and industry of human beings in the area of Hampshire from 500,000 years ago to the Second World War, and the study of the subject by Hampshire-based groups and individuals, over the past 20 years.

2. Art and Design

HCCMS seeks to acquire Art and Design objects with associated information in order to represent, interpret, and evaluate the cultural life of the people of Hampshire from the medieval period to the present day.

3. Hampshire Community Collections

HCCMS seeks to acquire Hampshire History objects with associated information which provide material evidence of everyday life and work in Hampshire, from 1500 to the present, for public use, study and display. The collections consists of printed maps, pictures and photographs, social and domestic items, and transport and technology.

4. Natural Science

HCCMS seeks to legally obtain botanical and zoological specimens and associated information in order to interpret, evaluate, and provide documentary evidence of Hampshire's wildlife, past and present.

HCCMS seeks to acquire palaeontological and geological specimens, with associated stratigraphical information, to interpret, evaluate and provide documentary evidence of Hampshire's physical structure and ancient biology.

1. Archaeology

1.1 Collecting Policy Statement for Archaeology

HCCMS collects archaeological material which reflects the existence and industry of human beings in the area of Hampshire from 500,000 years ago to the Second World War, and the study of the subject by Hampshire-based groups and individuals, over the past 200 years.

This material may be in the form of private collections, stray finds, or archives from fieldwork and excavation. The latter will range from small-scale salvage work to large-scale research or rescue projects.

Excavations and fieldwork may be led by the Museum, or be by or under the aegis of archaeological Trusts, Committees, Universities, local societies, or other relevant organisations. In all instances every effort will be made to maintain the integrity of the full archive offered to HCCMS, and to obtain transfer of the title.

Where appropriate, significant additions to the collections may be made by purchase, although resources are limited at a time when a growing quantity of material is becoming available because of the revised Treasure Act and success of the Portable Antiquities Scheme.

HCCMS does not accept material on long-term loan, unless the owner takes financial responsibility for its care and curation.

Due consideration will be taken of Collecting Areas of other Museum Services located within the County of Hampshire, and at its borders.

1.2 Existing Collections

A recent audit (January 2006) identified 756 principal archives, housed in 14,000 boxes. They come from three main sources:

- The 'Old Collections' including the:
 - Andover Borough Collections
 - Basing House Collection
 - Curtis Museum, Alton, Collection
 - Red House Museum (Druitt Collection)
 - Rockbourne Roman Villa (Morley Hewitt Collection)
 - Willis Museum, Basingstoke, Collection
- Research Archives, including:
 - Danebury, and the Danebury Environs Project
 - Owlsebury
 - Roman kiln sites (New Forest, Woolmer Forest)
 - Silchester (post 1974)
- Rescue Archives, including:
 - Barksbury, Andover

- Brighton Hill South (Basingstoke)
- M3 – Hook to Twyford Down
- Neatham (Holybourne)
- Portway, Andover
- Romsey Abbey and town
- Winklebury, Basingstoke

1.3 Acceptance of Archives

The acceptance of archaeological archives by HCCMS is governed by a set of procedures (Version 1:4) outlining their deposition, adopted by the County Council Museums Panel in October 2005. Copies are available from the Museums Service headquarters at Chilcomb House. They cover issues from notification, through to the transference and storage of an archive.

1.4 Access to the Collections

The collections currently provide a significant contribution to the museum displays at six locations. The major part is housed at Chilcomb House, in stores dedicated to bulk finds (Blocks 2, 7 and 12), special finds (Block 12) and documentary archives (Block 7). Research visits to view particular groups of material are encouraged. Documentation of the collection is still in progress, but many archives have been catalogued by the excavators concerned.

1.5 Direct Educational Use of the Collections

The section works in collaboration with Chris Elmer, HCCMS Education Officer, to acquire archaeological material for teaching purposes, at SEARCH and other locations. This is achieved by an appeal to excavation units during the deposition process, and by the identifying of appropriate unprovenanced material already in use.

1.6 Future Collecting

HCCMS will continue to fulfil its obligation to house archaeological archives from local authority and from projects sanctioned by the County Council. Due notice will be taken of any national developments relating to archaeological archive storage, including advice on the grading of existing collections and any proposals on dispersal and disposal.

1.7 Numismatics – Coins and Tokens

HCCMS has a collection of more than 19,000 coins, bank notes and tokens, which reflect the history of the use of currency in this area over the past two millennia, and the collecting activities of individuals over the past 150 years.

The collections have been documented (MODES).

2. Art and Design Collection

2.1 Collecting Policy Statement for Art and Design

We seek to acquire Art and Design objects with associated information to represent, interpret and evaluate the cultural life of the people of Hampshire from around 1500 to the present.

2.1.1 Preamble and Definitions

- By ‘acquire’ we mean by donation, purchase, transfer from other museums and heritage organisations, or bequest. There is inevitably an element of passive collecting but we are always striving to be more proactive in seeking appropriate gifts and bequests, and in seeking funding for purchases of both historical and contemporary objects, and to make the public very aware of the sorts of items we require or do not require, through lectures and study sessions, ‘wants lists’, regular dialogue with our colleagues at site museums, and through our web presence. We have good relations with bona fide dealers, auction houses, private collectors, local historians and charity shops, who may alert us to relevant items and collections. We also encourage feedback and debate on the sort of collections growth our colleagues and users wish to see.
- By ‘Art and Design objects’ we mean decorative arts, including ceramics, glass, and furniture; childhood collections; firearms, clocks and watches; historic dress and accessories; textiles; fine art and sculpture.
- By ‘cultural life’ we mean in terms of material culture, that adorns our lives above and beyond the level of necessity, and reflects what may broadly be described as leisure and recreational interests.
- By ‘represent’ we mean both in terms of manufacture and consumption.
- By ‘interpret’ we mean that we look at the objects in various ways in terms of usage and perceived status.
- By ‘evaluate’ we mean that we seek to contextualise past and present lives in Hampshire, in terms of the wider national and world picture.
- This collecting policy for Art and Design for 2007 – 2012 is a revised and expanded version of that for 2002 – 2007.
- In general some areas are designated for growth, and others such as firearms are currently seen as static (though not entirely closed) and likely to remain so. The redevelopment of the Chilcomb site for improved storage, and any future plans for a dedicated Arts and Crafts Museum for Hampshire, will inform the nature of growth in collecting, but probably not within the lifetime of the new collecting policy.
- The limited storage capacity issue highlighted in the 2001 – 2006 policy of the lack of provision for large scale objects still stands. Storage for smaller scale

objects is also now reaching crisis point so passive collecting activity – based on proposed donations of material from the public via our site museums, personal visits to Chilcomb, letter, email, and phone calls, which may result in visits out to view – is necessarily very limited. We are currently turning down a large percentage items offered, although it is our policy to assist potential donors find suitable homes for items that are surplus to our requirements but may be of interest/use elsewhere.

2.2 Existing Collections and Rationale for Future Collecting

2.2.1 General Statement on Origins of the Collections

i) The Art and Design collections comprise several hundred thousand items of mainly British origin made and/or used in Hampshire and/or England with a preference for items associated with Hampshire people, places and events.

ii) We are proud of the original museum collections of Messrs. Curtis, Willis, and Druitt, which formed the basis of displays at Alton, Basingstoke and Christchurch respectively. These were added to by other collections made by individuals which sought to explore a collection type, such as the Berthould collection of Ceramics, the Vokes collection of Firearms, and the Ravis collection of Historical Dress. These founder and connoisseur collections have more than just a local significance, indeed some elements have a national and in some cases international significance. Further, through the developing web presence in digitised form, of some of the special collections such as the teapots, bags and purses, fans and card cases, we are attracting enquiries worldwide and are being seen as experts in various fields. This sits well with the original connoisseurs' collections and has justified the collecting of a broad range of examples from within a specialist groupings, which can benefit the enquirer who wishes to compare like with like. The advantage of Hampshire as a County Service as opposed to a smaller single town-based service is that it has had the 'broad shoulders' to accommodate such growth.

2.2.2 Decorative Art

i) Ceramics

The Ceramics collection is large and important, consisting of approximately nine thousand items of mainly British pottery and porcelain dating from the 17th century to the present day. A small proportion of continental and east-Asian wares serves to contextualise the UK content.

Purchases are made where required, to better illustrate technical and stylistic developments in both industrial and studio pottery. Donations are by their nature unpredictable, but continue at an overall good level.

ii) Glass

The Glass collection is approximately one quarter the size of the ceramics collection but has a similar date range and breadth of content. Opportunities to display glass are limited leading to a low level of acquisition in this area. However there is no presumption against collecting, with purchase of appropriate items considered and relevant donations welcomed.

iii) Decorative Metalwork and Silver

Perhaps a quarter to a third the size of the glass collection, the collection of small Decorative Metalwork and Silver is also influenced by limited display space, but is again not closed to relevant donations and purchases.

iv) Furniture

There is an awareness of the availability of items to add to the Furniture collection but a critical lack of storage and display space means that the majority of proposed donations are declined outright and purchasing is limited to pieces with only the highest possible relevance to Hampshire.

v) Clocks

Collecting is limited to local makers, especially those not yet represented in the collections, and including the tools of making, which were in local use.

vi) Firearms

We continue to fill gaps in the collection by means of gifts, amnesty, and purchase where specifically important, and with particular emphasis on local makers, but this is an otherwise static collection centred on the Vokes. One part of the Vokes collection comprises air weapons, however, and this is seen as an area for some growth over the next five years, as there is significant public interest in this field, as witness the department's successful participation in a Game Fair in 2006 and subsequent enquiries. It lies well with Hampshire's sporting heritage which is a general focus of collecting activity across the service. 20th Century examples are still 'affordable'.

vii) Historic Dress Textiles (formerly termed 'Costume')

The collection comprises male, female, children's clothing from 18th Century to present, with accessories, including jewellery.

Textiles include tapestries, embroideries, banners, samplers, quilts, lace, carpets, and domestic furnishings. Also small scale equipment for making including needlework tools, lace-making equipment, and sample books.

Future collecting in historical costume and textiles remains concentrated in four areas:

- Fashionable dress
- Rural, occupational, and sporting dress
- Dress and textiles relating to local towns, personalia, and industries
- Textiles, dress and accessories demonstrating a spectrum of techniques and fibres

The 'wants list' published with the 2001 – 2006 policy has been quite successfully addressed, but there are inevitable gaps which remain:

- We would actively seek to acquire more personalia, if it came to light.
- Likewise, early textiles with a local significance, and examples of local manufacture e.g. more early (pre 1920) Burberry items, sporting dress made by international Fashion Design houses with a local origin such as Redfern, Hampshire dressmakers and retailers, milliners, glove-makers, corset makers.
- Further examples of key artistic movements such as Aesthetic, Arts and Crafts, and Art Deco dress and textiles, and 'alternative' (subculture) dress

viii) Childhood Collections

The existing collection comprises toys, dolls, games, puzzles, children's books, children's furniture and nursery equipment. There is a limited active collecting policy to enhance the collections. Contemporary collecting has a particular emphasis. Some collecting of (unnumbered) objects for outreach projects has also been carried out.

We are actively looking for material relating to children likely to have been produced for or used in the UK, with priority given to items with a Hampshire connection. Proactive acquisition will take place in the following areas:

- Objects made by Hampshire toy makers:
 - Frank Whittington, Brockenhurst
 - Minimodels, Havant
 - Minibrix, Petersfield
 - Whites, Milton, Portsmouth
 - Robert Hearn, Lee-on-Solent
 - Escor Toys, Christchurch
- Objects relating to recurring local history themes:
 - War (particularly First and Second World War)
 - Religion (Sunday toys, Sunday school, Boys Brigade, Scouts etc)
 - Education (teaching aids, educational toys)
 - Royalty (coronations, royal weddings)
 - Transport (space, air, rail, road etc)
 - Leisure (Seaside holidays, Christmas etc)
 - Cultural diversity – travellers
 - Entertainment (film, TV, theatre etc.)
- Contemporary iconic toys representing particular years/decades:
 - Base selection on Top Ten Toys of the Year, as selected by the British Toy Retailers Association from 1964 to the present (e.g. 1964: James Bond Aston Martin car, 2005: Robo Sapiens)
- Exhibition / event based themes e.g. demand for teddy bears for Teddy Bear's Picnics events. Also for large touring exhibitions e.g. Babyhood exhibition 2008 – aim to collect information about life/experiences of the donor alongside the object. Tie in with exhibition-based oral history projects.

ix) Fine Art

Good quality examples of 18th Century / early 19th Century paintings continue to be sought, especially of by local artists or of local sitters where the portraits which are of interest for the dress as well as the sitter to assist interpretation of collections, and give 'added value'. These are sometimes still 'within the purse' and can be grant aided because of the local relevance.

x) Documentary and Reference Material

Related visual and documentary material is sought as a matter of course. This includes home and fashion magazines, fashion plates, knitting and sewing patterns, printed ephemera in its own right such as birthday and valentine's cards, and as supporting evidence for collections such as the Hampshire firm Burberry's' manufactures.

2.3 Setting the Art and Design Collection in Context

The Art and Design collections do not stand alone, either on display or in store, and there are various cross references which allow lively debate and development of knowledge, with specialist colleagues in the other disciplines:

- to Natural Science where there are furs, feathers and other organic materials acquired as historic dress.
- to Archaeology where items 'found' in the earth such as jewellery, and hidden in the fabric of houses such as shoes, may be stored and researched by Art and Design staff.
- to Social and Industrial History, where the Trainer collection of Industrial Design artefacts, and other cutting edge 20th Century material reflecting domestic life, have strong links to Art and Design movements and collections.
- to Hampshire History where local artists' work – such as that by Flora Twort and W H Allen – is represented.

2.4 Future and Contemporary Collecting Development

This is an issue the Art and Design section is actively addressing, as far as staffing, funding and storage space will allow.

In terms of contemporary collecting our focus is currently limited to a threefold approach.

2.4.1 Decorative Arts

Contemporary purchasing of ceramics and sculpture continues on a relatively small scale, generally limited to items with a Hampshire link. Site specific pieces e.g. sculptures at Milestones and Alton have been funded separately in recent years but an integrated approach to such collecting across the Museums Service is thought desirable in the future.

2.4.2 Art Textiles

A number of tapestries and embroideries have been bought in recent years with acquisitions budget and art-in-offices money and are suitable and available for loan out to exhibitions on request.

e.g. Paddy Killer's embroideries 'Wunderkammer' and the piece the Art and Design section commissioned to commemorate the 450th wedding anniversary of Mary and Philip were displayed at Knit and Stitch Show 2006.

e.g. Deidre Wood and Jilly Edwards tapestries purchased from exhibitions in Gosport and Farnham, respectively.

These contemporary Art Textiles generally have a local link, in being either a Hampshire or Southern Counties based artist or an artist exhibiting in the region, or in having a relevance to the theme of an exhibition or display mounted within the County.

2.4.3 Childhood

Active collecting in certain key areas is actively pursued as funds permit to ensure representation of iconic toys, especially those made in the County.

N.B. In terms of collecting contemporary clothes, this has been approached from the point of view of a ten year historical perspective to date, and has broadly kept pace with new developments in fibre technology and changing shapes, therefore, through to the 1990s. Such items are plentiful and regularly offered, and we do not therefore feel that arguing for funds to purchase outfits from the high street is a priority. The way forward in contemporary collecting of clothes is felt to be to work with specific communities at individual site museum level, so that the objects can be fully contextualised, and this is a programme that will need to be worked up in conjunction with Curators and LAI staff. More recent items may thereby be taken in – in a measured and controlled way – which fully reflect current and possibly ephemeral trends amongst specific groups e.g. teenagers or ethnic minorities. However as space is at such a premium the storage of these community generated collections may well be at site level for the length of this policy.

