



Collections Development Policy

2018-2023

Version 3.0, July 2018

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Name of museum: Scarborough Museums and Galleries

Name of governing body: Scarborough Borough Council

Date on which this policy was approved by governing body: 18th September 2018

Policy review procedure:

The Collections Development Policy will be published and reviewed annually when changes will be made if necessary. However, the policy will be revised at least once every five years. Any changes made will have to be passed by Scarborough Museums and Galleries Board of Trustees and approved by Scarborough Borough Council at cabinet level.

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: July 2019 (annual), July 2023 (full revision)

Arts Council England will be notified of any changes to the Collections Development Policy, and the implications of any such changes for the future of collections.

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

1.1. The museum's statement of purpose is:

Scarborough Museums and Galleries is committed to caring for, developing and interpreting the collections, information and assets entrusted to us to understand more about the Borough's past and present in order to help shape the future, encourage participation and provide the best possible experience to our current constituents and leave an enhanced legacy for future generations.

Scarborough Museums and Galleries charitable aims are to advance the education of the public in archaeology, history, natural sciences, decorative and fine arts, antiques and related disciplines through the provision and maintenance of a museum and art gallery in the Borough of Scarborough and to promote and encourage scientific research by the disseminating of information and knowledge, promoting the preservation, access to and display of collections for the benefit of the public in Scarborough and elsewhere.

A further function is to support teaching and research to develop the Rotunda Museum as a centre of excellence for Geology and Prehistory.

1.2 Our Vision

By 2022 we will be recognised, supported and acknowledged by the communities of Scarborough as the most comprehensive, trusted and accessible resource on the history, heritage and culture of the Borough.

Our expertise in, and development of, significant collections and information will, by 2022, secure Scarborough as a centre of excellence in geology and prehistory.

By 2022 we will be recognised as playing a major role in the positioning of Scarborough as a quality place to live, visit, learn work and play.

1.3 Our Values

Accessibility; Integrity; Excellence; Innovation; Collaboration; Respect; Aspiration

This policy together with the Collections Care & Conservation, Collections Access and the Collections Information Policies forms a framework for managing the collections of Scarborough Borough Council for which Scarborough Museums and Galleries is responsible.

Collections development is essential if the museum is to be a vibrant arena for discovering the past.

In addition to the primary purpose of assisting the Council and Scarborough Museums and Galleries to fulfil their responsibilities, this Policy is also intended to meet the requirements of Arts Council England's Accreditation Scheme and to be a public document as required.

This policy relates to Scarborough Museums and Galleries strategic values of Accessibility, Integrity, Excellence and Aspiration, and will be reviewed in January 2018.

- 1.4 The governing body will ensure that both acquisition and disposal are carried out openly and with transparency.**
- 1.5 By definition, the museum has a long-term purpose and holds collections in trust for the benefit of the public in relation to its stated objectives. The governing body therefore accepts the principle that sound curatorial reasons must be established before consideration is given to any acquisition to the collection, or the disposal of any items in the museum's collection.**
- 1.6 Acquisitions outside the current stated policy will only be made in exceptional circumstances.**
- 1.7 The museum recognises its responsibility, when acquiring additions to its collections, to ensure that care of collections, documentation arrangements and use of collections will meet the requirements of the Museum Accreditation Standard. This includes using SPECTRUM primary procedures for collections management. It will take into account limitations on collecting imposed by such factors as staffing, storage and care of collection arrangements.**
- 1.8 The museum will undertake due diligence and make every effort not to acquire, whether by purchase, gift, bequest or exchange, any object or specimen unless the governing body or responsible officer is satisfied that the museum can acquire a valid title to the item in question.**
- 1.9 The museum will not undertake disposal motivated principally by financial reasons.**

2 History of the collections

The Scarborough Collections began as the collections of the Scarborough Philosophical Society. The Society was officially instituted in 1827 as an intellectual outlet for gentlemen and professionals from non-conformist backgrounds who were not permitted to attend university. They had pursued their own intellectual interests and simultaneously accumulated their own

collections of scientific material, which they were keen to discuss and share with likeminded men. Women were not permitted to join the Society but were allowed to make donations of objects and money. Key members associated with the Society included: surgeon John Dunn (1791-1851), who acted as secretary and donated many geological specimens; Thomas Hinderwell (1744-1825) shipbuilder, antiquarian and historian who authored the 1798 book, *History of Scarborough* and whose extensive collection formed the basis of the Society's later museum; William Bean (1787-1866) naturalist and geologist whose conchology collection is held in the collections; John Williamson (1784-1877) the first curator of the Museum whose geological collection helped found the Society's geological collections and William Smith (1769-1839), known as the 'Father of English Geology' who acted as land steward for the first President of the Society, Sir John Johnstone and, therefore, was closely involved in plans for the Rotunda Museum building.

