



Portsmouth Museums

Collection Development Policy 2022-2027

Name of museum

Portsmouth Museums including: Portsmouth Museum and Art Gallery, Charles Dickens' Birthplace, Cumberland House Natural History Museum, and the Eastney Engine Houses.

Name of governing body

Portsmouth City Council

Date on which this policy was approved by governing body

January 2022

Policy review procedure

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

Date at which this policy is due for review

January 2026

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

1. Relationship to other relevant policies and plans of the organisation

Portsmouth Museums statement of purpose is:

1.1 To give local communities and individuals the opportunity to engage with the city's amazing heritage and people, to tell their story, be inspired, learn new things, gain new skills and feel happier and more optimistic about the future.

The statement of purpose is supported by three Strategic Objectives:

- Be more relevant to all our residents
- Be more in the thick of it
- Be more environmentally sustainable and resilient

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

1.3 By definition, Portsmouth Museums has a long-term purpose and holds collections in trust for the benefit of the public in relation to its stated objectives. The governing body therefore accepts the principle that given to any acquisition to the collection, or the disposal of any items in the museum's collection.

1.4 Acquisitions outside the current stated policy will only be made in exceptional circumstances.

1.5 Portsmouth Museums recognises its responsibility, when acquiring additions to its collections, to ensure that care of collections, documentation arrangements and use of collections will meet the requirements of the Museum Accreditation Standard. This includes using Spectrum primary procedures for collections management. It will take into account limitations on collecting imposed by such factors as staffing, storage and care of collection arrangements.

1.6 Portsmouth Museums will undertake due diligence and make every effort not to acquire, whether by purchase, gift or bequest any object or specimen unless the governing body or responsible officer is satisfied that the museum can acquire a valid title to the item in question. Portsmouth Museums will not undertake disposal motivated principally by financial reasons.

2. History of the collections

- 2.1** The city's first public museum was established by order of the council in 1892, opening in the former Guildhall in 1895. Collections of various kinds were amassed but the majority were destroyed during the blitz together with the then Town Museum building in 1941. Only 700 or so items were retrieved.
- 2.2** From 1945 the priority was the acquisition of material relating to the history of Portsmouth and the natural history of the area. With respect to art, after consultation with directors of national museums it was decided that Portsmouth would concentrate on acquiring decorative art and modern British art (particularly prints so as not to be in competition with the fine art collection of Southampton) addressing the theme 'The History of British Taste'. A national public appeal was launched to re-build a museum collection in Portsmouth and a number of items entered the collection as a result including works by Walter Sickert for example.
- 2.3** Other specific and targeted collecting initiatives have been pursued at different times in addition to the above.
- From 1903 material was acquired to interpret the Charles Dickens' Birthplace Museum.
 - In the 1970s and 1980s transport and industrial material was acquired with the intention of developing a specialist museum at the Eastney site.
 - From 1973-1978 the acquisition of the natural history collections from the defunct Bognor Museum gave impetus to developing Cumberland House as a dedicated natural history museum.
 - In 1983-1984 the creation of the D-Day Museum led to accelerated collecting of relevant material.
 - In the 1980s after consultation with the Crafts Council there was a drive supported by grant aid to acquire contemporary crafts
 - In the 1990s a review facilitated the disposal of several printing presses that were too large to be displayed in the museum buildings
- 2.4** During the period of the previous collection development policy the major acquisitions were:
- The Queen Elizabeth Dredge archive, finds from the significant dredging work required to allow the new aircraft carriers to enter Portsmouth harbour, which includes finds that shed light on naval activity in the harbour and a rare find of the remains of a wooden mooring buoy.
 - A targeted programme of collecting in 2020 to represent the experience of the coronavirus pandemic in Portsmouth.
- 2.5** A number of disposals were also made.
- A partial archaeological archive from Hayling Island has been

- returned to its owners to be reunited with the rest of the archive.
- The museum handling collection has been audited and reviewed and we are in the process of removing material not in use or no longer relevant.