2.4.4 Bequests

We regularly ratify bequests, so we do have a clear knowledge of what may come our way sooner or later and can make plans for storage provision. We have no obligation to accept unratified bequests but will obviously consider the items offered and if given the option to sell, redirect funds for future collecting.

2.5 Use of the Collections

2.5.1 Display and Exhibition

A good percentage of items is available for public view at the County's museums in chronological, themed or typological displays. This is particularly true of the ceramics collection, the cream of which is on display at The Allen Gallery, Alton and maintained and improved by the Art section. Silver is on long term display in the Willis shop window at Milestones. Toys are well represented on display at Milestones, Alton, Red House and Gosport. Dress and textiles items tour with in-

house exhibitions such as, currently, 'Passion for Pattern' and the 'Tichborne Claimant', and in smaller foyer and shop window displays. The Druitt Gallery at The Red House Museum, Christchurch, showcases Victorian dresses, recently reworked on a wedding theme. Displays and exhibitions do their own work in generating potential gifts and bequests.

There is a serious query over the future of the display of Firearms at Havant Museum which needs to be resolved.

2.5.2 Research and Reference

It is in the nature of many of our finest collections are too fragile to be handled even by trained staff at site level. They are therefore of necessity either displayed carefully in non-intervention display cases at site museums – such as the Basing House raised work embroidery at the Willis which had a specially commissioned case – or in special storage conditions at headquarters where they can be appreciated by study groups and individuals, or through Keepership interpretation in lectures, and our own and others' publications. More and more collections are being digitised so that they are accessible online. Given that many of the more fragile items are in store, we are providing ever more information about specific key objects online e.g. the earliest dress, the Jane Austen pelisse, the Fanny Adams sampler, and so forth, and we answer all kinds of general and specific enquiries about the whole range of Art and Design collections on a daily basis, whether by email, letter, on the phone or in person.

We have traditionally concentrated on the quality of the information given and the object contact provided, rather than the numbers of enquiries answered but we shall be looking at providing figures on the numbers of enquiries handled including identifications undertaken and advice given in greater depth in future in order to be sure we are fulfilling public expectations about what people think we should collect and how we provide access to objects and information.

2.5.3 Learning, Access and Interpretation

There has been increasing demand from Museums for items for set dressing, and from SEARCH, Milestones, the LAI team, and other colleagues in the South East hub region for material of a secondary nature that can be handled, and in some cases worn, by staff and groups, rather than displayed behind glass. Such material in the field of Art and Design is necessarily seen as disposable as it is rarely robust enough to survive outside conservation quality storage or display conditions. We are therefore in an ongoing process of defining and redefining primary collections, and separating out secondary and handling collections, particularly in toys and costume, the latter with the occasional option of being worn. We are also advising on makers of quality reproduction costumes who can access our primary collections for inspiration, and with toys, acquiring duplicates that can be handled. Deactivated / obsolete weapons and 'unimportant' examples of clocks may now be accessed for trained (vital for reasons of health and safety, not least object weight and complex mechanisms) handling sessions.

2.6 Disposal Policy

This is currently under review. With the decorative art, firearms and clocks and watches collections there are not major concerns about reducing current holdings. With the childhood collections, there is a need to rationalise the collections according to the criteria established above (e.g. in the case of the Jigsaws).

An issue still to be addressed is that of the disposal policy for dress and textiles where there is a certain amount of material that does not add to the body of knowledge about, for instance, christening and baby robes, but which is only just coming to light as we establish exactly what we have, which has come together from many different sources, and as we work through a digitisation and computer documentation programme for the collections. This area is in the Keeper of Textiles and Dress's work programme for consideration in February 2007. In general there is a presumption against acquiring significantly more post 1950s clothing until a thorough audit has been carried out on the collections. We are actively engaged in the process of disposal as follows:

- Seeking to return material loaned in but no longer required for exhibition, display or study, and as a matter of some urgency clarifying the position in regard to a fine collection of late 18th Century material from The Vyne to which we would actually like to assign acquisition numbers. A meeting on 18 December with staff from The Vyne will enable us to establish if this is acceptable – given that we have looked after the material well for well over 20 years – on the proviso that they can have access to the material for study, and display at the The Vyne in suitable conditions should they require.
- The incorporation of Hampshire Wardrobe into Recreation and Heritage, and its temporary location on site from Spring 2007, is seen as entirely separate operation, but came with a residue of handling as opposed to 'dressing up' material which has some merit for study and handling but which requires further sorting.

3. Hampshire Community Collections

3.1 Collecting Statement

Through its Community Collections the County Council Museums and Archives Service actively seeks to collect material which reflects all aspects of the lives of Hampshire's people and its communities, from 1600 to the present day.

The collections range in type, from printed maps, photographs and topographical pictures, to rural life, military and Home Front, transport and technology, and social history collections.

The collections are publicly accessible through a wide variety of ways reflecting current needs and priorities, and include 'Sense of Place' local displays, touring exhibitions, outreach and audience development programmes, reminiscence and handling boxes.

3.2 The Existing Collections

3.2.1 Hampshire Local Studies Collection

i) Printed Maps of Hampshire, 1550 to the present day

Hampshire in the wider context, 1550 – 1575

The collection contains several examples of early printed maps of the British Isles, which depict, in varying degrees of detail, the County of Hampshire and its principal settlements prior to the production of Christopher Saxton's ground breaking survey of 1575.

Hampshire County Sheets, 1575 to date

The collection, which is nearing completion, begins with Saxton's single sheet survey of 1575 and continues through Norden, Speed, Bleau, Jansson, Blome, Morden and Kitchen to the multi-sheet 1" to 1 mile maps of Isaac Taylor (1759) Thomas Milne (1791), and the Greenwood Brothers (1826).

More recent surveys have been collected in order to reflect changes in Hampshire's geographical and political boundaries.

Transport and Public Service Maps

The collection contains numerous examples of printed road maps and itineraries for the travellers in Hampshire, from the seventeenth century onwards to more recent periods. The collection covers all aspects of the continuing development of the county's transport infrastructure, including the following:

- Navigable Rivers and Canals
- Turnpike Roads
- Railways and Trams
- Bus Routes

- Postal Delivery Routes
- Sea Ports and Ferries
- Airports and Aerodromes
- Emergency Services
- Major Road Routes and Motorways

Examples of contemporary transport maps and related material, especially in the context of major transport construction programmes, will be acquired at the time of issue.

Ordnance Survey and Manuscripts Maps

The Museums Service has retained a small number of mainly nineteenth century Ordnance Survey maps in order to complete the story of printed map production in Hampshire. All other museum examples of Ordnance Survey maps have been transferred to Hampshire Record Office, which now holds a near complete survey of the County.

The Museums Service does not collect or retain manuscript maps and surveys relating to the ownership and use of land, in recognition of the County Record Office's role as sole repository for manuscript and archival material.

Coastal and Navigational Charts

The current collections of coastal and navigational charts for the coastline of Hampshire is incomplete.

Emphasis will be placed on the acquisition of pre-1850 material depicting the Hampshire Coastline and adjacent ports and settlements.

Winchester, Portsmouth and Southampton Maps

All potential offers of maps relating to the above areas will be referred to staff at the above museums in recognition of their current collecting policies.

ii) Hampshire Pictures

The collection contains a large number of mostly printed topographical views of the historic county of Hampshire dating from the early 1700s to the present day.

Material is acquired primarily for its topographical content rather than for any artistic merit although the two sometimes occur in the same work.

Contemporary material will be acquired as part of the topographical record of an area.

The collection contains several hundred views of the Isle of Wight and the Bournemouth area, both of which ceased to be part of the county after 1974. This material will be retained within the collection but will not be added to and any new / potential items will be referred to staff at Bournemouth and the Isle of Wight Museum Services.

The Museums Service will not acquire topographical pictures relating to the cities of Portsmouth, Southampton and Winchester, in accordance with existing acquisition arrangements with the respective museum authorities for those areas. In addition the Museum Service will not acquire topographical material relating to the Winchester District administrative area, without first liaising with Winchester Museums Service, again in accordance with current acquisition arrangements.

The topographical collection consists of the following elements:

- Topographical Paintings, 1700 to date
- Hampshire personalities and Portraits, 1600 to date
- Topographical prints and engravings, arranged by parish, 1700 to date
- Topographical drawings and sketchbooks, 1700 to date
- Material relating to the output of artists associated with specific areas of Hampshire, most notable:
 - Martin Snape of Gosport
 - Flora Twort of Petersfield
 - WH Allen of Farnham / Hampshire borders
- General illustrative material relating to the social, agricultural, industrial and political history of the Hampshire region, 1700 to date.

iii) Hampshire Photographs

The same general statements made for the acquisition of topographical pictures, and relationship with neighbouring museum authorities also apply to topographical photographs. In addition, the Museums Service also acknowledges the role played by the other County Council institutions, including Hampshire Record Office and the County Library Service, in the acquisition of this type of material, which forms one of the key elements of any local studies collection.

It also recognises the vital role performed by numerous local history and community groups in the collection and identification of local photographs, and actively seeks closer links with them in the pooling of knowledge over issues of access and preservation (for details of the Museum Service's Digital Preservation Policy see Appendix 6).

The collection currently consist of 250,000 plus photographic prints, negatives, glass plate negatives and slides. Categories covered within the collection include the following:

- Hampshire towns and villages by civil parish
- Hampshire churches and buildings
- Topographical postcards by parish
- Hampshire trades and occupations
- Hampshire industry
- Schools and Education
- Local government
- Emergency services: Fire, Police, Other
- Transport and communications
- People and personalities

- Holidays and special occasions
- Health and Welfare
- Sport and Recreation

Material is available for public consultation at the Museums Service's Chilcomb House HQ and a number of local museum resource rooms throughout the county. The collection is currently being scanned onto computer for improved public access and transferred onto the collections website.

Selected material relating to Gosport has been scanned and is now available at Gosport Discovery Centre Local Studies section.

iv) Hampshire Books and Guides

In order to answer public enquires and research into collections, the Museums Service has built up over many years a comprehensive library collection. Based at Chilcomb House the library contains reference works on all aspects of its collections, including Hampshire topography and history.

Reference material is also housed in local Community Museum resource rooms.

Although the collection has been formed primarily as a working reference library for museum staff, it is available for public consultation by appointment.

The topographical section contains many of the most popular Eighteenth and Nineteenth century works on Hampshire, although it in no way approaches in size and scope the Hampshire related collections under the care of the County Library Service and Portsmouth, Winchester and Southampton Library Services.

Subjects and Themes covered include:

- Hampshire History and Topography
- Trade Directories
- Guides and Handbooks
- Printed Ephemera and Billheads
- Trade Catalogues and Manuals

v) Printed Ephemera

The collection of printed ephemera, packaging and trade / suppliers catalogues is a particularly powerful aid to reflecting and recording daily life in Hampshire's towns and villages, past, present and future.

The Current Collection

- Printed Billheads relating to Hampshire companies and businesses.
- Posters, leaflets and pamphlets reflecting local and regional issues.
- Suppliers, mail order and trade catalogues relating to Hampshire companies and daily life in Hampshire, which provide contextual information on material in the Social History collection.

- Packaging, operational instructions and related material associated with life and work in Hampshire.

Future Development

The Printed Ephemera collection will continue to be developed at a local community and county level, and will form an important element of contemporary collecting initiatives.

3.2.2 The Social History Collections

i) Introduction to the Collections

The current Social History collection has its origins in the Nineteenth Century when William Curtis of Alton began to collect ‘domestic and rural by-gones’ from the Hampshire area.

Over the last twenty-five years, it has been developed to reflect all aspects of everyday life in Hampshire, from the Victorian period to the present day.

For much of that period the collection provided material for the County’s touring exhibition programme and for handling / demonstration workshops, but was otherwise unavailable for public use and access.

The opening of Milestones in December 2000 brought about a fundamental change in the collection’s status with regard to public access.

The Domestic Technology element of the Social History collection now forms one of the core elements of the Milestones display, and much of its future development will be focussed towards meeting the requirements of the Milestones exhibition programme.

ii) Meaning and Community

The concept of developing county-wide Social History collections needs to be placed in the context of the requirement of local Community Museums to reflect everyday life in their areas.

It also needs to reflect the use of this type of material at a local and county level in the frontline delivery of community outreach and audience development programmes.

The relationship between everyday life, and place and personal association is a powerful one, and in many instances best delivered through Community Museum Acquisition and Disposal Policies, as an expression of local collections development.

Existing Social History collections are currently under review to ensure that they best meet current and future needs at local community and countywide levels.

Material will be re-classified under the following headings:

- Frontline Community Collections – Local Museums
- Frontline Community Collections – HQ / Reserve
- Domestic Technology – Milestones / HQ Reserve

iii) Hampshire and a Sense of Place

The concept of ‘local’ and ‘unique to Hampshire’, in the context of Social History material, has been under threat for many years.

When William Curtis began collecting in the 1850s, he was responding to the enormous social and economic changes affecting people’s everyday lives, by what we now call the Industrial Revolution.

Local methods of production and distribution were being replaced by regionally and in some cases nationally organised and financed manufacturing and transport concerns.

Local craft traditions were perceived to be a thing of the past, and Curtis began to form his collection as a record of what was already a past age.

As the Nineteenth Century progressed, people in Hampshire were able to buy from an ever expanding range of cheap, affordable domestic items manufactured not just in Great Britain, but increasingly in Europe, the United States and British Colonies.

The arrival of gas and electricity in many Hampshire homes by the 1930s, further eroded the ‘local’ connection, through the general availability of a wide range of domestic appliances. Few if any were made in Hampshire, and many were imported from all areas of the industrial world.

This trend has continued to the present day, with globalisation and instant communications completing the transformation.

All of these changes have made it necessary for the Museums Service to re-evaluate its Social History acquisition policy.

Emphasis will continue to be placed on the acquisition of material manufactured or used in Hampshire.

However, the range of material will be broadened out to include material typically found in Hampshire households, or which significantly contributes to a greater understanding of Hampshire material, by placing it in a wider social and technological context.

For example, the current Domestic Technology collection has been greatly improved through the acquisition of selected non-Hampshire material which enhances visitors’ engagement with and understanding of how items in the collection were designed, manufactured and used.

A template for defining a sense of place collecting statement is set out in Appendix 2.

iv) The Collection of Contemporary Material

The continuing need to reflect life in Hampshire, combined with rapid technological change, make the collecting of contemporary objects essential, if museums are to remain relevant to their audiences and user groups.

Many of the arguments previously outlined in the contemporary collecting statement in Part 2 also apply to the collection of Social History and front line collections.

Increased understanding of existing collections and relevance to people's everyday lives are both served by the acquisition of contemporary material.

The Museums Service will acquire a limited amount of contemporary material in order to fulfil these aims through a programme of local and countywide collecting initiatives.

v) Popular Culture and Community

Community Curators will collect examples of popular culture as part of their local Acquisitions policy.

Defining Popular Culture

- History is seen as the story of 'Kings and Queens and important people, long dead and buried'.
- Popular Culture is the acknowledgement of our own more recent contribution to society / community.
- It includes:
 - Things we believe in
 - Music we listen to
 - Hobbies we follow
 - The way we spend our time
- Collecting Popular Culture is a way of connecting people to their community museums. It says a lot about us and our lives. We all have an opinion on life. We all live or work in an area and we all contribute to a greater or lesser degree to the way our communities develop.
- Community Museums will try to reflect this in their future collections development plans.