When the Society formed it decided a dedicated building was needed within which to display its collections. In April 1828 work began on the Rotunda Museum. A site was chosen overlooking Scarborough's South Bay and a cylindrical design was agreed with Richard Hey Sharp chosen as the architect. The Rotunda Museum opened on 29th August 1829 and is one of the oldest purpose built museums in the world. The early collections contained a range of material: geology; archaeology; natural history; numismatics and bygones (social and local history). One of the most significant early acquisitions was the Early Bronze Age Gristhorpe Man assemblage excavated and brought to the Museum in 1834 where it has remained on display ever since apart from a period of scientific analysis at the University of Bradford in the mid-2000s. In the early years of the Museum the Society acquired further material from both subscribers and members of the public. Notable examples include: a stunning example of a medieval Scarborough Ware ram-shaped aquamanile; a 16th century silver reliquary found by St Mary's churchyard purchased for £5 in 1836 and the mummified head of a Maori chief killed in battle in the 1830s and donated to the Museum by a sea captain on his return to Scarborough from New Zealand in the 1840s (item repatriated in 1999). Female contributors included, the Egyptologist, Alice Lieder who donated a collection of Ancient Egyptian items in 1849 and the book collector, Miss Frances Mary Richardson Curren (1785-1861) of Eshton Hall, near Skipton who donated a collection of books on mollusca and also had links with the literary Brontë family. In the late 1940s and early 1950s the Museum acquired through purchase an assemblage of artefacts from the archaeological excavations at Flixton Island and Star Carr, one of the most important Mesolithic sites ever discovered and internationally renowned. In 2001, the Museum acquired an almost complete Cretaceous Plesiosaur skeleton after its discovery at nearby Speeton, several miles south of Scarborough. In 1937 the Rotunda Museum and its collections were transferred to the Scarborough Corporation (now Scarborough Borough Council). In 2008, after a period of refurbishment and redisplay, the Rotunda Museum was reopened as *Rotunda: The William Smith Museum of Geology*.

In the early 1950s the purpose of the Rotunda Museum changed from its multidisciplinary use to a space for the display of archaeology and local history. Consequently, it was decided that another of the Corporation's buildings, Woodend, previously the residence of several notable families including the Sitwells of literary fame, should be opened as a museum of natural history. Woodend Natural History Museum was opened in 1954 and displayed the Corporation's natural history collections until its closure in 2006. It now operates as a creative industries centre. One key acquisition during the building's tenure as a natural history museum was a mounted example of a Bluefin tuna, the once record holding fish for a rod-caught specimen, together with associated British Tunny Club trophies. The specimen was caught off the coast of Whitby in 1949 by Lincoln-based John Hedley-Lewis, a member of the British Tunny Club and donated by his widow in 1985. In the mid-20th century Woodend also employed natural historians and taxidermists who actively acquired both live and deceased

specimens from the locality, which helped to expand Scarborough's natural history collections in the form of mounted mammal, avian and invertebrate specimens. Significant collections transferred from the Rotunda to Woodend included: the mounted specimen of a Great Bustard, reputedly killed near Foxholes in 1835 and the last recorded example spotted in Yorkshire; an egg of the now extinct Great Auk; the herbaria of a range of British collectors consisting of approximately 10,000 sheets of botanical specimens; an entomology collection of approximately 80,000 specimens; the exotic bird and mammal mount collection of Colonel James John Harrison of Brandesburton Hall, near Beverley (the Harrison collection also includes ethnographic, ephemeral and photographic material recording his travels around Asia, Africa and South America) and the mount of a now extinct giant male tortoise from the Galapagos Islands donated in 1840 by John Wharton and the only example of its kind in a British museum.