3. An overview of current collections

3.1 Archaeology

The archaeology collection has developed since 1945 from sites in south-east Hampshire. The bulk of the collection is formed from a number of major archaeological archives; the result of research and development-led projects. Artefacts date from the Lower Palaeolithic through to the Post-Medieval period. Important archives include:

- Oyster Street in Old Portsmouth, excavated in the late 1960s and early 1970s. This collection includes material from the 12th to the late 19th century and gives a unique glimpse of the foundation of the town and its later occupation.
- The archive is excavations at the site of a Neolithic long barrow known as 'Bevis Grave', and an Anglo-Saxon cemetery, carried out between 1974 and 1976. A small amount of prehistoric pottery was recovered, including fragments of Neolithic wares from the barrow ditch. The cemetery contained a total of 86 skeletons, as well as a number of grave goods, including knives, buckles, bronze straps, combs and beads.
- Queen Elizabeth Dredge archive, finds from the significant dredging work required to allow the new aircraft carriers to enter Portsmouth harbour, which includes finds that shed light on naval activity in the harbour and a rare find of the remains of a wooden mooring buoy.

The collection also includes material from small projects and stray finds, donated by professional and amateur archaeologists and interested members of the public.

The collection comprises approximately 50,000 items although some of these will encompass groups of objects. The majority of this collection is in store although regularly used by researchers and for events and activities.

3.2 Fine and decorative art

The collection is predominantly comprised of British material with some Western European and Oriental objects. There are approximately 8,000 works, which include: paintings, drawings, prints, sculpture, ceramics, glass, furniture and textiles. The earliest pieces date from the mid-17th century; the most recent are contemporary.

There is a good representation of artists and makers from the 19th and 20th centuries who were born, trained or lived in Portsmouth, such as Derek Boshier, Edward King, and WL Wyllie. Artists associated with

the Camden Town Group, including Frank Dobson, Charles Ginner, Sylvia Gosse, Thérèse Lessore and Walter Sickert feature. The Bloomsbury Group of artists is represented with significant hand-painted items of furniture by Duncan Grant, Vanessa Bell and Dora Carrington.

The fine art collection features a range of work associated with the St. Ives Group, with works by Wilhelmina Barns-Graham, Terry Frost, Barbara Hepworth, Patrick Heron, Alfred Wallis and Ben Nicholson. There is also a large representation of women artists, such as Angelica Kauffmann, Elizabeth Blackadder, Gertrude Hermes and Elizabeth Frink.

The decorative art collections contain examples of most British makers and designers, among them Wedgwood, Bow and William de Morgan. The ceramics has particular strength in 20th century studio ceramics with works by Lucie Rie, Bernard Leech and Hans Coper. The glass collections are richest in 18th century English drinking glasses and in 20th century studio glass. They include pieces by Tiffany and Lalique.

The furniture collection which spans a period from 1450 to the present day is principally items of domestic use with several fine examples of marquetry. Mid-late 19th century items, represented by artists such as Augustus Pugin and Christopher Dresser, with 20th century work by Betty Joel, Philip Webb and Charles Eames are another important group.

Modern and contemporary crafts are represented through the work of makers such as Philip Eglin, Elizabeth Fritsch, Alan Caiger-Smith and Gordon Baldwin.

Although Portsmouth Museums regularly borrows artworks for displays the only item we have on loan for a longer period is an oil painting from the Royal Collection Trust, 'A View of Portsmouth' by Henrick Danckerts, 1675.

Works from this collection especially the fine art, are on display in the Decorative Art and Picture Galleries at Portsmouth Museum and Art Gallery, included in the period room setting displays and regularly form the basis of temporary exhibitions.

3.3 Charles Dickens

The Charles Dickens Birthplace has been furnished to represent the tastes of a lower middle-class home of the Regency period. These items are from both the decorative art and Dickens collections. There is a small collection of personalia and items relating to Dickens' later life and career and the history of the building itself.

A group of exceptionally important items were given to the Birthplace in the first year it opened by Dickens' sister-in-law Georgina Hogarth.

These include his inkwell, paper weight and paper knife which were on his desk at the time of his death, two bookcases and the couch on which he died at his house in Kent, Gad's Hill in 1870.