3.2.3 Domestic Technology Collections

i) Definition

Domestic Technology Collections comprise those objects collected *specifically* for their technical, design or material merits. They are traditionally but not exclusively associated with the home or leisure and are generally displayed at Milestones. Similar collections can be found across the Museums Service, but these tend to have been acquired and displayed because of their social or community history merits. Such objects do not form part of the core Domestic Technology collections. A useful rule-of-thumb is to view the 'pre-retail' period of an object's life as domestic technology.

In other words, domestic technology concerns itself with inventors', designers', and technicians' technological responses to perceived domestic needs. It also looks with interest at technology-led attempts to *create* consumer demand, the results of which form the basis of much of the content found on TV shopping channels. Such objects fall more easily into the sphere of 'Social History' when they are examined in the 'post-retail' world: how they were used and people's stories and memories about using them. It is freely acknowledged that there are areas where we must use a mix of Domestic Technology and Social History approaches simultaneously. Care must be taken not to allow taxonomic strictures to stifle the full range of meanings the collection's objects can give up.

ii) Status

The Museums Service has a long history of collecting and displaying domestic technology. The collections can be used to illustrate a range of processes and changes, and the relationships between them. Offers from the public of domestic technology probably outnumber all other object offers; consequently only a small amount of the domestic technology offered to the Service is formally acquired. The high levels of interest shown by the public in domestic technology, both by offering objects and by enthusiastically using the displays proclaims unequivocally that the collection is widely valued. Whilst many of the objects in the collection are mass produced there are significant pockets of local Hampshire distinctiveness which can be promoted and which enhance our quality of place. Equally, the domestic technology collection is highly democratic and, for a museum collection, offers opportunities for exceptional levels of personal connection with the past. The wellbeing of many audiences, from children to grandparents, is visibly enhanced by encountering the domestic technology collection.

Whilst the collections are impressive in their breadth and depth, there are a number of opportunities that should be considered for the 2007 – 2012 policy. The latter decades of the Twentieth Century saw an exponential increase in the rate of change of technology. Increased sophistication in product marketing, a greater emphasis on high quality design and rising level of average disposable income led to a vast amount of domestic technology hardware being designed, produced, consumed and disposed of. A great deal of that technology is offered to the Museum Service as it reaches technological or fashionable redundancy.

iii) Technological Rate of Change: A Challenge

That rate of technological change has shown no signs of abating; indeed, in many areas, the curve is becoming steeper. One result of this has been the acceptance of 'built-in redundancy' in modern domestic technology. Some examples of this phenomenon include mobile phones, personal computers and home entertainment technology. Personal domestic technology is now not only defined by possession – this is *my* telephone – but it is now also located in time – this is the phone *I have now*. Technology is now fashion. Where once the life span of much domestic technology hardware was defined by the time it took to wear out, now such hardware is disposed of when it ceases to reflect the personal values and aspirations of its owner!

With the spread of digitalisation, the technology that people have at home and, increasingly, carry with them, is developing at such a rate that the physical object that gives access to that technology has a short life-span. Relatively little of this 'contemporary' technology has yet found a place in HCCMAS collections. One reason for this is that the time period between the purchase and disposal of technology has become very short – it is sometimes difficult to regard a two-year-old but now redundant iPod as being in any way 'historic' and therefore appropriate for offering to a museum. Such technology tends to sit in a drawer for at least as long as it was in use before it is finally disposed of. Another factor is that the 'thing', the object, is only a surrogate for the technology. Analogue technology, such as a gramophone and record, has a certain intuitive completeness about it; an iPod only gives a hint of its story and relies on an unseen digital revolution for its meaning. The object serves only as the entry point to a global network.

iv) Bringing the Outside World into the Home

Much domestic technology development in recent years has aimed to improve on existing technology; for example, the iPod can be seen as an 'improved' gramophone, a Nokia 5500 is an 'improved' telephone. But not all aspects of domestic technology fit into this neat process of linear development. The first years of the Twenty-First Century have witnessed the emergence of a range of completely new devices which seem to reflect a desire to enjoy urban sophistication in the home. This possibly stems from a decreased individual sense of collective community and increased individual personal 'privatisation'. Here, the challenge for designers and engineers has been the domestication of formerly specialist technology found only in semi-industrial or retail settings. This new strand includes chocolate fountains, coffee machines offering coffee shop choice, beer fridges and pumps, salon-type styling equipment, as well as a whole range of 'gym type' fitness machines. This is in addition to the vast range of technologies designed specifically to support the relatively recent concept of the 'home office' and 'working from home'. The offer now seems to be 'why go out to do what domestic technology can now allow you to do in your own home?' We need to consider how these things, some of which no doubt will be of limited durability, should be recorded in collections.

v) Media Coverage

The Domestic Technology collections have recently enjoyed a high degree of publicity, having been featured on TV productions for BBC4 (The Lost Decade), BBC1 (Flog It!) and ITV (The Way We Were), and the collections have become researchers' first choice. This is an enviable position which the Museums Service will work hard to maintain.

vi) Core and Frontline Collections and Disposal

That proportion of the domestic the domestic technology collection which is stored at Chilcomb will be assessed early in the life of this policy. As detailed elsewhere, collections will be assessed in terms of the 'Norfolk' six-point scale of access. The intended outcome of this process will be the creation of a core representative collection, a frontline 'handling' collection and the disposal of any material to which no access can be offered and for which continued storage is not appropriate.

vii) The Way Ahead

The collections are currently in generally good state, with a few collections management issues that need to be ironed out. The few gaps in the 'historical' domestic technology collection may suggest that there is little to do to develop the collection. However, current wider initiatives to reappraise the collection and to exploit opportunities for creating and maintaining greater access to the collection represent a significant amount of work. The ongoing stewardship of the collection also raises some broader museological opportunities and obligations. In the light of the foregoing, it is inevitable that the domestic technology collection must play a leading role in formulating robust answers to difficult questions surrounding contemporary collecting. The collection will be supported by in-depth research into contemporary domestic technology design, manufacture, collecting, meaning and display. This will involve working with partners in other museums, from industry and with consumers. Important developments in the display of the existing collection at Milestones will be delivered early in the life of this Policy. These are exciting and welcomed, but a close eye will need to be kept to ensure that the specialist collecting criteria for Domestic Technology do not become completely assumed into Social History.

vii) Domestic Technology Collections Status

The collection covers all aspects of life in the home. Details of subject collection completeness and specific object requirements are detailed below.

Food Preparation

Mincers [complete, no more required]
Choppers, slicers, graters and peelers [complete, no more required]
Whiskers and mixers [pre 1950 electric mixers only]
Mixing bowls and containers [complete, no more required]
Pickling and preservation equipment [complete, no more required]
Saucepans and steamers [complete]
Kettles and jugs [pre 1930 electric kettles only]
Toasters [complete]
Solid fuel cookers and ranges [pre 1939 Aga only]
Gas and electric cookers [complete]
Tin openers and kitchen accessories [branded items only]

Household Cleaning

Hand operated beaters and carpet sweepers [complete]
Electric vacuum cleaners [complete except for pre 1925 items]
Branded cleaning products [good condition tins/containers only]

Home Washing and Laundry

Irons, flats, spirit, gas and electric [complete]
Mangles and wringer [complete]
Manual washing machines [complete]
Gas-fired washing machines [complete]
Electric washing machines
Associated packaging [good condition examples only]

Home Dressmaking Equipment

Handicraft kits [complete]
Hand-operated sewing machines [complete]
Electric sewing machines [complete]
Knitting and stocking machines [complete]
Workboxes and accessories [complete]

Heating and Lighting

Solid fuel heaters [complete]
Oil-fired heaters [complete]
Gas heaters [complete]
Electric fires [complete]
Rush-light holders [complete]
Candlesticks and holders [complete]
Candle and wick trimmers and snuffers
Oil lamps
Gas lights and fittings
Electric lights and fittings [complete]
Battery torches [complete]

Personal Accessories

Cut-throat and safety razors [complete]
Shaving accessories [complete]
Electric razors [complete]
Electric hairdryers [complete]
Health and sunlamps [complete]
Bed warmers and hot-water bottles [complete]
Home medical first aid kits and medicines [complete]

Home Entertainment: Radio and TV

Crystal radio sets and headphones [complete]
Wooden cased radio sets [complete]
Bakelite cased radio sets [Ecko examples only]
Plastic cased radio sets [complete]
Acoustic gramophones and phonographs [selected items only]
Electric gramophones and radiograms pre 1950 [good examples only]
Electric gramophones and radiograms post 1950 [complete]
Monochrome televisions [complete]
Colour televisions [complete]
Radio and TV printed ephemera and publications [good condition only]

Personal Communications

Mobile telephones
iPods
Home computers

Home Photography

Cameras: Box Brownie to Digital
Projectors

Video
Disc Players

3.2.4 Work Collections

i) The Current Collections: Tools and Machinery

The collections cover all aspects of life at work in Hampshire

Details of subject completeness and specific object requirements are detailed below.

Powered machine tools, illustrative of Hampshire industry

Belt-driven from water, steam, gas or oil engine

Horse powered

Electrically powered

Foot or treadle powered

Site-specific machine tools

Taskers of Andover

Wallis and Steevens of Basingstoke

Thornycrofts of Basingstoke

Lansing Bagnall of Basingstoke

OEC of Gosport and Portsmouth

Hand tools and equipment

Tools associated with urban and rural crafts practised in Hampshire. Collection currently complete with 7,000 individual tools and associated equipment, **UNLESS** tools associated with specific sites, as listed above and/or person employed by above companies, the collection is complete.

Printing Technology

Extensive collection of printing blocks, type specimens and printing machinery associated with specific Hampshire Companies and newspapers.

Items still required include wharfedale press and monotype type setting machinery, otherwise the collection is complete.

Stationary Engines

Extensive collection of stationary engines acquired from the late Nelson Ewer of Lymington.

Additional collection of engines associated with Hampshire through use.

Lawn Mowers

Collection of Hampshire built lawn mowers including material manufactured by Shay of Basingstoke. Complete.

ii) Marine Technology

Hampshire has been home to many different forms of shipbuilding techniques over the centuries, from traditional wooden designs, to more recent wood composites, iron, steel and glass fibre vessels.

The Museums Service has in the past acquired a limited number of locally built or based vessels, including a World War One gun monitor ship, and two coastal patrol vessels.

Even this limited number of vessels has consumed a disproportionate amount of limited resources, and as a result, the decision has been taken **not** to acquire any further examples for the collection.

The Museums Service recognises the pre-eminence of the city of Southampton's maritime collections.

As a result, future efforts will be focussed on assisting colleagues at Southampton in the continuing development of a countywide maritime collection.

A limited amount of maritime material will be acquired by HCCMAS as part of the following types of collections:

- For site related local collections where maritime and related industries played a role in an area's history and development, i.e. printed material and hand tools relating to local ship builders.
- Thornycroft collection of vehicles and power units, including examples of marine engines manufactured in Reading and Basingstoke.
- Work related printed ephemera
- Works magazines and newsletters
- Union cards, rules and regulations
- Social clubs and welfare material

3.2.5 Leisure and Special Occasions Collections

Memorabilia relating to Hampshire as a holiday destination

To include official guidebooks, tourist maps and guides, travel timetables, tickets and posters, Hampshire souvenir material and amusement machines

Commemorative souvenir guides and objects associated with special events and occasions in Hampshire

To include Coronations, Jubilees, Royal Weddings and Funerals

Equipment and memorabilia associated with all types of sporting activities in Hampshire, amateur and professional

To include land and water-based sports

Equipment and memorabilia relating to Hampshire-based fairs, travelling fairs and funfairs

To include fairground rides and associated power and transportation systems

Equipment and memorabilia relating to Hampshire-based theatres and cinemas. All offers of projection equipment will be forwarded to Wessex Sound and Film Archive in recognition of current collecting policies

3.2.6 Local Government Collections

Collection of material relating to the history and work of Hampshire County Council

Details of individual local district and borough councils are listed under each site museum's collecting statement

Trading Standards

County Weights and Measures, 1800 – to date; scales and weighing machines.

Portraits and Photographs of people associated with the County Council
Ceremonial memorabilia associated with the work of the County Council i.e. silver
trowels for foundation laying ceremonies
Local election memorabilia, excluding printed archival material

3.2.7 Military and Home Front Collections

Collecting Statement

i) Collecting Statement

This statement does not include Aldershot Military Museum, which has its own collection policy.

The Museum and Archives Service holds in its local museums and at Chilcomb House HQ military items in the following collections.

- Social History (Home Front)
- Historic Dress Collection (uniforms and accessories)
- Printed ephemera, Books (Contemporary accounts, Public Notices and Home Front)
- Ceramics and Glass (Souvenirs and memorabilia)
- Decorative Metalwork (firearms)
- Transport and Technology, vehicles and boats

ii) Priorities for acquisition 2008

Yeomanry

- Hampshire Carabineers uniforms
- First World War material relating to the Hampshire area
- First World War, British army officers and other ranks uniform. One example of each type and related equipment, see below.

Material is also required for education and community Outreach projects.

First World War

- Uniforms, British army officers and other ranks. One example of each type. Also any relevant Sam Brown, 08 and 14 pattern equipment relating to the above.
- Home Front items theme related i.e. Zeppelin raids
- Printed Ephemera excluding newspapers and books

Second World War

- Home Front, uniforms, AFS, SFS, NFS, ARP, WVS, WLA, WTC, WL, St Johns Ambulance, LDV/Home Guard etc.
- Other items related to everyday life in the UK during the war
- Printed Ephemera excluding newspapers and books

The central collection will not in future collect any Royal Navy, Royal Marines or RAF uniforms. We would hope for any forthcoming exhibitions which cover aforementioned services, would be borrowed from the relevant institutions.

Rushmoor Local History Museum/Aldershot Military Museum will acquire, in its own right, major items of British Army equipment as part of its strategic role within the County Council Museums Service

3.2.8 Hampshire Transport Collection

i) Introduction to the Collection

The movement of people and distribution of goods has always played a key role in Hampshire economic and social development

This is reflected in the current status of the County's transport material, which is generally recognised as a regional collection of international importance

The collection now forms one of the core elements of the Milestones museum display Future development will be clearly focused on complementing existing material and meeting the display requirements of Milestones as the collections principal public access venue.

The collection consists of the following land based Hampshire material.

ii) Aviation, Vessels and Railway Locomotives

HCCMAS acknowledges the huge contribution made by various bodies in Hampshire in the preservation of historic ships, aircraft and general aviation, and railway locomotives. In order not to duplicate effort and resources it will not as a general rule acquire this type of material, except in exceptional circumstances and only then after close liaison with the relevant institution. In particular, a limited amount of Hampshire material relating to world 'firsts' will be considered on a case by case basis.

iii) Hampshire-built Transport: Powered Vehicles

Examples of vehicles built and designed in Hampshire by the following companies:

Taskers of Andover Acquisition Statement

Established at the beginning of the 19th century, Taskers manufactured a wide range of general agricultural machinery and iron goods at their Anna Valley works, including threshing machines, steam agricultural engines and steam lorries.

The current collection has its origins in the late 1960s, when the original Tasker company private museum collection was sold. A large amount was saved for the county of Hampshire, and subsequently added to over the years, resulting in one of the most comprehensive single company collections in the public domain.

