Collections Development Policy: Ipswich

1.0 Name of Museums

1.1 The three museums of Ipswich Borough Council (IBC) are operated by Colchester and Ipswich Museum Service on behalf of the Council and in accordance with the Joint Committee Agreement 2007-2018. The museums are set out below.

1.2 Ipswich Museum: Situated on the High Street in Ipswich, this purpose-built late Victorian museum opened in 1881. The displays are predominantly from the archaeology, natural history, ethnography, and community history collections.

1.3 Christchurch Mansion: A Tudor mansion situated in Christchurch Park in Ipswich. All collections here have been added since the Council acquired the mansion in 1894. These include fine and decorative art, costume and domestic community history.

1.4 Ipswich Art Gallery: A 1930s building, formerly the premises of Ipswich School of Art. It adjoins the main museum building and, since its acquisition in 2011, has been developed as a gallery and temporary exhibition space, based primarily around contemporary art. Exhibition contents are drawn from Ipswich's art collection and external sources.

2.0 Name of Governing Body

2.1 Ipswich Borough Council owns the collections of Ipswich museums.

2.2 The museums service will acquire collections according to this policy on behalf of the Council and in accordance with the Joint Committee Agreement 2007-2018, which states that 'All acquisitions or additions to the collections of the joint museums service shall be acquired in the name of Colchester or Ipswich and the ownership shall be clearly recorded in the collections register' (p. 9, sec. 2.5). Acquisitions will be made in consultation with Ipswich Borough Council and in accordance with this policy.

2.3 Ipswich Borough Council will ensure that the disposal process is carried out according to this policy and in accordance with the Joint Committee Agreement 2007-2018.

3.0 Date on which this policy was approved by the governing body

3.1 7th October 2014

4.0 Date at which this policy is due for review

4.1 The policy will be reported annually to the Colchester and Ipswich Joint Museums Committee at the meeting following the anniversary of the adoption of this policy.

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

5.0 Museum's statement of purpose

5.1 Our vision for the future is for the Museums Service to be a regional resource which offers inspiring venues and collections that appeal to and connect with audiences locally, regionally and nationally. We recognise the economic benefits and the contribution to tourism that the Museum Service brings to the area and will ensure that this contribution is maximised for the benefit of the local economy.

5.2 We want our Museums Service to significantly enrich all our residents' lives, increase their knowledge and understanding, and feed their aspirations and imaginations. We want our visitors to have access to all our Museums have to offer and to learn to enjoy and value what they experience during their visits and the significant and positive impact it makes upon their lives.

5.3 The treatment and display of collections in Ipswich will form part of Ipswich Borough Council's plans to develop Ipswich Museum over the next three years, which will enable in the region of 60 per cent of collections to be accessible. The museum's redevelopment provides an opportunity to bring in additional resources to support our collections and make strategic decisions regarding the future of acquisitions, loans and – as a last resort – disposals.

6.0 An overview of current collections

6.1 The museum collections of Ipswich Borough Council are extensive and contain many items of outstanding importance, both in national and international terms. There are also many items of local significance.

6.2 Fine Art

The fine art collection includes works by Suffolk artists from the 16th century to the present. There are over 1,000 works on canvas and 15,000 works on paper that form a comprehensive collection of work on Suffolk subjects or by Suffolk Artists. Several of the Suffolk artists are of national and international importance. At the collection's core are paintings by the Suffolk-born artists Thomas Gainsborough and John Constable. Other important collections include works by George Frost, portraits of the 16th and 17th centuries, Dutch and Flemish landscapes, the Mussenden Leathes Collection of Netherlandish Old master paintings, the Ipswich Art Club and works by Philip Wilson Steer. The East Anglian School of Painting and Drawing is represented through works by Cedric Morris and Arthur Lett-Haines. There is a small sculpture collection with significant pieces by Thomas Woolner, Bernard Reynolds and Geoffrey Clarke.

6.3 Decorative Art

6.3.1 Furniture

The furniture collection is the finest and largest in the region. It includes some outstanding material and is very strong for the period up to 1700. There are several

lacquered and inlaid 18th-century pieces of unusual and high quality. The collection of chests is also worthy of note amongst the other examples of early oak furniture. Some important early 17th-century wallpaper can be seen in situ in Christchurch Mansion. The Jennings collection of decorative art of the 18th and 19th centuries includes 150 pieces of furniture and 440 ceramic items. Fine examples of long case clocks, early pianos and a complete range of chairs help to complete the collection.