This significant donation encouraged further donations of objects and artefacts for the collection. The collection now includes nearly 1000 works and items relating to Dickens:

- Paintings by Clarkson Stanfield and J.C. Clarke (aka Kyd)
- Engravings and prints by artists such as George Cruikshank, Frederick Barnard and Hablot Knight Browne who were all significant illustrators of Dickens novels
- Sculpture
- Souvenirs such as stamps and illustrated cigarette cards
- Postcards and playbills from local theatre productions

3.4 Conan Doyle - Richard Lancelyn-Green Bequest

Although the museums service cares for the objects, posters and framed artworks which form a relatively small element of this collection (some 3,000 items out of a total of 56,000), it is not responsible for the development of the collection.

3.5 Local and social history

This collection numbers nearly 50,000 items and covers the city's history from around 1650 to the present day.

Portsmouth's history is one of change from a small port town on the tip of a rural island through rapid growth and urbanisation in the 19th century linked to the dockyard and the Navy. People have always migrated to and from Portsmouth. The physical structure of the city was radically affected by the Second World War and the way people lived changed dramatically. The collection aims to represent the many aspects of the lives of the people living in this dynamic city through objects and images.

The collection has several strengths. Images of the city are a key theme and cover the full range of media from paintings and prints to photographs. The paintings and prints are mostly topographical or maritime in subject. Many local artists are represented alongside those from elsewhere in Britain who found inspiration in Portsmouth. These include Thomas Rowlandson and Dominic Serres. The Dowling collection of over 3,500 photographs taken in the late 1950s and early 1960s captures a moment of huge change in the city and we have part of the archive of Wright & Logan a well-known local photographer.

Working life is well represented. A significant collection is that of Hoads the wheelwrights. The collection comprises the entire contents of the workshop of the last working wheelwright in Portsmouth. It includes tools, equipment, wheels and carriage bodies. Tools from the last working iron foundry in Portsmouth are also held.

The civic life of the city is a strong theme. Both the Portsmouth police force and fire service are well represented, also the regulation of weights and measures. The city's role in the provision of services for its residents is a strong theme with material from the city's power station, the borough psychiatric hospital and objects relating to the provision of sanitation including the Eastney pumping station site itself.

Home, family life and community life are represented through a myriad of everyday items from Portsmouth homes and people; from the first clothes bought for a baby to objects associated with funerals, furniture bought for a new home and the items associated with social activity.

This collection includes a small number of vehicles including buses, tram, a fire engine and steam train. All have excellent Portsmouth provenance however care and display of these items is problematic. Where items are on display they are loaned to other organisations, the remaining vehicles are in store.

3.6 Military History

For centuries the armed forces have played a major part in the life of our city and its people. Portsmouth Dockyard has long been the home of the Royal Navy, and as a result this was said to be the most heavily defended location in the country. At one point Portsmouth was ringed by fortifications to defend against enemy attack. Sometimes, as in the Blitz, the city came under direct attack. Portsmouth people have served all over the world as members of the British armed forces, both in peace and war.

Our military history collections contain over 7,000 items reflecting this wide history. Examples include a large collection of mainly 19th century cannons; material relating to the city's fortifications and army garrison; uniforms; equipment and photographs about local volunteer units from the Hampshire Carabinier Yeomanry to the Home Guard; and memories of life in wartime Portsmouth. The D-Day Collection is covered by a separate policy.

3.7 Natural History

Our understanding of this collection and its significance has been transformed by the appointment of a Natural History Curator and funding from the National Lottery Heritage Fund Wild about Portsmouth). A report from the NHM London commissioned as part of the project identified the collection as having national significance. The priority has been to improve access to this collection, involving specialists and disseminating biological data as widely as possible as well as engaging a broader audience.

The collection contains between 116,000 and 119,000 specimens. Most were collected by HLF Guermonprez and were transferred to Portsmouth from Bognor Regis Museum in the 1970s. The collection is mostly from Hampshire and West Sussex and other southern counties.

The entomology collection contains over 45,000 insects, mainly butterflies and moths from West Sussex, collected by HLF Guermonprez, WG Waller, C Ash and Stanley Morris. There are also local collections amassed by AW Westrup, DJ Clark, DH Heppell and MR Downer. Other orders include Hymenoptera (bees, wasps and ants), Coleoptera (beetles), Diptera (flies) and Orthoptera (grasshoppers, crickets and associated insects) collected by Guermonprez.