The collection currently consists of the following:

Examples of Taskers output as a general foundry including cast iron window frames, marker posts, milestone plaques, horticultural frames, animal feeding troughs and garden furniture

Tools and equipment used in the Anna Valley works including hand tools, patterns, moulding boxes and moulding tools

Production records and photographs of Tasker items (approx 1,000 items)

General layout and parts drawings of Tasker products (approx 2,500 items)

Printed sales brochures and catalogues relating to Taskers output, c.1850-1930

Horse-drawn and powered agricultural machinery, including ploughs, mills, saw benches, carts and wagons

Steam-powered agricultural and road traction engines, from early portable engines to late steam-rollers, c.1875-1925

Steam engines for general industrial use

Models of Tasker products, including cast iron bridges, agricultural engines and lorry trailer coupling

Although the Tasker collection is very comprehensive in its scope, there are still gaps in key areas of its history and output

The Museums Service will give careful consideration to the possible acquisition of **any type** of Tasker item in the context of the existing collection; including general condition, completeness and originality and association with person or place

Specific gaps in the collection as of January 2007:

- Portable steam plant
- Steam road vehicles
- Threshing equipment, any date
- Steam lorries
- Examples of post-1925 commercial vehicle trailers

Wallis and Steevens Acquisition Statement

For many years Taskers main rival in Hampshire, Wallis and Steevens, manufactured a wide range of products from agricultural machinery to road making equipment.

The current collection began to be formed in the 1970s and is attempting to reflect this diversity through the acquisition of typical Wallis and Steevens products, from agricultural equipment of the 1850s to steam and motor road rollers of the 1920s and 1950s.

The Museums Service is actively seeking to expand its collection of Wallis and Steevens material for display in a specially built recreation of the company's Basingstoke factory at the Milestones museum

Careful consideration will be given to ensuring that any material offered is in good condition, complete and as original as possible

Specific gaps in the collection as of January 2007:

- Steam vehicles
- Simplicity road roller

Thornycrofts of Basingstoke Acquisition Statement

Thornycrofts were major employers in Hampshire, and world leaders in the design and construction of ships and commercial vehicles

The collection was formed from the late 1970s and is now the most comprehensive of its kind in the public domain

It includes vehicles, machine tools and equipment, production records and photographs, printed sales brochures and handbooks, family archives and general business records relating to both the vehicles and ship-building divisions.

The company was involved in the production of commercial vehicles from 1896 to the early 1960s, and it is in this area of activity that the Museums Service will continue to concentrate its efforts

Space and lack of specialist maritime conservation facilities preclude the collecting of sea-going vessels

Although the Museums Service has an extensive collection of Thornycroft vehicle types, there are still many major gaps in the company's production history for all decades of its existence

Particular attention will be given to authenticity, originality, provenance and overall condition (if restored).

General Hampshire Vehicle Manufacturers

At one stage during the early twentieth century, Hampshire was home to over thirty vehicle and motorcycle manufacturers

These ranged from medium-sized companies employing significant numbers of people to DIY back garden shed concerns.

Details of many of these companies are only just beginning to emerge and the Museums Service actively seeks to acquire relevant material should it become available.

The Museums Service already has several examples of OEC motorcycles from Portsmouth and Gosport, manufactured in the 1930s.

By the 1960s all but a small number had vanished.

New companies exploiting the expertise of the Hampshire labour force in general engineering and reinforced plastics emerged from the early 1960s.

Typical amongst these was Gordon Keeble of Eastleigh Airport, which built high performance grand touring cars between 1962-66.

An early production model was acquired for the collection in the mid 1990s.

The Museums Service is actively seeking to acquire additional material relating to the company, its employees and products.

iv) Hampshire-built Transport: Non-powered Vehicles

This section of the collection consists of the following elements:

Horse-drawn carts and wagons manufactured by Hampshire firms.

Horse-drawn carts and wagons with Hampshire associations or typical of those used in the County.

Hand carts and delivery vehicles used in Hampshire.
Bicycles manufactured in Hampshire.
Bicycles typical of the type used in Hampshire.
Preference will be given to Hampshire-built material especially when the date, company and location can be clearly established.
Condition and originality will also remain priorities for acquisition and display use.

Horse-drawn carts and wagons

The existing collection contains a comprehensive range of material by prominent Hampshire makers including Taskers, Hetheringtons and Trumans. Non-Hampshire material will only be acquired for specific display needs.

Hand carts and delivery vehicles

Currently on display at Milestones, this element of the collection contains trade delivery carts, removal vans and hand carts. Additional material will only be acquired for specific display requirements where a strong Hampshire link can be established.

Bicycles

The current collection has been formed to tell the story of cycle development and use in the Hampshire region and is now COMPLETE.

Specific early forms of safety bicycle are still required in order to complete the Milestones cycle display.

Memorabilia relating to Hampshire-based cycling clubs and societies is actively sought after.

v) Public Service Vehicles

The Museums Service will acquire for display at Milestones a limited number of public service vehicles linked through use and association with Hampshire. Particular attention will be given to originality and condition.

Vehicles associated with public transport in Hampshire including buses and coaches
Emergency Service vehicles associated with Hampshire forces: Fire; Police; Ambulance; Civil Defence

3.2.9 Rural Life Collection

i) Introduction to the Collection

The Rural Life collection has its origins in the 1850s when William Curtis began acquiring rural bygone.

It was subsequently developed to reflect life in the countryside, including livestock, crop husbandry, and rural sports.

Much of the collection has been formally incorporated in the Home and Work related collections in more recent times, although for the purposes of this document it has been listed separately, in line with collections held by surrounding museum authorities, including Oxfordshire County Museums and the Museum of English Rural Life, Reading.

ii) The Collection

The collection consists of the following key elements and themes:

Agriculture

- Hand tools
- Implements
- Machines
- Farm Power
- Livestock
- Dairying
- Crop/husbandry
- Pest and vermin control

Rural Industries

- Broom making
- Furniture making
- Hoop shaving
- Hurdle making
- Wood turning

Rural Pastimes

- Hunting
- Shooting
- Fishing

3.2.10 Front Line and Handling Collections Statement

In recent years various audience development and community outreach programmes have highlighted the need for the establishment of rapid turnaround, 'front line' collections which can be made available, at short notice, to museum staff for a variety of local, countywide and partnership initiatives.

The process of identifying objects and material suitable for inclusion in the front line collections will be initially developed for Hampshire Community Collections, and formally evaluated before considering the option of extending it to other collecting disciplines.

The process will involve a review of handling and stored material at Central HQ and Community Museum level.

Where space allows, front line collections material will be made available at Community Museums, otherwise Community Curators will be able to draw on a central resource based at Chilcomb House.

4. Natural Science

HCCMS seeks to legally obtain botanical and zoological specimens and associated information in order to interpret, evaluate, and provide documentary evidence of Hampshire's wildlife, past and present.

4.1 Natural Science: Biological Collections

4.1.1 Collecting Policy

'To legally obtain botanical and zoological specimens and associated information in order to interpret, evaluate and provide documentary evidence of Hampshire's wildlife past and present.'

4.1.2 Existing Collection

The collection consists of more than 120,000 specimens of mostly British origin. It is fairly comprehensive with certain groups, namely fungi, lichens, mosses, flowering plants, most insect orders, spiders and birds particularly well represented. Collections of more than just local significance include the herbaria of W A Bromfield, A W Westrup, N E G Cruttwell, F Rose, D E Allen, E Rothwell and R P Bowman; the Hart, Malmsbury and Crowley bird collections; the Earle shell collection; and the entomological collections of C H Dixon, S J Grove, I R Hudson, G F B Prior, E C L Simson and K G Blair. Although most material was collected during the 20th century, there is a significant number of 19th century specimens and, remarkably, a preserved herbarium specimen of Ling (*Calluna vulgaris*) has survived since 1737. Also of historical interest is a group of dodo bones collected by George Clark in 1865 from the island of Mauritius, an account of which was published in the journal *Ibis* in 1866.

4.1.3 Background Information

Unlike most other museum disciplines all biological material requires some form of preparation to arrest biodegradation prior to incorporation into the collection. Often different preparation techniques are available for each specimen and the one chosen will usually be dictated by its intended function. Museums collect biological material as a resource to fulfil three quite separate functions; for display, for reference/training purposes and as voucher material. It is relatively unusual for a particular specimen to fulfil all three functions.

4.1.4 Display

The preparation of biological specimens merely arrests decay and unless specimens are stored in suitable conditions they will continue to decay. Display conditions often expose specimens to the main agents of decay namely ultra-violet light, insect pests, and fluctuating temperature and humidity. Fortunately, unlike some other disciplines, the specimens themselves are rarely unique or irreplaceable although their provenance may be. It follows that the long-term display of scientifically important 'type' specimens and voucher material should be avoided since most biological display material ought to be considered expendable. There is an important philosophical distinction here between biology and most other museum disciplines.

4.1.5 Reference

Biological collections are potentially an extremely important reference resource if managed appropriately. Although many excellent monographs exist which enable the accurate identification of the more popular groups of wildlife (e.g. birds, mammals, butterflies, dragonflies and flowering plants) there are many less well known, even in the relatively well-studied British Isles. For these, identification keys are often unavailable, out-of-date, difficult to use, or scattered through the scientific literature and the only practical means of identification is by reference to another accurately identified specimen. This is especially the case for many groups of invertebrates and lower plants. It is considered entirely appropriate that a British reference collection be established for these groups within the Museums Service since much of the material already exists. With improved collection management and public access to the collection, Hampshire's naturalists will have the benefit of a high quality resource for site evaluation and other purposes which is unavailable elsewhere in Hampshire or indeed in adjacent counties. It also has great potential as a training resource for raising the level of biological expertise and awareness within the county, a particular priority of the Hampshire Biodiversity Information Centre (HBIC) partnership.

4.1.6 Voucher

Biological specimens may provide documentary evidence to support literature or other records and observations (e.g. site surveys, impact assessments, ecological studies). They allow for species identification to be checked or reassessed. Such specimens are also the products of an environment at a particular point in time and thus may provide important data for long-term analysis. In this context, it is now extremely important that 'DNA-friendly' preservation techniques are used wherever possible.

4.1.7 Future Collecting

Appropriately preserved biological material in the following categories:

- Hampshire (including those parts of Watsonian vice-counties 11 and 12 not currently in Hampshire) figured, cited or otherwise published specimens.
- Well documented specimens and collections to provide documentary evidence of Hampshire's past and present wildlife.
- Voucher material generated during ecological surveys within the county, in particular those surveys commissioned under the auspices of the HBIC.
- British invertebrate material in order to provide a quality reference collection to support HBIC objectives in site evaluation and the training of local naturalists.
- High quality specimens for display, to support the delivery of services at SEARCH and educational purposes elsewhere within HCCMS.

Also:

- Identification and reference manuals required for the determination and interpretation of European wildlife.
- Information on the status of individual species and species groups in order to support the HBIC partnership and the use of the HCCMS collection.
- Books, manuscripts, maps, photographs and equipment which relate specifically to biological study within the county.

4.2 Natural Science: Geological Collections

4.2.1 Collecting Policy

‘To legally obtain palaeontological and geological specimens, with associated stratigraphical information, to interpret, evaluate and provide documentary evidence of Hampshire’s physical structure and ancient biology.’

4.2.2 Existing Collection

The geological collection includes over 13,000 catalogued rocks and fossil specimens from the Cretaceous and Palaeogene periods of Hampshire. These include comprehensive collections of fossil vertebrates including teeth and bones of sharks, rays, teleost fish, reptiles including crocodiles, turtles, dinosaurs, birds and mammals. Fossil invertebrates include mollusca, echinoids, crustaceans, corals and many different examples of palaeocommunities preserved both through and on the surface of matrix blocks. These collections contain noteworthy additions to the geological record made in the past by William Curtis, Herbert Druitt & George Willis. Other important, more recently acquired collections include those made by Carlos, Cooper, Godwin, Jurd, Jennings, Kemp, Perry and Pullman-Endean. The collection also contains numerous British fossils, rocks and minerals collected more than 100 years ago. In 2003 HCCMS accepted a significant transfer of Hampshire and Isle of Wight Cretaceous and Palaeogene fossils from the School of Ocean & Earth Science, University of Southampton, belonging to the St John Burton, Lucas, Sims, West and Morely Collections.

4.2.3 Background Information

Geological specimens require good conservation practices of preparation and storage particularly as the available fossil resource is finite and therefore in certain cases is irreplaceable. Geological specimens offer material for display, reference and education, and can be of unique individual or stratigraphical importance. Therefore with these issues in mind, display specimens have been carefully chosen in favour of quality and abundance.

4.2.4 Reference

Well-provenanced geological specimens collected for display, reference, research and education provide important zonal information. Individual zonal indicators and the associated stratigraphical information can obviously support the existing geological record. But more importantly, these specimens can provide potentially new, previously unrecorded data on species evolution, duration and distribution. To confirm species distribution it will occasionally be essential to collect comparative specimens and geological samples from outside Hampshire.

4.2.5 Future Collecting

To increase awareness and knowledge of Hampshire’s natural environment, HCCMS will continue to collect type, figured, published and other well-documented reference specimens from Hampshire and from other areas where Hampshire’s geology is

exposed. High quality Hampshire items for display, research and education, including books, manuscripts, photographs, maps and equipment related to earth science in the county will continue to be collected. The personalia of geologists having strong links with the county will also be collected. Fundamental issues connected with earth heritage conservation demand that basic collecting procedures should be followed, and it is therefore considered to be good practice to support key parts of English Nature's (now Natural England) 'Position statement on fossil collecting' (revised 2000) (Appendix 5).

4.3 Natural Science: Other Collections in the Region

A recent survey of the collections of museums in Hampshire and some adjacent counties (Southern Museums Agency 2001) confirms that only Portsmouth Museums and Records Service, the Museum of Reading and the Museum of Isle of Wight Geology hold significant natural science collections and are actively acquiring new material. In addition, large collections are also maintained by Haslemere Educational Museum and Dorset County Museum which are in neighbouring counties not covered by the survey.

All of the above organisations, together with HBIC partners, have been involved in the consultation process during the development of the Natural Science Collecting Policy. Every effort has been made to minimise potential conflicts of interest and overlapping responsibilities when new material is acquired.

PART FIVE: COLLECTING POLICY FOR LOCAL MUSEUMS

1. Summary

Part Five comprises individual collecting policies for each of the constitutional museums of Hampshire County Council Museums Service.

These policies may be reviewed more frequently than the five year period which is the minimum required by Museums Accreditation. The current policy is available at the local museum concerned or can be provided on request through the Museums Service headquarters.

2. Policy Framework

The policies have a common framework, as follows:

2.1 Statement of Purpose

All local museums embrace the common Statement of Purpose of the Museums Service. Some have an expanded statement of purpose to recognize a particular local concern or historic circumstance.

2.2 Area of Collecting

Defines the geographical area which the museum aims to reflect. In most cases this will conform with the area of a district council, but there may be some variations for this reflecting the history of the area.

In the case of these museums based on subject-oriented collections the geographical area will be much broader.

2.3 Existing Local Collections

A summary of the existing collections which includes their origin, notable collectors or donors, and related factors which are relevant to understanding and developing the collections.

2.4 Future Collecting

A statement of the aim of future collecting, which defines type of material the museum wishes to add to the collections. This will be related to the history, purpose and policies of the local museum, and also take into account the role of the local museum as a conduit for material representative of the countywide dimension of the collections.

3. Community Museums and a ‘Sense of Place’

3.1 Introduction

The role of local, community museums as repositories of relevant local collections and knowledge, which collectively makes a major contribution towards a shared

communal 'sense of place' and understanding, is directly reliant on the continuing development of high quality local collections and displays. This process is defined by local acquisition and disposal statements, which help Community Curators decide what to collect from their area.

The Collecting Policy Statement is intended to:

- Properly reflect the interests of localities within Hampshire (chiefly at district level) and a countywide interest.
- Provide a basis for ongoing collecting, which reflects a range of interests within a single ownership regime.
- Provide a basis for the ongoing development of local collections which continue to remain relevant to local communities.