6.3.2 Ceramics and Glass

There are some significant groups of objects within the ceramics and glass collections. Over 100 items of Lowestoft China include a small collection of Geoffrey Godden and a series of factory moulds. The early English delft (blue and white) and polychrome tin-glazed earthenware vessels sit alongside a wide range of delft tiles. Several salt-glazed 'greybeards' from the 16th and 17th centuries, with many varied stamps and masks, supplement archaeological specimens in the collection. Most major English factories of the 18th and 19th centuries are also represented by groups of quality examples, including a comprehensive group of Staffordshire figurines. The Blanche Vulliamy Collection is an unusual primary archive of the Edwardian artist's commercial productions and prototype models of sculptured grotesques, fantasy creatures and goblins. The Martinware Collection and Tibbenham Glass Collection of 487 English drinking glasses from the 17th to 19th centuries are also of particular interest.

6.4 Costume and Textiles

6.4.1 Costume

The social range of the costume is broad. For men, it includes civic and legal apparel, court costumes, servants' liveries, gentlemen's outfits and some country and working costumes. For women, it includes the attire of Land Army girls, a woman publican, Ipswich professional women and titled ladies, from debutantes to widows. There are several hundred dresses from *c*.1740-1900, including such rarities as a Regency riding habit. Military, colonial and naval uniforms are also held, including a unique trooper's uniform from the Battle of Waterloo.

6.4.2 Accessories

Among accessories, there are good groups of snuffboxes, patchboxes, watches, fans and combs. Holdings of lace, shawls, samplers, patchwork quilts and embroideries are also included. There is a good collection of around 100 shoes, several from the 18th century and earlier. In addition, there are large collections of materials relating to textile and tailoring trades, such as looms, lace-making bobbins and pillows, bobbin winders, spinning wheels, linen-presses, embroidery tools, straw plait tools and samples, silk samples from local factories, cobbler’s tools, sewing machines, tailor's equipment, and many specimens including patterns from the local clothing firm of Phillip Sons & Pipers.

6.5 Archaeology

6.5.1 British Archaeology Collections

The archaeology collections come from the whole of Suffolk, although in recent years, there has been a concentration on the eastern part of the county, as well as elsewhere in England. All periods are represented from the Palaeolithic onwards,

and the collection includes material excavated by several significant individuals, including Nina Layard, J. Reid Moir and Basil Brown. There are substantial holdings of prehistoric lithics, pottery and metalwork, including Bronze Age hoards. As well as Roman pottery, some from kiln sites, there are a number of important religious objects. The collection is particularly rich in Anglo-Saxon finds from both cemeteries, including Sutton Hoo, and urban sites in Ipswich. Recently, the museum acquired part of an important finds assemblage from the royal site at Rendlesham. The museum also holds the type collection of Middle Saxon Ipswich Ware, including kiln finds. The medieval period is represented by pottery, religious artefacts and weapons.

6.5.2 Egyptology

This collection was formed as a result of subscriptions to the Egypt Exploration Fund in the early 20th century and from donations by private collectors. Major sites represented include Hawara (after 1888), Beni Hassan (1904), Harageh and Lahun (1914), Sedment and Gurob (1921), Abydos (1922) and Beth-Pelet (1931), while private collectors include Howard Carter, Flinders Petrie, Caton Thompson, Ray Lankester, Seton Karr, E. J. Schwartz and Gayer Anderson. Particularly outstanding funerary items are a painted cartonnage coffin fragment showing a temple singer, the gilded mummy mask of Titus Flavius Demetrios, excavated by Petrie at Hawara in 1888 and a 21st-Dynasty coffin of an unknown lady from Thebes. Other objects include models of a bakery, brewery, and slaughterhouse, as well as a sailing boat, all from Sedment, and a complete wooden chair.

6.5.3 Early Mediterranean Antiquities

The Mediterranean collection (from various sources) includes Cypriot, Etruscan, Mycenaean, Boeotian and Attic ornamental ceramics, Roman lamps, Maenas flasks, bronze and terracotta figurines, Palestinian blades, and two Etruscan engraved mirrors.