There are over 2,000 specimens in the taxidermy collection, many preserved by HLF Guermonprez and other West Sussex taxidermists. Work by nationally known taxidermists Rowland Ward, James Gardner and Peter Spicer, as well as local taxidermists, William Chalkley (Winchester), Richardson (Southsea) and Francis Artlett (Portsmouth), are featured in the collection. The taxidermy collection also contains extinct Huia birds from New Zealand and over 80 bird skins from the Malay Peninsula.

The herbarium contains over 20,000 plants, over half collected by Guermonprez and botanists from West Sussex and other southern counties, including B Reynolds whose collection contains a rare ghost orchid and J Jenkins Local collections in the herbarium include AW Westrup (1,150 British plants), Charlotte Palmer and Bolton King (Hampshire plants from the late 19th century) and an album of plants collected on Portsea Island in 1832 by Mrs Tate.

The crustacea collection contains over 700 crabs, shrimps, prawns and lobsters, mainly collected by HLF Guermonprez from West Sussex and southern counties. Nearly every species from West Sussex known up to 1924 is represented.

There are over 5,000 molluscs, the largest collection is the Guermonprez collection of land, freshwater and marine molluscs collected mainly in West Sussex and other counties in southern England. Other collections are the Penning Collection and CG Benson Collection of mainly land molluscs.

Over 10,000 local fossils and rocks from southern Hampshire, the Isle of Wight and West Sussex are held in the geology collections. These include fossils from Portsdown Hill and borehole samples collected by Portsmouth Water Company and a recently discovered collection of fossils from the Isle of Wight collected by James Jackson in the 1930s.

The natural history collection also contains an archive of books, watercolours and correspondence relating to HLF Guermonprez.

The natural history collection is displayed at Cumberland House Natural History Museum albeit a relatively small proportion of the material available. The collection has also been displayed at

Portsmouth Museum and Art Gallery.

3.8 Handling Collections

Museum handling collections are divided into two groups: the separate handling collection and industrial or transport material for use as spares or consumable working parts.

Handling collection: this collection is available for use by both museum staff and external bodies for educational purposes, mostly in the form of school loan 'Wonder Boxes' and Reminiscence Boxes. It contains art, natural history, social history and archaeology. The decision about what is required for handling purposes is made by learning / participation staff.

These items are recorded separately outside the main accession record and are not treated as part of the permanent collection; their intended use means that long term preservation cannot be guaranteed. Material is acquired to support current or planned projects for example, reminiscence boxes, outreach, events and consultation.

Handling collection material is not subject to the same disposal procedures as accessioned material. However, where disposal is being considered first refusal is given to the permanent collections of Portsmouth Museums or offered to other accredited museums where appropriate.

4. Themes and priorities for future collecting

4.1 Portsmouth Museums collects items which relate to the city of Portsmouth and are connected to the city, its people and the natural environment.

We are particularly interested in the stories which accompany the items we collect, such as who made, used or owned them as well as their condition and size. In the case of natural history we would need to know who collected the specimens, where they were collected from, when and whether they have been legally collected.

- Items linked to people's personal lives, such as clothing, some domestic objects and photographs
- Items reflecting community life
- Items such as equipment, tools and machinery linked to people's working lives
- Items relating to the armed forces in Portsmouth and those who operated from Portsmouth
- Natural history specimens with good data and a strong link to Portsmouth or one of its residents including marine specimens from the Solent
- Paintings, prints, watercolours, drawings, and other images

- showing the city and how it has changed
- Modern and contemporary works by local artists or designers/artists who have had a personal connection with the city including the furniture designer Betty Joel, early ceramics by Grayson Perry and work by Chris le Brun and Derek Boshier.
- Items recovered by archaeological excavations or watching briefs conducted as part of Portsmouth's planning and development control process and treasure items as they are found.

- 4.2** Portsmouth Museums would in some cases collect items with no immediate Portsmouth link which supplement and extend existing significant groups of objects already in the collection. For example:
- natural history specimens which can be used for comparative purposes or fill in gaps in the British species list:
 - original drawings, sketches or illustrations of characters and places from Charles Dickens' novels by artists such as George Cruikshank, J.C. Clarke aka KYD, H. Copping or Frank Reynolds.