While it is acknowledged that all Community Museums are different, and that 'one size does not fit all', the following themes and approaches have been identified for the individual elements of Hampshire Community Collections in the context of a new generation of 'sense of place' displays for the 2007 – 2012 period. These themes should be used as a basic underpinning for local Acquisition and Disposals policies.

3.2 Options for Sense of Place Displays

The term 'sense of place' has been used frequently to describe both the purpose and the uniquely local element of museum displays throughout the network.

Sense of Place displays can be presented in a number of ways to suit individual museums and the communities they serve.

As a result, provision is currently very diverse, ranging from single to multi-settlement or district museums.

A variety of presentational and interpretive approaches need to be identified and evaluated in order to ensure a suitable match between site and display.

Options include the following:

- Chronological Timeline type presentation of an areas development.
- Thematically arranged display highlighting local 'specialities'.
- Mixture of both approaches, incorporating thematically arranged displays with chronological timeline elements.
- Mixture of above, incorporating reserve/additional collections, further information points, and a range of interactives.

3.3 Component Elements of 'Sense of Place' Collections and Longer Term Displays

Sense of Place displays need to incorporate a number of local themes and topics, which collectively provide museum audiences with a general overview of an areas development and history.

They need to include objects from all the main collecting disciplines, in order to reflect the areas overall development, not just local history.

Themes and topics to be based on core local elements, enabling effective reuse of current local collections and incorporation of relevant cross-sectoral material in order to present a well rounded, relevant, user friendly, contextual display.

Possible themes for inclusion in a Sense of Place display include the following:

- The Geography and Geology of the area
- Folklore and Local Customs
- Religion and Belief
- Government and Justice
- Health and Welfare
- Land Use and Ownership
- People and Populations
- Personalities
- Pastimes, Leisure and Popular Culture
- Schools and Education
- Transport
- Trade and Industry
- Local Services
- Military and Wartime
- The Natural History of the area
- Recording the Local Landscape

Emphasis will be placed on ensuring that local collections continue to reflect their local communities and that they remain relevant to those communities, through the acquisition of contemporary and more recent material relating to the area and its people.

For a full breakdown of Sense of Place elements see Appendix 2.

CURTIS MUSEUM AND ALLEN GALLERY, ALTON LOCAL COLLECTING POLICY - 2007-2012

The Curtis Museum and Allen Gallery is managed by Hampshire County Council Museums Service.

HCCMS Statement of Purpose

To inspire and satisfy a deeper level of interest, enjoyment and understanding of Hampshire's heritage and environment, by developing the full potential of the museum collections in its care, and assisting other organisations with similar aims.

Area of Collecting

The Curtis Museum and Allen Gallery collects material relating to Alton and surrounding parishes, namely:

- * Froyle
- * Binsted
- * Kingsley
- * East Tisted
- * Four Marks
- * Farringdon
- * Chawton
- * Medstead
- * Wield
- * Bentley
- * Worldham
- * West Tisted
- * Ropley
- * Newton Valence
- * Selborne
- * Shalden
- * Bentworth
- * Lasham

Existing Local Collections

The Museum has an extensive collection of local social history material, works of art, printed ephemera, copy photographs and associated evidence which reflects and illustrates the lives and activities of the people of the Alton district and its history and development.

Future Collecting

The collections will be developed to support future changes and improvements to the Museum's permanent exhibitions.

It will actively collect the works of local artists William Herbert Allen of Farnham and Alton. In addition, the Museum will collect, collate and make publicly available, material and associated information relating to the history and built environment of the Alton area for use in the local resource area.

It will actively develop 'Sense of Place' collections as they relate to the Alton area.

Front Line and Handling Collections

Social History items may be obtained for educational and community based as part of ongoing community based programmes and initiatives.

Central Collections

The Curtis Museum and Allen Gallery also receives geology, natural science specimens, costume, decorative arts, archaeology and social history objects on behalf of HCCMS in accordance with its individual discipline collecting policies.

Archive Material

The Curtis Museum and Allen Gallery will not collect original manuscript archival material, film or sound archives. Such material will be directed to Hampshire Record Office and the Wessex Film and Sound Archive where it can be appropriately cared for and made accessible to a wider audience.

Special Conditions

The Curtis Museum and Allen Gallery will not accept collections or material with special conditions attached. Loans of material to the Museum will not be encouraged, but may be accepted in special circumstances for a fixed period for exhibition or research where donation is not possible or appropriate.

Policy Status

This local collecting policy forms part of the overall acquisition and disposal policy for Hampshire County Council Museums Service, copies of which are available on request.

RED HOUSE MUSEUM & GARDENS, CHRISTCHURCH LOCAL COLLECTING POLICY - 2007-2012

The Red House Museum is managed by Hampshire County Council Museums Service in partnership with Christchurch Borough Council and Dorset County Council

HCCMS Statement of Purpose:

To inspire and satisfy a deeper level of interest, enjoyment and understanding of Hampshire's heritage and environment, by developing the full potential of the museum collections in its care, and assisting other organisations with similar aims.

Area of Collecting

The Museum's existing collections, displays and local visitor base are drawn from the historic Christchurch area. This is centred on the present Borough of Christchurch in the present County of Dorset, but includes areas formerly included in the large Parish of Christchurch together with the adjacent smaller parishes within the historic County of Hampshire. Geographically this can be described as the lower valleys of the Rivers Stour and Avon. This area includes rural areas such as Sopley, Avon and Bransgore within the present County of Hampshire. There are also formerly rural areas now incorporated within Bournemouth Unitary Authority, but with intimate historical ties with Christchurch - particularly Hengistbury, Southbourne, Wick, Tuckton and Iford.

Existing Local Collections

This includes photographs, prints, paintings, ephemera and social history object which reflect and illustrate the nature and development of the area, and the lives of the people living and working in it.

Future Collecting

A priority is to establish and maintain a comprehensive topographical record of the area, including current developments. In broader social terms, this record should include housing, work and leisure and will comprise both conventional and digital photographs, ephemera, and spoken and written reminiscences.

Collection of 3-dimensional objects will be restricted to those which have particular and direct local relevance in terms of illustrating the above.

It will actively develop 'Sense of Place' collections as they relate to the Christchurch area.

Front Line and Handling Collections

Social History items may be obtained for educational and community based as part of ongoing community based programmes and initiatives.

Central Collections

The Red House receives geology, natural history specimens, archaeology, costume, decorative arts and social history items on behalf of HCCMS in accordance with its individual discipline collecting policies.

Archive Material

The Red House will not collect manuscript, documentary, film or sound archive material. These will be directed as appropriate to the Dorset Record Office, Hampshire Record Office or Wessex Film & Sound Archive, in order to ensure that the public interest is best served in terms of proper access and long-term care.

Special Conditions

The Red House Museum will not accept collections or material with special conditions attached. Loans of material to the Museum will not be encouraged, but may be accepted in special circumstances for a fixed period for exhibition or research where donation is not possible or appropriate.

Policy Status

This local collecting policy forms part of the overall acquisition and disposal policy for Hampshire County Council Museums Service, copies of which are available on request.

HAVANT MUSEUM LOCAL COLLECTING POLICY – 2007-2012

Havant Museum is managed by Hampshire County Council Museums Service in partnership with Havant Borough Council.

HCCMS Statement of Purpose:

To inspire and satisfy a deeper level of interest, enjoyment and understanding of Hampshire's heritage and environment, by developing the full potential of the museum collections in its care, and assisting other organisations with similar aims.

Area of Collecting

Havant Museum collects objects and information relevant to the study and interpretation of the history and modern environment of the various communities lying within the Borough of Havant, namely:

- * Bedhampton
- * Cowplain
- * Emsworth
- * Havant
- * Hayling Island
- * Leigh Park
- * Purbrook
- * Waterlooville

In addition, information is also acquired from adjoining civil parishes which have natural or historical links with the Borough of Havant. These are Westbourne, Southbourne and West Thorney in West Sussex; Rowlands Castle, Horndean, Denmead and Southwick and Widley in Hampshire.

Existing Local Collections

The Havant Museum's local history displays utilise the local collection to illustrate the character and development of the various communities in the borough and the lives of people living and working within them.

However, only a relatively small amount of the available resources can ever be used in formal displays. At Havant Museum the remaining material is made available to all visitors via access to a Local Studies Room. Here it is possible to watch local videos, study photographs, prints, maps, books or parish records; even consult family history resources.

A particular strength of the Havant Local Collection is the visual record of the local area since the late-19th century through paintings, photographs and videos. This material is complemented by a very comprehensive local large-scale map collection.

Future Collecting

In order to remain relevant in the future, it is vital that the Havant Local Collection continues to expand, not only through the acquisition of further historical material but, also, by collecting appropriate contemporary visual records, ephemera and objects.

It will actively develop 'Sense of Place' collections as they relate to the Havant area.

Front Line and Handling Collections

Social History items may be obtained for educational and community use as part of ongoing community based programmes and initiatives.

Neighbouring Museums

However, it is recognised that there are possible conflicts of interest with Emsworth Museum (managed by Emsworth Maritime & Historical Trust) and the neighbouring Local Authority Museums run by Portsmouth City Council, Chichester District Council and Winchester District Council. A very close working relationship has been established with Emsworth Museum in recent years and due attention will be paid to the collecting policies of other museums in the area in order to avoid duplication of collecting effort.

Central Collections

Havant Museum also receives geological and biological specimens, costume, decorative arts, archaeology and social history objects on behalf of Hampshire County Council Museums Service in accordance with its individual discipline collecting policies.

Archive Material

The Museum will not acquire original manuscript archival material or original film and sound archives. To ensure that the public interest is best served, in terms of proper access and care, such material will be directed to Hampshire Record Office and the Wessex Film and Sound Archive.

Special Conditions

Havant Museum will not accept collections of material with special conditions attached. Loans of material to the Museum will not be encouraged, but may be accepted in special circumstances for a fixed period for exhibition or research where donation is not possible or appropriate.

Policy Status

This local collecting policy forms part of the overall acquisition and disposal policy for Hampshire County Council Museums Service, copies of which are available on request.

EASTLEIGH MUSEUM LOCAL COLLECTING POLICY - 2007-2012

Eastleigh is managed by Hampshire County Council Museums Service in partnership with Eastleigh Borough Council.

HCCMS Statement of Purpose:

To inspire and satisfy a deeper level of interest, enjoyment and understanding of Hampshire's heritage and environment, by developing the full potential of the museum collections in its care, and assisting other organisations with similar aims.

Area of Collecting

Eastleigh Museum will collect material from the following villages and parishes which form the Borough of Eastleigh:

- * Allbrook
- * Bishopstoke
- * Botley
- * Bursledon
- * Chandlers Ford
- * Eastleigh
- * Fair Oak and Horton Heath
- * Hamble
- * Hedge End
- * Hound including Netley and Butlocks Heath
- * North Stoneham
- * West End

Existing Local Collections

The Museum has established collections of material which reflect and illustrate the nature and development of the area, and the lives of people living or working within it.

Future Collecting

The Museum will concentrate on social history, particularly photographs and ephemera. It will also collect information which relates to the history of the Borough, by means of oral history recording, photography, video and other techniques which will be maintained in the Museum's Resource Area.

It will actively develop 'Sense of Place' collections as they relate to the Eastleigh area.

Front Line and Handling Collections

Social History items may be obtained for educational and community based as part of ongoing community based programmes and initiatives.

Central Collections

The Museum also receives geology, natural science specimens, costume, decorative arts, archaeology, and social history objects on behalf of HCCMS in accordance with its individual discipline collecting policies

Archive Material

The Museum will not acquire original manuscript archival material or original film and sound archives. To ensure that the public interest is best served, in terms of proper access and care, such material will be directed to Hampshire Record Office and the Wessex Film and Sound Archive.

Special Conditions

The Museum will not accept collections or material with special conditions attached. Loans of material to the Museum will not be encouraged, but may be accepted in special circumstances for a fixed period for exhibition or research where donation is not possible or appropriate.

Policy Status

This local collecting policy forms part of the overall acquisition and disposal policy for Hampshire County Council Museums Service, copies of which are available on request.

WESTBURY MANOR MUSEUM, FAREHAM LOCAL COLLECTING POLICY - 2007-2012

Westbury Manor Museum is managed by Hampshire County Council Museums Service in partnership with Fareham Borough Council.

HCCMS Statement of Purpose:

To inspire and satisfy a deeper level of interest, enjoyment and understanding of Hampshire's heritage and environment, by developing the full potential of the museum collections in its care, and assisting other organisations with similar aims.

Area of Collecting

Westbury Manor Museum serves the whole Borough of Fareham which includes the following communities, some of them very ancient:

- * Warsash
- * Titchfield
- * Portchester
- * Fareham
- * Sarisbury Green
- * Locks Heath
- * Hook
- * Wallington
- * Catisfield
- * Lower Swanwick
- * Whiteley (part only)

Existing Collections

The museum has an extensive collection of local social history material, works of art, printed ephemera, copy photographs and associated evidence which reflects and illustrates the lives and attitudes of the people of the Fareham area, and its history and development.

Future Collecting

Oral recordings and videos, contemporary objects such as photographs and ephemera will be increasingly collected within HCCMS guidelines, as resources permit, in order to reflect rapid changes in landscape and culture.

The material is displayed in the Museum where possible. Some material is copied and made available in the Local Studies area. Other material is carefully stored until display is possible, or for research.

It will actively develop 'Sense of Place' collections as they relate to the Fareham area.

Front Line and Handling Collections

Social History items may be obtained for educational and community based as part of ongoing community based programmes and initiatives.

Central Collections

On behalf of HCCMS, the Museum receives geology, natural science specimens, costume, decorative arts, archaeology, and social history objects in accordance with the collecting policies of these disciplines.

Archive Material

The Museum will not acquire original manuscript material or original film and sound archives. Such material will be directed to Hampshire Record Office and the Wessex Film and Sound Archive where it can be appropriately cared for and made accessible to a wide audience. Where possible, copies will be obtained for the Museum and made available in the Local Resource Area.

Neighbouring Museums

It is recognized that there may be possible conflicts of interest with museums run by the neighbouring local authorities of Portsmouth and Southampton. Such conflicts will be resolved by the development and maintenance of effective working relationships.

Special Conditions

Westbury Manor Museum will not accept collections or material with special conditions attached. Loans of material to the Museum will not be encouraged, but may be accepted in special circumstances for a fixed period for exhibition or research where donation is not possible or appropriate.

Policy Status

This local collecting policy forms part of the overall acquisition and disposal policy for Hampshire County Council Museums Service, copies of which are available on request.

SEARCH COLLECTING POLICY - 2007-2012

SEARCH is managed by Hampshire County Council Museums Service

HCCMS Statement of Purpose:

To inspire and satisfy a deeper level of interest, enjoyment and understanding of Hampshire's heritage and environment, by developing the full potential of the museum collections in its care, and assisting other organisations with similar aims.

Existing Collections

SEARCH collects objects and illustrations relating to:

- The current Key Stages 1 and 2 and elements of Key Stage 3 National Curriculum in History (Roman, Saxon, Victorian, 1930s-1950s, modern - from history, archaeology and fine/decorative arts).
- KS1 and 2 Science (British and relevant foreign taxidermy, arthropoda, mollusca, echinodermata, coelenterata, skeletal and dental material and supporting models).
- Materials for Lifelong Learning on natural science and social history themes or similar themes less directly related to the National Curriculum.

Future Collecting

Non-Hampshire material will be collected where it illustrates relevant themes. Un-provenanced material is also acceptable. Objects must be in good condition to meet the Health and Safety requirements of a handling collection.

Conditions for Acceptance

SEARCH will not accept collections or material with special conditions attached. Loans will not be generally encouraged, but may be accepted in special circumstances for a fixed period for exhibition or research, where donation is not possible or appropriate.