6.6 Numismatics

The Ipswich collection contains Iron Age, Roman, Anglo-Saxon and medieval coinage from Suffolk and elsewhere. A notable recent acquisition is the Wickham Market Hoard, the largest hoard of British Iron Age gold coins found in over 150 years. There are several Roman and medieval coin hoards, a representative collection of Roman silver and bronze coins and a type series for the Ipswich mint from *c*. 970-1210. More modern coinage is also represented by coins from around the world from the 19th and 20th centuries. There is also a small group of banknotes issued by Ipswich banks.

6.7 Community History

The Community History collections overlap with Archaeology and Decorative Art to present a coherent history of life and social development in Ipswich and its neighbourhood from the 16th century to the near present. The museum has the largest collection of Tudor decorative architectural woodwork of any town in the UK. It contains engineering and maritime models from the late 18th to mid-19th century. Most of the standard trades and crafts are covered to some degree with a representative collection of local gunsmiths and clockmakers and strong groups of both tools and products for the leather trades, cabinet making, tin-smithing and barge building. A particularly strong group reflects the technology used and products

sold by the large Ipswich printing firm of Cowells. Another strength is the size of the collections of local photographs, maps and plans, posters and other ephemera, and brass rubbings running into many thousands. Amongst individual specimens of particular importance are 18th-century street signs, a cucking stool, the monumental *Royal George* model, an 18th-century hand pump fire engine, and the 19th-century Needham Market horse-drawn fire engine.

6.8 Natural Sciences

6.8.1 Natural history was central to the museum's purpose from its very beginning, and the collections in this subject area are rich and varied, constituting one of the country's most significant local museum collections. All of the collections are important. However, the few listed below are more outstanding, having significance both scientifically and historically.

6.8.2 Geology

Ipswich Museum's geological collections include two particularly outstanding components: fossils from the marine 'Crag' deposits of East Anglia (mainly Suffolk) and Ice Age deposits in East Anglia (also mainly Suffolk). Together, they comprise 63% of a collection of some 40,000 specimens and groups. Important collections of 'Crag' fossils include those of Alfred Bell, Henry Canham, C. G. Doughty, C. Morley and R. A. D. Markham**.** The stages of the Ice Age in Britain are named mainly from East Anglian sites. Many specimens are from these original 'type localities' in Suffolk; they include Bobbits Hole Ipswich (Ipswichian), Easton Bavents (Baventian) and Hoxne (Hoxnian). Another important locality is the Stoke railway tunnel ('Stoke Bone Beds'), which produced quantities of quality material during 1846. The most important collections for understanding climate change in the 'Ice Age' are by N. F. Layard, James Reid Moir, H. E. P. Spencer and the Rev. MacEnery. The earliest rock formation exposed in Suffolk dates from the Cretaceous and is represented by the R M Brydone collection of chalk fossils, which includes large numbers of sea urchins.

6.8.3 Zoology: Entomology and other invertebrates

The insect collection is more than 250,000 specimens. They include extensive, quality collections of British Lepidoptera (butterflies and moths). However, Ipswich is exceptional amongst most other provincial museums in having extensive collections of most of the other British insect orders. The historical core of the collection are those of Claude Morley (150,000 specimens) acquired in 1952 and J. H. Hocking. Over the past twenty years, further quality collections have been acquired. The mollusc collections have at least 10,000 specimens. Some 2,000 of these are tropical marine shells presented by Bawtree Harvey in 1885. Other significant British collections are from W. M. Crowfoot, C. G. Doughty and Arthur Mayfield.

6.8.4 Vertebrates (mammals, birds, reptiles, amphibians, fish)

The collection is rich in original Victorian taxidermy mounts, the best of which are displayed in the re-created Victorian Natural History Gallery. They include the dramatic set piece 'Jungle case' made by Rowland Ward in 1906, a group of three gorillas shot in about 1862 by the French explorer M. Paul du Chaillu, the first specimens ever seen in Britain; a giraffe in a glass case, one of only two complete specimens in the world of that particular subspecies. The Ogilvie Collection of

mounted British birds is the most significant and spectacular collection. The collection at Ipswich comprises 235 cases containing 770 specimens of 197 different species, mostly the work of Gunn of Norwich. This represents one of the most comprehensive and intact collections of work by this significant taxidermist. There are also extensive collections of skeletal material, birds' eggs and nests, and some fluid-preserved material.