Priorities for future collecting are:

- Material which relates and is relevant to under-represented or missing local communities and minority groups, collected in dialogue with the communities concerned. For example, material relating to migration.
- Material covering the last 50 years in Portsmouth from the 1970's to the present-day reflecting Portsmouth peoples' lived experiences. As above collecting will take place in dialogue with the city's residents and communities.
- Invertebrates and plants collected in Portsmouth or the Solent.

5. Themes for rationalisation and disposal

- 5.1** The museum recognises that the principles on which priorities for rationalisation and disposal are determined will be through a formal review process that identifies which collections are included and excluded from the review. The outcome of review and any subsequent rationalisation will not reduce the quality or significance of the collection and will result in a more useable, well managed collection.
- 5.2** The procedures used will meet professional standards. The process will be documented, open and transparent. There will be clear communication with key stakeholders about the outcomes and the process.

Priorities for rationalisation and disposal are:

- A review of collections in dialogue with the community to ascertain relevance to people and place. The review would target specific communities - in low-income neighbourhoods for example. We anticipate that the focus would be the local and social history collection although we would be guided by participants. This activity would be enabled by improvements to the facilities at the museum store.
- Ordnance (cannon) with little connection to Portsmouth and / or that we cannot adequately care for, including ordnance already on long term loan to institutions outside Portsmouth. This includes items acquired with grant-aid in 1973. Disposal will be expensive and dependent on suitable equipment for lifting and moving.
- Review of local and social history collection in store to identify material that is not accessioned or has become disassociated from accession number and to resolve. Disposal will be considered where these items have no clear provenance or relevance to Portsmouth.
- A review of duplicate furniture items across decorative art and local and social history collections and to rationalise where appropriate. For example, duplicate sets of utility furniture.
- Building on recent work with the decorative art furniture collection, identify items in poor condition for disposal
- A small number of natural history specimens damaged beyond repair due to pest infestation discovered during the Wild about Portsmouth project. Similarly, geological specimens without provenance data or deteriorated through pyrite disease and plant specimens with no provenance data in poor condition.

6. Legal and ethical framework for acquisition and disposal of items

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

7. Collecting policies of other museums

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

Specific reference is made to the following museums.

- Hampshire Cultural Trust
- Southampton City Council Arts and Heritage
- Chichester District Council Museums
- Pallant House, Chichester
- Isle of Wight Heritage Service
- Dickens House Museum, London
- Imperial War Museum
- National Museum of the Royal Navy
- National Army Museum
- RAF Museum
- Regimental and Corps Museums of the Army Museums Ogilby Trust network

8. Acquisition

8.1 The process for agreeing acquisitions is:

- Potential gifts or purchases are assessed by the relevant specialist curator; the object must fit within the approved collection development policy, must be in good condition and the museum must be able to curate it effectively. If the item on offer meets these requirements it will be accepted by the curator.
- Larger or more unusual offers will be referred to the Museum and Visitor Services Manager and/or the Director of Culture, Leisure and Regulatory Services. If the item is particularly sensitive the view of the Cabinet Member for Culture, Leisure and Economic Development will be sought.

8.2 Portsmouth Museums 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).

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

9. Human remains

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

10. Biological and geological material

So far as biological and geological material is concerned, Portsmouth Museums 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.

11. Archaeological material

- 11.1** Portsmouth Museums will not acquire archaeological material (including excavated ceramics) in any case where the governing body or responsible officer has any suspicion that the circumstances of their recovery involved a failure to follow the appropriate legal procedures.
- 11.2** In England, Wales and Northern Ireland the procedures include reporting finds to the landowner or occupier of the land and to the proper authorities in the case of possible treasure (i.e. the Coroner for Treasure) as set out in the Treasure Act 1996 (as amended by the Coroners & Justice Act 2009). In the case of metal detecting and other stray finds finders will be encouraged to report to the Portable Antiquities Scheme

12. Exceptions

- 12.1** Any exceptions to the above clauses will only be because the museum is:
- acting as an externally approved repository of last resort for material of local (UK) origin
 - acting with the permission of authorities with the requisite jurisdiction in the country of origin
- 12.2** In these cases the museum will be open and transparent in the way it makes decisions and will act only with the express consent of an appropriate outside authority. The museum will document when these exceptions occur.