Material may only be accepted if it is relevant to current or known future learning programmes. Material will have 'disposable' status, and will be documented and accessioned at SEARCH. There are circumstances where objects from the permanent collection can be displayed at SEARCH.

Decisions on acceptance will be controlled by the Head of Collections, in liaison with Education staff based at SEARCH.

Central Collections

SEARCH will also receive geology, natural science specimens, costume, decorative arts, archaeology and social history material on behalf of Hampshire County Council Museums Service, in accordance with its individual discipline collecting policies.

Archive Material

SEARCH will not acquire original manuscript archival material or original film and sound archives. To ensure that the public interest is best served, in terms of proper access and care, such material will be directed to Hampshire Record Office and the Wessex Film and Sound Archive.

Policy Status

The SEARCH collecting policy forms part of the overall acquisition and disposal policy for Hampshire County Council Museums Service, copies of which are available on request.

GOSPORT DISCOVERY CENTRE LOCAL COLLECTING POLICY - 2007 - 2012

Gosport Discovery Centre is managed by Hampshire County Council Museums Service in partnership with Gosport Borough Council.

HCCMS Statement of Purpose:

To inspire and satisfy a deeper level of interest, enjoyment and understanding of Hampshire's heritage and environment, by developing the full potential of the museum collections in its care, and assisting other organisations with similar aims.

Area of Collecting

Gosport Discovery Centre collects material relating to the Borough of Gosport, including Lee-on-the-Solent.

Existing Local Collections

The Discovery Centre has an extensive collection of local social history material, works of art, printed ephemera, photographs and associated evidence which reflects and illustrates the lives and activities of the people of the Borough and its history and development.

Future Collecting

The collections will be developed to support future changes and improvements to the Discovery Centre's permanent and temporary exhibitions and displays. It will actively collect the work of local artist Martin Snape, particularly local topographical scenes.

In addition, the Discovery Centre will collect, collate and make publicly available, material and associated information relating to the history and built environment of the Borough for use in the Local Studies and Collections resource facility.

It will actively develop 'Sense of Place' collections as they relate to the Gosport area.

Front Line and Handling Collections

Social History items may be obtained for educational and community use as part of ongoing community based programmes and initiatives.

Central Collections

Gosport Discovery Centre also receives geology, natural science specimens, costume, decorative arts, archaeology and social history objects on behalf of Hampshire County Council Museums Service in accordance with its individual discipline collecting policies.

Archive Material

Gosport Discovery Centre will not collect original manuscript archival material or film or sound archives. Such material will be directed to Hampshire Record Office and the Wessex Film and Sound Archive, where it can be appropriately cared for and made accessible to a wider audience. Where possible, copies will be obtained for the Discovery Centre and made available in the Local Studies Library.

Special Conditions

Gosport Discovery Centre will not accept collections or material with special conditions attached. Loans of material to the Discovery Centre will not be encouraged, but may be accepted in special circumstances for a fixed period for exhibition or research where donation is not possible or appropriate.

Policy Status

This local collecting policy forms part of the overall acquisition and disposal policy for Hampshire County Council Museums Service, copies of which are available on request.

RUSHMOOR LOCAL HISTORY GALLERY (ALDERSHOT MILITARY MUSEUM) - 2007-2012

Rushmoor Local History Museum is managed by Hampshire County Council Museums Service in partnership with Rushmoor Borough Council.

HCCMS Statement of Purpose:

To inspire and satisfy a deeper level of interest, enjoyment and understanding of Hampshire's heritage and environment, by developing the full potential of the museum collections in its care, and assisting other organisations with similar aims.

Area of Collecting

Rushmoor Museum collects material relating to the Borough of Rushmoor including:

- * Aldershot
- * Farnborough
- * Cove

Existing Local Collections

The museum has an extensive collection of local social history material, works of art, printed ephemera, photographs and associated evidence which reflects and illustrates the lives and activities of the people of the Borough and its history and development.

Future Collecting

The collections will be developed to support future changes and improvements to the museum's permanent exhibitions.

It will actively collect material illustrating the impact of major defence and military establishments on the area from the middle of the nineteenth century to the present day. In addition, the museum will collect, collate and make publicly available, material and associated information relating to the history and built environment of the Borough for use in the resource room.

It will actively develop 'Sense of Place' collections as they relate to the Rusmoor area.

Handling and Front Line Collections

Social History items may be obtained for educational and community use as part of ongoing community based programmes and initiatives.

Central Collections

Rushmoor Local History Museum will continue to acquire major items of British Army equipment as part of its strategic role within the County Council Museums Service.

Archive Material

Rushmoor Local History Museum will not collect original manuscript archival material or film or sound archives. Such material will be directed to Hampshire Record Office and the Wessex Film and Sound Archive, where it can be appropriately cared for and made accessible to a wider audience. Where possible, copies will be obtained for the Museum and made available in the Local Resource area.

Special Conditions

Rushmoor Local History Museum will not accept collections or material with special conditions attached. Loans of material to the Museum will not be encouraged, but may be accepted in special circumstances for a fixed period for exhibition or research where donation is not possible or appropriate.

Policy Status

This local collecting policy forms part of the overall acquisition and disposal policy for Hampshire County Council Museums Service, copies of which are available on request.

ANDOVER MUSEUM LOCAL COLLECTING POLICY - 2007-2012

Andover Museum is managed by HCCMS in partnership with Test Valley Borough Council.

HCCMS Statement of Purpose:

To inspire and satisfy a deeper level of interest, enjoyment and understanding of Hampshire's heritage and environment, by developing the full potential of the museum collections in its care, and assisting other organisations with similar aims.

Area of Collecting

Andover Museum collects material relating to the Andover area and surrounding parishes, namely:

- | | |
|------------------|----------------------|
| * Upper Clatford | * Smannell |
| * Abbotts Ann | * St Mary Bourne |
| * Monxton | * Hurstbourne Priors |
| * Amport | * Longparish |
| * Penton Grafton | * Goodwork Clatford |
| * Penton Mewsey | * Charlton |

Existing Collections

The Museum has an extensive collection of local social history material, works of art, printed ephemera, copy photographs and associated evidence which reflects and illustrates the lives and attitudes of the people of the Andover area and its general history and development.

Future Collecting

The collection will be developed to support future changes and improvements to the Museum's permanent exhibitions. It will actively collect the work of local topographical artists and material relating to the development of Andover post-1945.

In addition, the Museum will collect, collate and make publicly available, material and associated information relating to the history and built environment of the area for use in the local resource room.

It will actively develop 'Sense of Place' collections as they relate to the Andover area.

Front Line and Handling Collections

Social history items may be obtained for educational and community use as part of ongoing community based programmes and initiatives.

Central Collections

Andover Museum also receives geology, natural science specimens, costume, decorative arts, archaeology and social history objects on behalf of Hampshire County Council Museums Service, in accordance with its individual discipline collecting policies.

Archive Material

Andover Museum will not collect original manuscript archival material or film or sound archives. Such material will be directed to Hampshire Record Office and the Wessex Film and Sound Archive, where it can be appropriately cared for and made accessible to a wider audience. Where possible, copies will be obtained for the Museum and made available in the Local Resource area.

Special Conditions

Andover Museum will not accept collections or material with special conditions attached. Loans of material to the Museum will not be encouraged, but may be accepted in special circumstances for a fixed period for exhibition or research where donation is not possible or appropriate.

Policy Status

This local collecting policy forms part of the overall acquisition and disposal policy for Hampshire County Council Museums Service, copies of which are available on request.

MILESTONES LOCAL COLLECTING POLICY - 2007-2012

Milestones is managed by Hampshire County Council Museums Service in partnership with Basingstoke and Dean Borough Council.

HCCMS Statement of Purpose:

To inspire and satisfy a deeper level of interest, enjoyment and understanding of Hampshire's heritage and environment, by developing the full potential of the museum collections in its care, and assisting other organisations with similar aims.

Existing Collections

Milestones provides the most comprehensive access to and interpretation of the County's social history and transport and technology collections, which include Hampshire-built vehicles, machine and hand tools, domestic technology material and related information.

Details of collections' content are contained in Part Four of the overall policy under Hampshire Community Collections.

Future Collecting

The collections will be developed to support future changes and improvements to the Museum's permanent displays. It will collect, collate and make publicly available printed material and associated oral history and written material relating to the main collections.

Handling Collections

Hampshire History items may be obtained for educational use. The consent of the donor will be obtained beforehand, and such items will be recorded separately from the main local collection.

Central Collections

Milestones also receives geology, natural science specimens, costume, decorative arts, archaeology and social history objects on behalf of Hampshire County Council Museums Service in accordance with its individual discipline collecting policies.

Archive Material

Milestones Museum will not collect original manuscript archival material or film or sound archives. Such material will be directed to Hampshire Record Office and the Wessex Film and Sound Archive, where it can be appropriately cared for and made accessible to a wider audience. Where possible, copies will be obtained for the Museum and made available in the Library.

Special Collections

Milestones Museum will not accept collections or material with special conditions attached. Loans of material to the Museum will not be encouraged, but may be accepted in special circumstances for a fixed period for exhibition or research where donation is not possible or appropriate.

Policy Status

This local collecting policy forms part of the overall acquisition and disposal policy for Hampshire County Council Museums Service, copies of which are available on request.

WILLIS MUSEUM LOCAL COLLECTING POLICY - 2007-2012

The Willis Museum is managed by Hampshire County Council Museums Service in partnership with Basingstoke and Deane Borough Council.

HCCMS Statement of Purpose:

To inspire and satisfy a deeper level of interest, enjoyment and understanding of Hampshire's heritage and environment, by developing the full potential of the museum collections in its care, and assisting other organisations with similar aims.

Area of Collecting

The Willis Museum collects material relating to the town of Basingstoke and surrounding parishes, namely:

- | | |
|----------------------|----------------------|
| *Old Basing | *Monk Sherborne |
| *Winslade | *Sherborne St John |
| *Cliddesden | *Chineham |
| *Farleigh Wallop | *Sherfield on Lodden |
| *Dummer | *Silchester |
| *North Waltham | *Whitchurch |
| *Deane | *Oakley |
| *Wootton St Lawrence | |

Existing Collections

The Museum has an extensive collection of local social history material, works of art, printed ephemera, copy photographs and associated evidence which reflects and illustrates the lives and attitudes of the people of the Basingstoke area, and its general history and development.

Future Collecting

The collection will be developed to support future changes and improvements to the Museum's permanent exhibitions. It will actively collect material relating to the development of the area post-1950 and memorabilia relating to the Museum's founder George Willis.

In addition the Museum will collect, collate and make publicly available, material and associated information relating to the history and built environment of the area for use in the local resource room.

It will actively develop 'Sense of Place' collections as they relate to the Basingstoke area.

Front Line and Handling Collections

Social History items may be obtained for educational and community use as part of ongoing community based programmes and initiatives.

Central Collections

The Willis Museum also receives geology, natural science specimens, costume, decorative arts, archaeology and social history objects on behalf of Hampshire County Council Museums Service in accordance with its individual discipline collecting policies.

Archive Material

The Willis Museum will not collect original manuscript archival material or film or sound archives. Such material will be directed to Hampshire Record Office and the Wessex Film and Sound Archive, where it can be appropriately cared for and made accessible to a wider audience. Where possible, copies will be obtained for the Museum and made available in the Local Resource area.

Special Conditions

The Willis Museum will not accept collections or material with special conditions attached. Loans of material to the Museum will not be encouraged, but may be accepted in special circumstances for a fixed period for exhibition or research where donation is not possible or appropriate.

Policy Status

This local collecting policy forms part of the overall acquisition and disposal policy for Hampshire County Council Museums Service, copies of which are available on request.

APPENDIX ONE: LIST OF ACCREDITED MUSEUMS MANAGED BY
HAMPSHIRE COUNTY COUNCIL MUSEUMS AND ARCHIVES SERVICE,
2007

Curtis Museum
High Street
Alton GU34 1BA
Tel: 01420 82802

Eastleigh Museum
25 High Street
Eastleigh SO50 5LF
Tel: 023 8064 3026

Allen Gallery
Church Street
Alton GU34 2BW
Tel: 01420 82802

Westbury Manor Museum
84 West Street
Fareham PO16 0JJ
Tel: 01329 824895

Aldershot Military Museum
Queens Avenue
Aldershot GU11 2LG
Tel: 01252 314598

Gosport Museum
Walpole Road
Gosport PO12 1NS
Tel: 023 9258 8035

Museum of the Iron Age & Andover Museum
6 Church Close
Andover SP10 1DP
Tel: 01264 366283

Bursledon Windmill
Windmill Lane
Bursledon
Southampton SO31 8BG
Tel: 023 8040 4999

Willis Museum
Old Town Hall
Market Place
Basingstoke RG21 7QD
Tel: 01256 465902

SEARCH
50 Clarence Road
Gosport PO12 1BU
Tel: 023 9250 1957

Basing House
Redbridge Lane
Basing
Basingstoke RG24 7HB

Havant Museum
56 East Street
Havant PO9 1BS
Tel: 023 9245 1155

Milestones Museum
Leisure Park
Churchill Way West
Basingstoke RG21 6YR
Tel: 01256 477766

Flora Twort Gallery
Church Path
Petersfield GU32 1HS
Tel: 01730 260756

Red House Museum
Quay Road
Christchurch BH23 1BU
Tel: 01202 482860

Rockbourne Roman Villa
Rockbourne
Fordingbridge SP6 3PG
Tel: 01725 518541

APPENDIX TWO: DEFINITION OF 'SENSE OF PLACE' IN COMMUNITY MUSEUMS

1. Geology, Landform and Geography

- Geology:
 - Rocks
 - Sediments
 - Ph Values of Soils
- The Landform:
 - Rivers, Streams, and Springs
 - Valleys
 - Intervalleys
 - Habitats
- Climate and Local Weather Conditions
- Natural History

2. Religion, Customs and Folklore

- Pre-Christian practises and evidence
- The coming of Christianity
- Formation of Parishes and Church organisation
- Church building and development
- Key figures in local church history
- Church, land and government
- Church and Parish Records

3. Government and Justice

- Royalty and land ownership
- The Manorial System
- Local justice
- Political change and reform
- Parish Vestries and development of local government institutions:
 - Improvement Acts
 - Local Boards
 - Parish, Town and District Councils
- Local politics and elections

4. Health and Welfare

Provision for the Poor, pre-Reformation

- Parish Relief system
- Parish Workhouses
- Poor Law Reform and Poor Law Unions
- Friendly Societies and self-help organisations
- Advent of Welfare State
- Care of the sick:
 - Doctors

- District Nurses
- Hospitals

5. The Land

- How the landscape has been changed by human activity
- Land use and ownership:
 - Feudal system and social hierarchy
 - Monastic church lands
 - Estates and ownership
 - Agricultural improvement
 - Enclosure
 - Division and development
- Boundaries
 - Political and Administrative
 - Charters
 - Terriers
 - Maps / aerial views
 - Markers and monuments

6. People

- Population figures
- Employment patterns and occupations
- Wage levels
- Social mobility and change
- Cultural diversity and ethnic mix
- Personalities and famous people:
 - Authors
 - Composers
 - Politicians
 - Actors and Entertainers
 - Sportsmen and women
 - Service men and women
 - Other

7. Pastimes and Leisure

- Fairs and Festivals
- Holidays and Outings
- Celebrations and Royal occasions
- Pubs and Clubs
- Sports Clubs and Societies
- Youth Groups and organisations
- Theatres and Cinemas
- Music and popular culture

8. Schools and Education

- Pre-state educational provision:
 - Religious
 - Grammar Schools
 - Private Schools
- State Provision
 - Primary
 - Secondary
 - Further Education
 - Colleges and Universities
- School buildings and design
- Lessons and Curriculum
- Teachers and Headmasters

9. Transport

- Trackways and early routes
- Pre-Turnpike roads
- Coaching and horse-drawn transport
- Bridges, Fords and Ferries
- Turnpike roads and records
- County roads and Bridges
- Highway authorities and road development post-1920
- Environmental impact of roads and traffic
- Buses and tramways/public transport
- Ports and Harbours
- River navigation and canals
- Coastal shipping and trade
- Links with the wider world
- Railway development
 - Companies
 - Plans and routes
 - Operation and timetabling
 - Environmental and social impact
- Airports and air travel

10. Trade and Industry

- Development of local trades and specialist industries
- Markets and distribution
- Changing patterns of trade and business
- Tradesmen and business leaders
- Shops and shopping
- Banks and Finance
- Industry and the wider world
- New industries and change
- Labour organisations and Trade Unions

11. Local Services

- Post office and mail delivery
- Local newspapers and media
- Emergency Services:
 - Fire
 - Police
 - Ambulance
 - Civil Defence

12. Military History

- Military organisation and local defence, pre-history to Roman
- Military organisation and local defence, post-Roman
- Battles and military activity
- Local militia and home defence
- POWs and camps
- World Wars:
 - Losses
 - Home Front
 - Civilian Casualties

13. The Natural Environment

- Local habitats – specialist/areas of interest under threat
- Development
- Pollution
- Traffic
- Environmental Campaigns and Pressure Groups
- Natural Science organisations and societies

14. Recording the Landscape

- Topographical descriptions – written
- Topographical descriptions – pictures and paintings
- Maps and Estate Plans
- Photographs and Postcards

APPENDIX THREE: FRONT LINE AND HANDLING COLLECTIONS GUIDELINES

The following guidelines are based on a paper by Val Munday, first issued by Resource in 2002.