6.8.5 Botany

Ipswich Museum's Herbarium contains over 17,000 specimens of flowering plants from Suffolk and Britain. There are several very important early collections with specimens dating back to 1790. The Rev. William Kirby Herbarium contains many interesting specimens from the late 18th and early 19th centuries. The Henslow Collection (458 sheets) is a particularly interesting collection made between 1840 and 1860 and contains vouchers for records in Henslow and Skepper's *Flora of Suffolk* (1860). Lady Blake's Herbarium (1,371 sheets) is a national collection compiled between 1840 and 1850 and has specimens contributed by eminent botanists of the time. The H. Weaver Collection (1,492 sheets) is national in scope and was collected between 1862 and 1917. The Rev. W. M. Hind Collection contains over 3,000 sheets; at least 1500 are vouchers for the *Flora of Suffolk,* published in 1899. Other collections from the Victorian period include the John Notcutt Collection (603 sheets), which is from the Ipswich area.

6.9 World Cultures (Ethnography)

The world cultures collections have a continuous history dating back to the private collectors and the Ipswich Literary Institute in the 1800s. Essentially the product of donations by local individuals whose careers had taken them around the world, they also overlap with local history and demonstrate the town's role in the formation of the British Empire. The collection was not primarily formed as an academic collection but as a celebration of these individuals. Early elements of the collection are associated with three sources: the collections of Admiral Page of Malaysian, Chinese and Polynesian objects, a small group of Indian items associated with Major Moor, and another small group of objects surviving from the collection of the Alexander family of local Quaker bankers who were influenced by the ideas of Thomas Clarkson and the anti-slavery movement. Other collections worthy of note are the Partridge Collection of Nigerian material, the Clement Collection of Western Australian objects, Charles Brook's collections from Sarawak and Brunei made prior to 1910, Alice Moore's collection of art from the Massim district of New Guinea, the Squire collection of Chinese prints for seasonal festivals, and exercises in learning calligraphy and watercolours from Zhaoding in Yunnan. The Ipswich collection is one of the largest in the East of England, with individual specimens of international significance and important cultural and aesthetic relevance. These include a Hawaiian feather cloak, one of only fifty in the world, a Tahitian flywhisk handle, the second oldest kayak in a British collection, an Easter Island 'moaikavakava' figure, a group of American North-West Coast masks, and a wooden chicken from a royal altar at Benin.

7.0 Themes and priorities for future collecting

7.1 Local

Generally, 'local' means the Borough of Ipswich and the County of Suffolk (the pre-1974 areas of East and West Suffolk will be used) and British waters off the Suffolk

coast. In Natural History, ‘local material’ will include any collection, specimen or environmental data from Watsonian Vice-counties 25 and 28 (East and West Suffolk, respectively). However, in geology, the county boundary does not always coincide with geological boundaries, and so ‘local’ will include certain material from adjacent counties. In Fine Art, ‘local’ will mean East Anglian, although primarily Suffolk (please refer to 7.1.1.2).

7.1.1 Fine Art

7.1.1.1 It is intended to acquire works and associated material by contemporary living Suffolk artists. A ‘Suffolk artist’ should be born in the county, have been a resident for several years, have made a significant contribution to the area's art or have some important association with it.

7.1.1.2 20th Century collecting related to Ipswich Art School. To acquire a Freud that links to his time at the East Anglian School of Painting and Drawing.

7.1.1.3 In East Anglia, influences or schools do not always keep within county boundaries, so neighbouring counties will sometimes be included.

7.1.1.4 Internationally important artists represented in the collections are Constable, Gainsborough and Wilson Steer, and the museum is a recognised centre for their study. As the opportunity arises, the museum will acquire works by Constable that have a Suffolk subject. Or that are connected with the artist's earlier career when he was largely living in Suffolk. To complete the Gainsborough collection, the museum seeks to obtain an early Suffolk 'Conversation Piece' (pre-1759) and a full-length of the 'Bath' period (1759-1774). There will, however, be a liaison in advance with Gainsborough’s House Museum regarding the potential acquisition of any works by Gainsborough.