13. Spoliation

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

14. The Repatriation and Restitution of objects and human remains

- 14.1** The museum's governing body, acting on the advice of the museum's professional staff, if any, may take a decision to return human remains (unless covered by the 'Guidance for the care of human remains in museums' issued by DCMS in 2005), objects or specimens to a country or people of origin. The museum will take such decisions on a case by case basis; within its legal position and taking into account all ethical implications and available guidance. This will mean that the procedures described in 16.1-5 will be followed but the remaining procedures are not appropriate.
- 14.2** 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'.

15. Disposal procedures

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

- 15.6** A decision to dispose of a specimen or object, whether by gift, exchange, sale or destruction (in the case of an item too badly damaged or deteriorated to be of any use for the purposes of the collections or for reasons of health and safety), will be the responsibility of the governing body of the museum acting on the advice of professional curatorial staff, if any, and not of the curator or manager of the collection acting alone.
- 15.7** Once a decision to dispose of material in the collection has been taken, priority will be given to retaining it within the public domain. It will therefore be offered in the first instance, by gift or sale, directly to other Accredited Museums likely to be interested in its acquisition.
- 15.8** If the material is not acquired by any Accredited museum to which it was offered as a gift or for sale, then the museum community at large will be advised of the intention to dispose of the material normally through a notice on the MA's Find an Object web listing service, an announcement in the Museums Association's Museums Journal or in other specialist publications and websites (if appropriate).
- 15.9** The announcement relating to gift or sale will indicate the number and nature of specimens or objects involved, and the basis on which the material will be transferred to another institution. Preference will be given to expressions of interest from other Accredited Museums. A period of at least two months will be allowed for an interest in acquiring the material to be expressed. At the end of this period, if no expressions of interest have been received, the museum may consider disposing of the material to other interested individuals and organisations giving priority to organisations in the public domain.
- 15.10** Any monies received by the museum governing body from the disposal of items will be applied solely and directly for the benefit of the collections. This normally means the purchase of further acquisitions. In exceptional cases, improvements relating to the care of collections in order to meet or exceed Accreditation requirements relating to the risk of damage to and deterioration of the collections may be justifiable.
- 15.11** Any monies received in compensation for the damage, loss or destruction of items will be applied in the same way. Advice on those cases where the monies are intended to be used for the care of collections will be sought from the Arts Council England.
- 15.12** The proceeds of a sale will be allocated so it can be demonstrated that they are spent in a manner compatible with the requirements of the Accreditation standard. Money must be restricted to the long-term sustainability, use and development of the collection.
- 15.13** 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.

15.14 The museum will not dispose of items by exchange.

Disposal by destruction

15.15 If it is not possible to dispose of an object through transfer or sale, the governing body may decide to destroy it.

15.16 It is acceptable to destroy material of low intrinsic significance (duplicate mass-produced articles or common specimens which lack significant provenance) where no alternative method of disposal can be found.

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

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

15.19 The destruction of objects should be witnessed by an appropriate member of the museum workforce. In circumstances where this is not possible, e.g. the destruction of controlled substances, a police certificate should be obtained and kept in the relevant object history file.

16. Loans

16.1 Loans In

16.1.1 The council will not normally accept material on loan for the museum collections unless for the purpose of temporary exhibition or copying, or where the item is of exceptional interest. Loans are accepted for a specified fixed term only, usually annual, renewable in writing. There may be some specific exceptions to this rule e.g. loan from the Royal Collection Trust of paintings of Portsmouth where terms will be agreed separately.

16.1.2 Long-term loans, particularly but not exclusively, of archaeological material will not be accepted unless the owner takes financial responsibility for their care and curation.

16.2 Loans Out

16.2.1 In accordance with the principles of the Museums Association's Smarter Loans policy (2012), the council may make loans of accessioned museum items to external venues enabling Portsmouth's collections to reach wider audiences. Each application will be considered on its own merits and may require formal agreement by the Cabinet Member for Culture, Leisure and Economic Development. Loans will only be made if standard conditions of loan are met and in most cases this will require the satisfactory completion of facilities reports.