1. Why develop handling collections in Hampshire?

Handling the 'real thing' gives museum visitors an enhanced experience of museum collections which brings into play the senses of sight, smell, and touch.

It removes physical and sensory barriers for everyone.

Handling objects from our museum collections helps to break down barriers and encourages group interaction, in and outside the museum.

It is particularly useful for the delivery of reminiscence programmes which the Museums Service is currently developing with various partners across the county.

It forms an essential element of hands-on travelling exhibitions currently being piloted through the 'Museum on the Move' Bus project, which is designed to allow people who may not be able to get to museums to enjoy collections and learn about them.

Access to real objects plays a central role in both stimulating and supporting the delivery of learning programmes in Museums, and can make a major contribution to increasing overall visitor numbers.

In particular children who have been involved with direct hands-on museum visits are more likely to return in holidays and weekends with family and friends.

2. Who is responsible for developing handling collections

Responsibility for developing handling collection should be shared between Community Curators, Keepers of individual collections and Learning, Access and Interpretation staff. The common forum for handling collections development is the Curators Group Selection Panel.

At Community Museum level, area Learning, Access and Interpretation Officers will work together with the local Curator to develop, document and manage Front Line and Handling Collections.

3. Use of material from existing collections

In the past the assignment of material to Front Line / Handling Collections was seen as some sort of down grading in importance, automatically leading to damage, abuse and ultimate destruction.

Experience has clearly demonstrated that this is not in reality the true case, as very few objects are lost or badly damaged as a result of such use.

The Museums Service has therefore developed a classification system for using collections based on the one pioneered by Norfolk Museums Service, which defines how objects can be used, in the context of research, display, outreach, and handling.

This system now underpins the use of existing material and future collections development.

Permissions from donors for the use of their objects in handling collections was only introduced in 1999.

As a result, the use of material coming into the collections prior to that date has been severely limited, as this specific permission was not sought at the time of acquisition.

The new collections classification system will free up the use of all collections and allow a case by case assessment of each object, irrespective of date of acquisition.

It will also allow the use of higher quality, more exciting material under certain controlled circumstances, and broaden the range of objects available for the delivery of a wide range of programmes.

4. Assessing Risks

Museum staff will need to address two types of risk:

- Risk to the Public
- Risk to the Object

Risk to the Public:

- The object is dangerous to handle; for example it is too heavy, has sharp edges, moving parts which could pinch or crush fingers, or is difficult to pick up.
- The object is made of, or contains, dangerous materials; for example, asbestos in gas mask filters, radioactive paint in aircraft instruments and military compasses, dangerous chemicals in stuffed specimens pre-1900.
- The object is liable to break through repeated handling and injure the handler.

Risk to the Object:

- Identify suitability for handling, taking the following factors into account:
 - Materials
 - Fragility
 - Age
 - Rarity and ease of replacement
 - Design and construction
 - Indented use, unmanaged, managed
- Examine the object for previous damage and repairs and decide if they will get worse as a result of prolonged handling.
- Robustness and any special conservation requirements with regard to light levels, temperature, humidity, pests and air pollution.

Once the above risk assessments have been carried out, suitable objects can be prepared for use in front line and handling collections.

The assessment process will also need to take into account the following requirements:

- Will the object need to be mounted in plastazote, permanently boxed in a perspex box, and used by trained handling staff only.
- Will the object be handled only by Museum staff as part of supervised handling sessions, and if so, will any special equipment be required e.g. white gloves, box, carry case.
- Will the object be directly handed by the public as part of a supervised handling session, and if so, are there any special requirements.
- Will the object be handled directly by the public as part of a general gallery display or special event.

5. Managing Handling Sessions – General

The following guidelines apply to most types of handling collections:

All participants should wash their hands before touching the objects.

Hands must be kept away from mouths during sessions.

No food or drink should be consumed during the session.

They should only handle one item at a time.

Two hands should support the items.

They should not rely on handles, but support fragile objects, especially by placing a hand underneath it.

Some people may need their hands supporting whilst they hold the object. In some cases it may be better just to show the object to the person.

Warn participants of any sharp objects or moving parts and if it is heavy or fragile.

All participants should wash their hands after the session is over. This is a Health and safety measure as others have handled the objects.

6. Collections Specific Guidelines for Handling

6.1 Ceramics

- Unless presented in perspex boxes and plasterzote mounts, no ceramics should be handled directly by members of the public outside suitable handling sessions.
- The area set aside for the handling session should be clear of other material, and if possible, padded for extra protection.
- Separate parts, including lids, should be removed.
- Jewellery or anything that could scratch or snag an object should be removed.
- Hands should be clean, as ceramics can absorb dirt and grease.
- Close fitting disposable rubber gloves may be worn, but not cotton, as objects may slip through the fingers.

6.2 Natural Sciences

Handling Plant Specimens

- Genus folders should always be held horizontally, taking care not to bend the edges of the herbarium sheets.
- Specimens should always be examined on a flat surface, large enough to accommodate the genus folders.
- Herbarium sheets should always be held by the side edges, not the bottom edge.
- When examining a collection, specimens should be handled one by one and stacked neatly to one side. Herbarium sheets should never be turned as though they are pages in a book.
- After use the specimen sheets should never be aligned vertically and shuffled or tapped on a table to 'straighten them up'.
- Replace genus folders in the correct order. If unsure, please leave the sheets out.
- Please tell a member of staff if you find any damages specimens or insect pests.
- If you re-determine or annotate any specimens, please leave them out so our database can be updated.
- Please ensure that the herbarium cabinet doors are shut at the end of your visit.

Handling Taxidermy Specimens

- Always wash your hands before and after handling taxidermy specimens.
- Pick up specimens by their base, not their body.
- If handling or stroking taxidermy specimens, always stroke from head to tail to minimise damage.
- Some specimens may have sharp areas – beaks, talons, or even old wires. The spines on hedgehogs in particular are very hard and sharp! Please handle everything carefully.
- Please ensure that the data label remains with the specimen.
- When re-bagging a taxidermy specimen please return to the bag headfirst to ensure that the fur / feathers remains flat. If in doubt, please ask a member of staff to return the specimen to its bag.
- Please tell a member of staff if you find any damage to any of the specimens.
- Please tell a member of staff if you find any insect pests.
- If you re-determine or annotate any specimens, please leave them out so that our database can be updated.
- Please ensure that the taxidermy cupboard doors are shut at the end of your visit.

Handling Insect Collections

- With metal cabinets, always ensure that the doors are fully open before pulling forward or removing drawers.
- When removing an inset drawer from the wooden cabinets, always pull the drawer below out approximately 10cm to act as a support.
- Some of the wooden drawer in the older cabinets can be stiff; please don't force them out, ask a member of staff for advice.

- Always place drawers on a flat and even surface.
- If you need to work on individual specimens, please ask a member of staff for guidance before opening a drawer.
- When opening a drawer, always keep it as horizontal as possible. If it is stiff, NEVER turn the drawer into a vertical position. Keep the glass lid in a secure place.
- As different methods have been used for staging the insects, please ask a member of staff for advice on removing and replacing individual specimens.
- If you need to dissect any specimens, please ask a member of staff.
- Please tell a member of staff if you find any damage to any of the specimens.
- Please tell a member of staff if you find any insect pests.
- Please ensure that the insect cabinet doors are shut at the end of your visit.

APPENDIX FOUR: POSITION STATEMENT ON FOSSIL COLLECTIONS, ENGLISH NATURE

Fossils are a key part of our natural heritage and form a major scientific, educational and recreational resource. They are fundamental to understanding the evolution of life and past environments. Fossils also provide a basis for the classification and correlation of rocks the world over.

Fossil collecting is an activity pursued by many people, for whom discovering the fossilised remains of ancient life provides a stimulating experience of the natural world. However, the available fossil resource is finite and it is only through a prudent approach to fossil collecting that this resource will remain viable for future generations to experience, study and enjoy.

Responsible Fossil Collecting

In most circumstances responsible fossil collecting (see code of good practice below) can offer positive benefits for Earth heritage conservation and the furthering of geological understanding. This is particularly true where the fossil resource is extensive and subject to high levels of natural or artificial degradation, as in eroding coastal sections or active quarries. In such situations fossils can be lost unless collected. The responsible collecting of fossils is therefore an acceptable approach to the sustainable management and safeguard of our fossil heritage.

Irresponsible Fossil Collecting

Irresponsible collecting delivers no scientific gain and is therefore an unacceptable and irreplaceable loss from our fossil heritage. It will pose a clear threat where fossils are rare or the fossil resource is limited in extent, as in a cave or a river channel deposit. Collecting without proper recording and curation, inexperienced collecting, over-collecting and inappropriate use of power tools and heavy machinery are likely to reduce or even destroy the scientific value of such sites. English Nature will oppose irresponsible fossil collecting especially on Sites of Special Scientific Interest and National Nature Reserves.

Code of Good Practice

Adopting a responsible approach to collecting is essential for conserving our fossil heritage. The basic principles set out below should be followed by all those intending to collect fossils.

- Access and ownership - permission to enter private land and collect fossils must always be gained and local byelaws should be obeyed. A clear agreement should be made over the future ownership of any fossils collected.
- Collecting - in general, collect only a few representative specimens and obtain these from fallen or loose material. Detailed scientific study will require collection of fossils *in situ*.
- Site management - avoid disturbance to wildlife and do not leave the site in an untidy or dangerous condition for those who follow.

- Recording and curation - always record precisely the locality at which fossils are found and, if collected *in situ*, record relevant horizon details. Ensure that these records can be directly related to the specimens concerned. Where necessary, seek specialist advice on specimen identification and care (e.g. from local museums). Fossils of key scientific importance should be placed in a suitable repository, normally a museum with adequate curatorial and storage facilities.

Achieving Positive Management

In order to achieve the successful and sustainable management of our fossil heritage, English Nature will:

- Promote the responsible approach outlined in the Code of good practice above.
- Encourage the placement of scientifically important fossils into a suitable repository (such as a museum) in order to ensure their proper curation, long-term security and accessibility.
- Recognise the contribution that responsible fossil collectors can make to geological and palaeontological study.
- Encourage collaboration within the geological community to ensure that maximum educational and scientific gain is made from our fossil resource.
- Support, encourage and promote initiatives that adopt good practice and increase awareness and understanding of the value of, and the need to conserve, our fossil resource.
- Increase awareness and understanding of the differing management needs of fossil localities. In particular, encourage landowners and occupiers to become better advocates for conservation of the fossil resource through agreed site management.
- Continue to work with local authorities, land managers and all those with an interest in fossil collecting to improve the sustainable management of fossil resources.
- Keep under review the necessity for fossil export and import controls and the need for a common international approach to fossil conservation.

1 December 2000

<http://www.english-nature.org.uk/news/statement.asp?ID=13>

APPENDIX FIVE: ETHICAL GUIDELINES FOR THE PURCHASE OF MAJOR ITEMS, A CHECKLIST FOR MUSEUMS, MUSEUM ASSOCIATION

Buying in the Market: a checklist for museums

It is useful to take time to understand the market and to identify specialist dealers who can help you, as there are benefits to be gained from building up good relationships with the trade. However, always bear in mind the advice *caveat emptor* – buyer beware. There is a fundamental difference between the purpose of your museum, which is to use public money to collect, safeguard and make accessible items for the benefit of society, and the market, which is fundamentally to buy and sell items for profit.

Before deciding to purchase an item on the market you should:

- Personally inspect the item
- Seek advice from specialists in other museums, where appropriate
- Check the possibility of a private treaty sale, where appropriate
- Where feasible, bid at auction to avoid the risks of either losing the opportunity to acquire the item, or paying more for it later
- Ensure that the acquisition will comply with the Museums Association's *Codes of Ethics* and *Ethical Guidelines on Acquisition*
- When buying at auction, note the auction house's standard terms and conditions on legal title
- When buying from a dealer, investigate legal title to the item and obtain assurances that:
 - the person purporting to sell the item has evidence that they are the actual owner
 - the owner confirms that they are empowered to sell the item and transfer title to the museum
 - to the best of the owner's knowledge and belief there are no third party claims on the item
- **check the provenance:**
 - satisfy yourself, as far as possible, that there is documented evidence of the complete history of the item, including any recent sale, and in the case of an antiquity, its original context
 - bear in mind the significance of any gaps in provenance during the Holocaust period. For more details see the National Museum Directors Conference and Museums and Galleries Commission *Statements of Principles on the Spoliation of Art during the Holocaust and World War II Period* (1998 and 1999, respectively)
 - if the item has been imported, inspect all the relevant documentation, including the export licence, to ensure that it has been obtained in, and exported from the country of origin without contravening that country's laws, international law or any international treaty or convention cited in the Museums Association *Codes of Ethics*. For further information see the MA/ICOM UK report *Stealing History: The Illicit Trade in Cultural Material*
 - investigate the copyright status

- **check the condition:**
 - assume that what you see may not be all that it appears to be
 - seek specialist advice and, if necessary, commission an independent condition report
 - ask about any restoration work carried out on the item
 - inspect any scientific report or, if necessary, commission independent scientific tests to prove authenticity

Aim to get the right price

You have a responsibility to ensure that you secure the item on the most favourable terms possible for the museum. Lack of discretion, a show of enthusiasm, or inexperience can inflate the price. In particular:

- **at auction:**
 - research likely bidding level and determine an appropriate strategy
 - consider using an agent to bid on your behalf for items of high financial value
 - be discreet: do as much as you can to avoid disclosing your interest
- **from a dealer:**
 - research the value of the item and seek at least one independent valuation
 - expect to negotiate a museum discount of at least 10 per cent

If in doubt, always seek confidential advice from impartial experts.