7.1.1.5 The museum will also collect the following categories: Ipswich and Suffolk topographical material illustrating urban and rural scenes by any artists and portraits of Suffolk people. It is noted that there is some overlap with the Suffolk Record Office Collecting Policy in relation to topographical material, and liaison over future acquisitions will take place where necessary.

7.1.2 Decorative Art

7.1.2.1 This collection includes metalwork, ceramics, glass, furniture, woodcarvings, treen, horology, musical instruments and architectural fittings. The existing emphasis in the collection is on material associated with East Suffolk, which will be preserved and developed in every aspect of Decorative Art. In particular, examples of the work of local clockmakers that are not currently represented will be sought.

7.1.2.2 The ceramics collection concentrates on locally made or used material or material associated with the area. Selective additions, including contemporary items, will be made, and Lowestoft porcelain and Suffolk County pottery, in particular, will be acquired.

7.1.2.3 Very little Suffolk-made furniture is known, except for Mendlesham country chairs. Locally made furniture and furniture with local associations will be collected. The work of Ipswich firms such as Tibbenhams will be sought. Furniture and furnishings once owned by any families who lived at Christchurch Mansion will be collected as appropriate.

7.1.3 Costume and Textiles

The collection concentrates on garments and textiles of known provenance that were either locally made or worn. It will be developed through selective acquisition and will include contemporary items. Military and civilian uniforms, sporting and occupational dress, will be especially sought for the collection.

7.1.4 Archaeology

The collection includes human evidence from the earliest times to the post-medieval period. It represents the county collection of excavated material pre-1974 and antiquities illustrative of all ages of human culture. Particular strengths are in prehistoric and Anglo-Saxon material, both of which have special local references. Specific emphasis will be on collecting material from East Suffolk, particularly material relating to Ipswich. Human remains will continue to be collected according to current legislation and best practices, particularly subject to the issue of an exhumation licence by the Ministry of Justice.

7.1.5 Numismatics

The museum has always collected coins, counters, tokens, commemorative medallions, and banknotes. This approach will be maintained with particular reference to local and regional issues, for instance, named tokens, Ipswich mint coins, and Iron Age, Roman, and Anglo-Saxon issues of East Anglian production or association. Coin hoards of all periods will be considered according to archaeological or numismatic importance.

7.1.6 Community History

7.1.6.1 Future collections will concentrate on material from the engineering, maritime, electronic communications (such as British Telecom), retail, brewing, malting and fertiliser industries, sport and objects related to Christchurch Mansion displays. Owing to the extended industrial remit of the Ipswich Transport Museum, the acquisition will take place in close consultation to avoid areas of duplication in the collections.

7.16.2 The museum will collect items that link Ipswich to national events, such as the impact of the two world wars on Ipswich, or that have a connection with famous people who were born, lived, or otherwise associated with the town, such as Cardinal Thomas Wolsey, Thomas Clarkson, Nina Layard, and Basil Brown.

7.1.6.3 The museum has a significant collection of domestic community history, including items related to heating, lighting, washing, food preparation, and toys. The museum will continue adding to this collection as opportunities arise and space permits. Preference will be given to material with Ipswich associations, but unprovenanced material that significantly adds to the comprehensiveness and date range of the collections will be accepted.

7.1.6.4 In order to continue collecting and retaining firearms, the museum will hold a Firearms Licence in accordance with legislation currently in force. Future collections will concentrate on Ipswich and Suffolk makers of firearms.

7.1.7 Archives and Photographic Collections

7.1.7.1 Archival material will be dealt with in consultation with the Suffolk Record Office. It is extremely unlikely that the museum will collect archival material in the strictest sense of historic documents in the future.

7.1.7.2 The museum intends actively to collect photographs relevant to Ipswich only. The focus will be on events, work and industrial activities, collections from within Ipswich Borough Council, and individual and group portraits, especially where costume is clearly depicted. Every effort will be made to acquire the copyright in new photographic images entering the collection. It is noted that there is an overlap with the Suffolk Record Office Collecting Policy in relation to photographic material, and liaison over future acquisitions will take place where necessary.