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APPENDIX SIX: DIGITAL PRESERVATION POLICY

1. Introduction

1.1. The Museum Service is beginning to receive gifts of photographs in digital format, normally on CD-R or DVD. In-house digital copies of hard copy originals are being created for preservation or access reasons. Traditional record photography of the objects in our care has also been replaced by a program of digitisation, either by scanning or digital photography.

1.2. This digital heritage is at risk of being lost. Contributing factors include the rapid obsolescence of hardware, software and storage media, uncertainties about resources, responsibility and methods for maintenance and preservation, and the lack of supportive legislation.

1.3. Best practice is developing in the area of digital preservation, so this policy can only provide recommendations based on current thinking, and will be reviewed regularly in the light of new research.

2. Aim

2.1. To address the risk of losing digital materials, HCCMS has developed a digital preservation policy based on the recommendations in the Hampshire Record Office policy. This policy outlines the Museum Service's approach to digital preservation, whilst the aim of the strategy is to describe this approach in more detail, including technical specifications where appropriate.

2.2. This will ensure preservation of digital material held at HCCMS, whether donated by individuals or created as digital surrogates in-house, and to ensure that these can be made available both internally and externally, now and in the future.

3. Sources and examples of digitised material

3.1. Internal databases, CAD (computer-aided design) files, the outputs from our records management system.

3.2. Created in-house as accessible surrogates for use in and beyond HCCMS, for example for Discovery Centres, websites, exhibitions and specific digitisation projects.

4. Storage

4.1. Long-term storage of electronic records covers a variety of methods and media, including online, near line and offline for both magnetic and optical media. The ideal digital preservation programme should ensure that three copies of a born-digital item, and two copies of a digital surrogate are made available on different storage media in different locations.

4.3. The original born-digital item should currently be stored on CD-R. When MODES is networked the born-digital item can then be stored on the dedicated server.

4.4. Second copies of born-digital items and digital surrogates should be stored on DVD or CD-R. Access copies of born-digital and digital surrogates should be available on CD-R and on the Museum Registrar's PC along with the main database.

4.5. The original born-digital CD-Rs should be stored in archival Secol pockets and archival Secol boxes in a secure location.

5. Preservation and Migration

5.1. CD-R and DVD-R/DVD+R have life expectancies of 5 to 10 years. They will need checking regularly for outward signs of deterioration, and data will also need checking regularly to detect signs of corruption and deterioration. This will also cover security, to ensure, and demonstrate, that data hasn't been tampered with.

5.2. Born-digital and digital surrogates will need to be migrated to new storage media and accessible versions of software, typically at five year intervals.

5.3. The costs of migration can be minimized by adhering to standards that promote open systems and interoperability of data, as well as careful selection of the most useful records to preserve, but especially by being involved as early as possible in advising projects which will result in output in electronic format.

5.4. The migration process is straightforward, and could be automated in the near future. However, at present, it should be done manually, as HCCMS does not have the technology necessary to automate the procedure.

6. Access and Use

6.1. For images, HCCMS's present policy recommends TIFFs (original version for master copy, second copy for high quality reproduction) and JPEGs (for access copies).

6.2. For other documents, Microsoft formats are recommended at present, as this is Hampshire County Council's preferred supplier, and therefore any upgrade or change could be managed as part of work on other County Council files.

6.3. At present, it is possible to provide internal access via MODES for images of objects and photographs where a catalogue record exists on MODES.

7. Emergency plan

7.1. We will maintain an emergency plan which will be regularly updated. All appropriate staff will be trained in the appropriate actions to be taken in the event of a major disaster. We will take all reasonable measures to ensure that no such disaster occurs.

7.2 Backups will be needed for digitised data. Additional security is provided by having more than one copy in more than one format, therefore if higher level back-ups fail or become corrupted, we can fall back on other copies. These will also, in turn, need to be checked, maintained and migrated as appropriate.

APPENDIX SEVEN: COLLECTIONS CONTACT INFORMATION 2007

Name	Job Title	Telephone	Email
Allen, David	Senior Keeper of Archaeology	01962 826738	david.wh.allen@hants.gov.uk
Arnott, Gill	Keeper of Local Studies Collections and Librarian	01962 826739	gill.arnott@hants.gov.uk
Bowen, Wendy	Photographic Collections Officer	01962 826739	wendy.bowen@hants.gov.uk
Bradshaw, Hilary	Hampshire Wardrobe	01962 826725	hilary.bradshaw@hants.gov.uk
Carter, Alison	Senior Keeper of Art & Design	01962 826749	alison.carter@hants.gov.uk
Clarke, Karen	Museum Registrar	01962 826712	karen.clarke@hants.gov.uk
Evans, Trevor	Photographer	01962 826711	trevor.evans@hants.gov.uk
Franklin, Sue	Keeper of Childhood Collections	01962 826727	sue.franklin@hants.gov.uk
Hazeldine, Stephanie	Hampshire Wardrobe	01962 826725	stephanie.hazeldine@hants.gov.uk
Hoadley, Stephen	Keeper of Domestic Technology	01256 403900	stephen.hoadley@hants.gov.uk
Holloway, Mark	Senior Conservator, Social History	01962 826718	mark.holloway@hants.gov.uk
Holmes, Bob	Keeper of Firearms and Senior Conservator Antiquities	01962 826720	bob.holmes@hants.gov.uk
Howard, Sarah	Principal Conservator	01962 826721	sarah.howard@hants.gov.uk
Hyman, Neil	Keeper of Decorative Arts	01962 826751	neil.hyman@hants.gov.uk
Lowy, Stephen	Deputy Head of Collections	01962 826717	stephen.lowy@hants.gov.uk
Moore, Simon	Senior Conservator Natural Sciences	01962 826737	simon.moore@hants.gov.uk
Palmer, Christopher (Chris)	Principal Keeper Senior Keeper of Natural Sciences	01962 826722	chris.j.palmer@hants.gov.uk
Phillips, Bill	Keeper of Military/Camera Collections	01962 826707	william.phillips@hants.gov.uk
Taylor, Christine	Keeper of Biology, Registrar for Natural Sciences and Archaeology	01962 826726	christine.taylor@hants.gov.uk
Wragg, Gary	Senior Keeper of Transport and Technology	01256 403902	gary.wragg@hants.gov.uk

CATEGORY	CONTACT
Advertising signs and printed ephemera	Gill Arnott

Agricultural Machinery and equipment	Gary Wragg
Algae	Christine Taylor
Ammunition	Bob Holmes
Ants	Chris Palmer
Archaeology <ul style="list-style-type: none"> ▪ Excavated material ▪ Site related archaeological records ▪ Stray finds ▪ Field walking material 	David Allen
Archaeology conservation advice	Bob Holmes
Bank Notes	David Allen
Bees	Chris Palmer
Beetles	Chris Palmer
Bicycles	Gary Wragg
Birds and their eggs & nests	Christine Taylor
Board Games	Sue Franklin
Bones	Christine Taylor
Books and guides about Hampshire	Gill Arnott
Bottles, Jars and Pot Lids	Neil Hyman
Brassware [see Metalwork]	Neil Hyman
Bugs	Chris Palmer
Burberry's of Basingstoke	Alison Carter
Butterflies	Chris Palmer
Cameras	Bill Phillips
Card Cases	Alison Carter
Cars	Gary Wragg
Carts and Wagons – non powered vehicles	Gary Wragg
Cataloguing	Karen Clarke
Caterpillars	Chris Palmer
Ceramics – [non archaeological or excavated material] <ul style="list-style-type: none"> ▪ Tableware ▪ Ornaments ▪ Stoneware/food containers and jars 	Neil Hyman
Childhood Collections <ul style="list-style-type: none"> ▪ Toys ▪ Games ▪ Cots 	Sue Franklin

<ul style="list-style-type: none"> ▪ Cradles ▪ Prams ▪ Pushchairs 	
China (see ceramics)	Neil Hyman
Christening Robes and Baby Clothes	Sue Franklin
Cleaning, household	Stephen Hoadley
Clocks and Watches	Bob Holmes
Clocks and Watches care and conservation advice	Bob Holmes
Coastal Navigation Charts	Gill Arnott
Cockroaches	Chris Palmer
Coins and Money	David Allen
Construction Toys	Sue Franklin
Corals	Simon Moore
Contemporary Art	Alison Carter
Costume care and advice (see Dress & Textiles)	Sarah Howard Sue Washington
Costume enquiries and identification	
Costume Hire (Hampshire Wardrobe)	Stephanie Hazeldine Hilary Bradshaw
Costume identification and enquiries C20th	Sue Washington
Cradles and Cribs	Sue Franklin
Crustaceans (crabs, shrimps, etc)	Christine Taylor
Dead wild animals	Chris Palmer
Designer dress and textiles	Alison Carter
Die Cast Metal Toys and Figures	Sue Franklin
Digital Photography and Scanning	Trevor Evans
Documentation	Karen Clarke
Dolls and Doll Houses/Accessories	Sue Franklin
Domestic Technology Collections <ul style="list-style-type: none"> ▪ Heating and Lighting ▪ Cooking ▪ Communications ▪ TV and home entertainment 	Stephen Hoadley
Dragonflies	Chris Palmer
Dress and Textiles, everyday C20th - donations	Sue Washington Sarah Howard
Dress and Textiles (all periods) care and	Alison Carter

advice	
Dress history	
Dressmaking equipment	Stephen Hoadley
Drinking Glasses	Neil Hyman
Embroidery	Alison Carter
Engineering Models	Gary Wragg
Engines, Marine	Gary Wragg
Engines, stationary	Gary Wragg
Fairground memorabilia	Gary Wragg
Fans	Alison Carter
Fashion Accessories	Alison Carter
Fashion Magazines	Alison Carter
Fashion Plates	Alison Carter
Ferns	Christine Taylor
Fire Engines and Fire Fighting equipment	Gary Wragg
Firearms care and conservation advice	Bob Holmes
Fish	Christine Taylor / Chris Palmer
Flies	Chris Palmer
Food Preparation	Stephen Hoadley
Fossils	Chris Palmer
Frogs and Toads	Chris Palmer
Fungi	Simon Moore
Furniture	Neil Hyman
Garden Tools and equipment	Gary Wragg
Glass [non archaeological or excavated material]	Neil Hyman
<ul style="list-style-type: none"> ▪ Bottles ▪ Drinking glasses ▪ Glass ornaments 	
Gordon Keeble of Eastleigh	Gary Wragg
Gramophones	Stephen Hoadley
Grasshoppers and Crickets	Chris Palmer
Guns and Firearms	Bob Holmes
Hand Tools	Gary Wragg
Handbags and Purses	Alison Carter
Handling and Frontline collections	Stephen Lowy
Hats and Headgear	Alison Carter
Health and Medical equipment	Stephen Lowy

Heating the home	Stephen Hoadley
Highchairs and Playpens	Sue Franklin
Historic Dress <ul style="list-style-type: none"> ▪ Costume pre 1900 ▪ Fashion Plates ▪ Magazines ▪ Fashion Accessories 	Alison Carter
Home Front memorabilia and equipment	Bill Phillips
Household Furnishings <ul style="list-style-type: none"> ▪ Curtains ▪ Carpets ▪ Rugs ▪ Covers ▪ Bedlinen 	Alison Carter
Insects and Insect Pests	Chris Palmer
Jane Austen fashions	Alison Carter
Jellyfish	Simon Moore
Jewellery	Alison Carter
Jigsaw Puzzles	Sue Franklin
Lace	Alison Carter
Ladybirds	Chris Palmer
Laundry, Washing and Ironing	Stephen Hoadley
Lawn Mowers	Gary Wragg
Lighting the home	Stephen Hoadley
Local Government memorabilia	Gill Arnott
Lorries and Commercial Vehicles	Gary Wragg
Maggots	Chris Palmer
Mammals	Christine Taylor
Maps, printed	Gill Arnott
Marine animals and plants	Christine Taylor
Medals (commemorative) and Plaques	Neil Hyman
Medals (Military)	Bill Phillips
Mens' wear	Alison Carter
Metalwork care and conservation advice	Bob Holmes
Metalwork, decorative [<i>non archaeological or excavated material</i>]	Neil Hyman
Military Uniforms	Bill Phillips
Minerals	Chris Palmer

Mosses, Liverworts and Lichens	Christine Taylor
Moths	Chris Palmer
Motorbikes	Gary Wragg
Museum training/careers	Alison Carter / Stephen Lowy
Mushrooms	Simon Moore
National Service memorabilia	Bill Phillips
Natural Science specimens care and conservation	Simon Moore
Natural Sciences and Archaeology Database	Christine Taylor
Natural Sciences Library	Chris Palmer
Ordnance Survey Maps	Gill Arnott
Ornaments	Neil Hyman
Parasols	Alison Carter
Personal Accessories <ul style="list-style-type: none"> ▪ Razors ▪ Hairdryers ▪ Sun lamps 	Stephen Hoadley
Personal Communications <ul style="list-style-type: none"> ▪ Mobiles ▪ i pods ▪ home computers 	Stephen Hoadley
Pewter/Metalwork	Neil Hyman
Photographic dating from dress/clothing	Alison Carter
Photographs and Postcards of Hampshire	Wendy Bowen
Photography, home <ul style="list-style-type: none"> ▪ Cameras ▪ Projectors 	Bill Phillips
Pictures and Paintings of Hampshire	Gill Arnott
Plants	Christine Taylor
Plant Galls	Chris Palmer
Plastics, Decorative	Neil Hyman
Play Stations	Sue Franklin
Playing Cards	Sue Franklin
Portraits – dating	Alison Carter
Portraits of Hampshire personalities	Gill Arnott
Powered Tools	Gary Wragg
Prams and Pushchairs	Sue Franklin

Printing Technology	Gary Wragg
Projectors	Bill Phillips
Quilts	Alison Carter
Radios	Stephen Hoadley
Regency Dress	Alison Carter
Reptiles and Amphibians	Christine Taylor
Rocks	Chris Palmer
Rural Industries and craft tools	Gary Wragg
Rural Pursuits and Sports	Stephen Lowy
Samplers	Alison Carter
Schools and Education equipment	Stephen Lowy
Seaweeds	Christine Taylor
Sculpture	Neil Hyman
Shells	Christine Taylor
Shoes and Boots	Alison Carter
Silverware	Neil Hyman
Skulls	Christine Taylor
Slugs and Snails	Chris Palmer
Smocks	Alison Carter
Snakes	Chris Palmer
Social History	Stephen Lowy
Souvenirs	Neil Hyman
Spiders	Simon Moore
Sports equipment and memorabilia	Stephen Lowy
Steam Engines – stationary Steam Engines – Road Vehicles	Gary Wragg
Studio Pottery	Neil Hyman
Swimwear/Bathing Costumes	Alison Carter
Swords and Daggers	Bob Holmes
Taskers of Andover	Gary Wragg
Taxidermy	Christine Taylor
Teddy Bears	Sue Franklin
Televisions	Stephen Hoadley
Textile conservation	Sarah Howard
Textile history	Alison Carter
Thornycrofts of Basingstoke	Gary Wragg
Ticks and Lice	Chris Palmer
Toadstools	Simon Moore

Toys	Sue Franklin
Trade Tokens	David Allen
Train Sets	Sue Franklin
Trees	Christine Taylor
Underwear and Corsetry	Alison Carter
Valuations	WE DO NOT GIVE VALUATIONS OF OBJECTS AND WE SUGGEST YOU CONTACT YOUR LOCAL ACTIONEERS
Vehicle conservation care and conservation advice	Mark Holloway
Video and DVD Players	Stephen Hoadley
Wallis and Steevens of Basingstoke	Gary Wragg
Wasps	Chris Palmer
Wedding Dresses and Apparel	Alison Carter
Weights and Measures	Stephen Lowy
Wooden domestic objects care and conservation advice	Mark Holloway
Worms	Chris Palmer