7.1.8 Natural Sciences (General)

7.1.8.1 Subject to nature conservation considerations, including any conservation laws and by-laws, the museum will collect evidence of local geology (rocks, fossils and minerals), flora (plants) and fauna (animals) for display, study, reference and educational purposes. Important collections of local natural sciences material and associated documentation will be acquired (by purchase where necessary). Priority will be given to collections made by local naturalists (for example, members of the Suffolk Naturalists Society). Where resources allow, the material will be collected by controlled and properly documented field collecting by museum staff and voluntary supporters.

7.1.8.2 Special efforts will be made to acquire voucher specimens representing published records.

7.1.9 Geology

7.1.9.1 Two areas of the collection, both of high national and international importance, will be expanded and developed as resources allow, namely Coralline Crag, Red Crag and Norwich Crag fossils, and periglacial and interglacial (Ice Age) fossils.

7.1.9.2 Other good quality materials will be acquired to build up representative series and for display or educational purposes.

7.1.10 Zoology: Entomology and other invertebrates

The aim is to build on the strengths of the nationally important Morley insect collection by field collecting and acquiring the collections of notable local entomologists. Developing areas of weakness (for example, soft-bodied animals preserved in spirit) is important so that the museum has at its disposal a comprehensive series of species that occur or have occurred in Suffolk.

7.1.11 Zoology: Vertebrates
Except for 'animal signs,' collecting in this area will largely be passive. However, it is important to be opportunistic and expand the collections by acquiring natural casualties and road deaths of species and forms not adequately represented in the collections. In this area, historical collections are becoming increasingly important, and efforts should be made to acquire any good-quality local material that becomes available.

7.1.12 Botany
The collection is of considerable historical importance because it contains a high proportion of voucher material relating to published 'floras' of Suffolk. The priority will be acquiring further voucher material, especially of critical species not adequately represented in the collection. The collection of non-flowering plants is particularly weak and should be developed. Efforts will be made to acquire voucher material supporting all major county-wide surveys.

7.1.13 Environmental Records
It is important to develop biological and geological archives to complement the collections. Data relating to local past and present natural history and geology will be collected. Records will be acquired mainly by supporting and cooperating with statutory and voluntary groups and individuals who collect such data. Local information will be shared with the Suffolk Biological Records Centre (SBRC). The museum will continue to work in partnership with other bodies and local authorities to manage the SBRC. Data-sharing agreements and other services will be negotiated with the SBRC.

7.2 Non-local British material

7.2.1 Fine Art

7.2.1.1 The museum will not collect works from artists outside East Anglia, except work produced by artists-in-residence (see also 7.3.1).

7.2.1.2 The museum will acquire works by Norfolk, Essex and Cambridgeshire artists only in full consultation with the museums of those counties (see also 7.1.1.3).

7.2.1.3 The museum will collect material for use at Christchurch Mansion, which belonged to any of the families who lived there, and works of a specific type needed for period room displays.

7.2.2 Decorative Art

7.2.2.1 The museum will seek to fill gaps in its existing collections, for example, British ceramics and glass between c. 1680-1850.

7.2.2.2 The museum will collect material that belonged to any of the families who lived at Christchurch Mansion for use at the museum.

7.2.3 Archaeology

It is not intended to collect non-local British archaeological material in the future.

7.2.4 Numismatics
Coins of England or the United Kingdom will be collected, provided these are circulated in Ipswich.

7.2.5 Natural Sciences
Comparative material from other parts of the British Isles is often essential if the collections are to be fully used. Identification keys may be impossible to use without a full range of species, stages, and forms recorded in Britain. Where appropriate, non-local specimens will be collected for reference, special display, or educational purposes.

7.3 International Material

7.3.1 Fine Art

7.3.1.1 The museum will collect works that reflect Suffolk's links with Europe and other parts of the world.

7.3.1.2 The museum will, where possible, add to the high-quality collection of twentieth-century prints by foremost contemporary artists built up in the 1970s.

7.3.2 Decorative Art
The museum will collect ornamental items suitable for display at Christchurch Mansion (see also 7.3.4 Ethnography).

7.3.3 Archaeology
The museum's holding of non-British archaeological materials is now regarded as a closed collection. The only exception is Egyptology, where objects may be acquired to fill gaps in the existing collection.

7.3.4 World Cultures (Ethnography)
This collection was largely acquired before the Second World War and, as a result, represents the period of European colonialism. Material will only be added in exceptional circumstances if it meets one of the following criteria: firstly, objects collected in the field before 1945 that fill a gap in the existing collection and where the collector has a strong local connection, or secondly, modern (or post-1945) objects that provide additional insights into the existing collection.

7.3.5 Natural Sciences
Non-British material will only be collected if required for specific display or educational purposes. In addition, such material may also be acquired where British examples, though more relevant, would be very difficult to obtain.

8.0 Themes and Priorities for rationalisation and disposal

8.1 The criteria governing rationalisation and disposal will include condition and associated information. All items will be properly researched, and where necessary, additional information will be sought from external sources before any disposal

consideration. Items in very poor condition or, in the case of natural history specimens and some social history objects, subject to severe infestation by insects or other organisms, will be identified for disposal. Items with little or no associated documentation will be regarded as suitable for disposal, as will those without a direct local connection, unless covered by another category as described above. Any duplicate items will also be considered for disposal. The Ipswich Borough Council Executive will make decisions, and in each case, the reasons for and disposal method will be detailed.

8.2 Archaeological archives will be considered for rationalisation with reference to the 1993 standards and guidance document 'Selection, retention and dispersal of archaeological collections' produced by the Society of Museum Archaeologists. The Archaeological Archives Forum defines an archaeological archive as 'All parts of the archaeological record, including the finds and digital records as well as the written, drawn and photographic documentation' (see AAF 2007, Archaeological archives; a guide to best practice in creation, compilation, transfer and curation', p. 3, sec. 1.2.1).

9.0 Limitations on collecting

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

9.2 The museum will continue to rely heavily on private individuals making gifts and bequests to the collections. It will seek to make the fullest possible use of grant aid for proposed purchases. Other than charitable sources, grant-giving bodies and possible sponsorship, the main sources of funds for proposed purchases to strategically strengthen the collections will be:

- The Friends of the Ipswich Museums
- The Felix Cobbold Bequest Fund (specifically for collections to be displayed at Christchurch Mansion)
- The Jennings Bequest Trust Fund (specifically for the purchase and conservation of objects at Christchurch Mansion)

10.0 Collecting policies of other museums and heritage organisations

10.1 Ipswich Borough Council recognises the need for cooperation and consultation between national and local museums, art galleries, and record offices with similar or overlapping interests and collecting policies. The museum will take into account the collecting policies of other museums and other organisations that collect in the same or related areas or subject fields. It will consult with these organisations where conflicts of interest may arise or define areas of specialism to avoid unnecessary duplication and waste of resources.

10.2 Specific reference is made to the following museums and heritage organisations:

- Colchester Borough Council museum collections

- St Edmundsbury Museum Service
- Ipswich Transport Museum
- Suffolk Record Office
- Suffolk County Council Archaeological Service
- Gainsborough's House Museum
- Museum of East Anglian Life
- Suffolk Biological Records Centre
- Norfolk Museums Service
- University of Cambridge Museums

11.0 Policy review procedure

11.1 The Collections Development Policy will be published and reviewed occasionally, at least once every five years. The date when the policy is next due for review is noted above.

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

12.0 Acquisitions not covered by the policy

12.1 Acquisitions outside the current stated policy will only be made in very exceptional circumstances and only after proper consideration by the museum's governing body with regard to other museums' interests.

13.0 Acquisition procedures

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

13.2 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, the 'country of origin' includes the United Kingdom).

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

reject any items that have been illicitly traded. The governing body will be guided by the national guidance on the responsible acquisition of cultural property issued by the Department for Culture, Media and Sport in 2005.

13.4 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.

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

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

13.7 Any exceptions to the above clauses within 13.1, 13.2, 13.3 or 13.5 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 judgment 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 its decisions and will act only with the express consent of an appropriate outside authority.

13.8 As the museum holds human remains from any period, it will follow the procedures in the ‘Guidance for the care of human remains in museums’ issued by DCMS in 2005.

13.9 Documentary evidence, including photographs, associated with the collections form a vital resource essential for interpretation, research, publication, education and answering enquiries. All documentation with an object, specimen or collection obtained by the museum will be acquired wherever possible. There will be a general presumption against acquiring material without data, except for specific displays or educational purposes. The only exemption will be archaeological archives, where it has been the practice for many years for the documentary archive component to be deposited with the Suffolk Record Office or, in some cases, retained by Suffolk County Council Archaeological Service. In this context, many archaeological documentary archives require the same storage facilities as record office archives (see PD5454:2012 Recommendations for the Storage and Exhibition of Archival Documents).

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

14.0 Spoliation

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

15.0 The Repatriation and Restitution of objects and human remains

15.1 Ipswich Borough Council's Executive, acting on the advice of the museum's professional staff, may take a decision to return human remains (unless covered by the 'Guidance for the care of human remains in museums' issued by DCMS in 2005), objects or specimens to a country or people of origin. The Museum Service will make such decisions on a case-by-case basis, within its legal position, and will consider all ethical implications and available guidance. This means that the procedures described in 17.1-17.4 and 17.8 below will be followed, but the remaining procedures are inappropriate.

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

16.0 Management of archives

16.1 As the museum holds 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 (third edition, 2002) and PD5454:2012 Recommendations for the Storage and Exhibition of Archival Documents.

16.2 The museum will also aim to meet the standards outlined in the Archive Service Accreditation Standard May 2013 (which is aligned with the Museums Accreditation Scheme).

17.0 Disposal procedures

Disposal preliminaries

17.1 Ipswich Borough Council will ensure that the disposal process is carried out openly and transparently via decisions made by the Council's Executive. All disposals will be undertaken with reference to the SPECTRUM Primary Procedures on disposal

17.2 By definition, the museum has a long-term purpose and holds collections in trust for society in relation to its stated objectives. Ipswich Borough Council, therefore, accepts the principle that sound curatorial reasons for disposal must be established before consideration is given to the disposal of any items in its museum's collection.

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

17.4 When considering disposing of a museum object, the museum will determine whether it was acquired with the aid of an external funding organisation. In such cases, any conditions attached to the original grant will be followed.

Motivation for disposal and method of disposal

17.5 When disposal is motivated by curatorial reasons, the procedures outlined in paragraphs 17.7 – 17.18 will be followed, and the disposal method may be by gift, exchange or destruction.

17.6 Ipswich Borough Council has determined that items held in trust within its collections will not be offered for sale.

The disposal decision-making process

17.7 The decision to dispose of material from the collections will be taken by Ipswich Borough Council's Executive only after fully considering the reasons for disposal. Other factors will be considered, including the public benefit and the implications for the museum's collections and collections held by museums and other organisations collecting the same material or in related fields. 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

17.8 A decision to dispose of a specimen or object, whether by gift, exchange 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 Ipswich Borough Council's Executive acting on the advice of the Colchester and Ipswich Museum Service. The Museum Service's advice will not be based on the advice of a single curator of the collection acting alone. Additional advice from experts outside the current museum service may be sought in some circumstances. Wider consultation on disposals will also be undertaken amongst stakeholders, including the Friends of the Ipswich Museums.

Disposal by gift

17.9 Once a decision to dispose of material in the Ipswich Borough Museum collection has been made, priority will be given to retaining it within the public domain unless it is to be destroyed. Therefore, it will be offered in the first instance by gift directly to other Accredited Museums likely to be interested in its acquisition.

17.10 If the material is not acquired by any Accredited Museums to which it was offered directly as a gift, 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.

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

Disposal by exchange

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

17.13 In cases where Ipswich Borough Council wishes to exchange material directly with Accredited or unaccredited museums, other organisations, or individuals for sound curatorial reasons, the procedures in paragraphs 17.1 – 17.4 and 17.7 and 17.8 will be followed, as will the procedures in paragraphs 17.14 and 17.18.

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

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

17.16 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, Ipswich Borough Council must consider the comments before making a final exchange decision.

Disposal by destruction

17.7 In those circumstances where a specimen or object is in very poor condition, including being subject to severe infestation by insects or other organisms, its disposal by destruction will be handled sensitively and with appropriate environmental safeguards.

Documenting disposal

17.18 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.

Prepared in accordance with the Accreditation Scheme collections development template, issued in December 2011