In the early- to mid-1940s the Corporation acquired a villa on The Crescent, Scarborough and in 1947 decided to open it as an art gallery. Previously known as The Crescent Art Gallery, the building now operates as Scarborough Art Gallery. At the time of opening the Corporation did hold a modest art collection, including several works by Henry Barlow Carter donated by his son, Henry Vandyke Carter's widow in 1898. Efforts were made in the Gallery's early years to expand the art collection, which has continued since, latterly with the help of a Collections Development Policy and clear strategic aims. Notable acquisitions include: 147 works by Sir Frank Brangwyn previously placed into storage at the Victoria & Albert Museum in 1943 by the artist and later presented to Scarborough Art Gallery by the Regional Arts Officer in 1956-57; a pair of bronze arms sculpted by Lady Kathleen Scott, presented by her widower The Right Honourable Lord Kennett in 1951 and *Jezebel and Ahab* by Frederic Lord Leighton acquired through purchase in 1986. Many significant pieces in the art collection, such as works by Edward Bawden, Eric Ravilious, John Armstrong, Bruce Turner, William Etty and Sir Matthew Smith were gifted in three donations dating from 1967 to 1984 by local hotelier and patron of the arts, Tom Laughton. In recent years, significant contemporary acquisitions have included, *Night in a Private Garden* (2010) by Sonia Lawson; three commissioned collages by York-based artist Mark Hearld inspired by Scarborough's natural history collections in 2016 and *Whitby* (1990) by Pat Douthwaite purchased with the help of the V&A Purchase Grant Fund and the Friends of Scarborough Art Gallery in 2017. The organisations relationship with the Printmakers Council was also reignited in 2016 with the first biannual deposition of work by its members since an initial deposition in 1992 and the Scarborough Art Gallery is now the official repository for the PMC's prints.

Scarborough Museums and Galleries was formed in 2004 to care for the collections, The Rotunda Museum and Scarborough Art Gallery on Scarborough Borough Council's behalf.

3 An overview of current collections

3.1 The Art Collections

There are 1,896 artworks in the Scarborough Collections.

3.1.1 Oil paintings

There are 229 oil paintings in Scarborough Art Gallery's collections many of which were gifted to the town by Tom Laughton, a wealthy hotelier and art collector. Mr Laughton gave three gifts of paintings to the town, the first two covering the 17th, 18th and 19th centuries and the third of 20th century artists many of whom Laughton had supported. The earlier works include artists such as Richard Cosway, William Etty and John Atkinson Grimshaw. The first half of the 20th century is

well represented with works by John Armstrong, Bruce Turner, Matthew Smith, Caroline Hill, and Ivon Hitchens. The oil collection also includes works by Frank and Ernest Dade and Robert Ernest Roe, marine artists who painted Scarborough scenes.

3.1.2 Works on Paper

There are 1,338 works on paper in Scarborough Art Gallery's collections including pencil and charcoal sketches, watercolours, pastels, prints, posters and etchings. Notable artists include Edward Bawden, Eric Ravilious, Francis Nicholson and Frank Brangwyn. Local artists are well represented with works by Henry Barlow Carter, Albert Strange, Richard E. Clarke, William Littlewood, Harry Wanless, Paul Marny and W. R. Beverley.

236 of the works on paper are railway and corporation posters by John William Broadrick, Frank Henry Mason and Frank Newbould among others.

3.1.3 Sculpture and Applied Arts

Scarborough Art Gallery only has a modest sculpture (16 pieces) and decorative art collection (77 pieces of furniture). Although the size of the Art Gallery and art store are limiting factors in expanding the sculpture and decorative art collections, new acquisitions will not be discounted, particularly pieces of excellence and/or those that have strong local provenance. The collection currently includes a marble head of a girl by Matthew Noble, a pair of bronze arms by Lady Kathleen (Edith Agnes) Scott (wife of Captain Robert Falcon Scott), a lead statue by Phoebe Stabler and a bust of Frederic Lord Leighton, together with two Japanese bronze cranes that once stood in Peasholm Park, Scarborough. The decorative art collection includes some late 18th century furniture, a small group of Leeds Creamware, some 19th century ceramic pieces and several longcase clocks.

3.2 The Archaeology Collections

Two centuries of excavations are represented in the archaeology collections which include material of national importance as well as some attractive small finds with strong local provenance. At present most acquisitions are from digs carried out by archaeological companies before development, digs affiliated with academic institutions or from the Scarborough Archaeological and Historical Society. Currently Scarborough Museums and Galleries collections management system records 10,899 objects within the archaeology collection but a retrospective documentation project is still ongoing to complete the transfer of information to the database.

3.2.1 Prehistoric Collections

The prehistoric collections are of particular importance. Scarborough Museums and Galleries cares for a collection of material excavated from Star Carr and other sites around the now extinct post-glacial Lake Flixton, including lithics, and organic remains both floral and faunal, dating to the Early Mesolithic period (c. 9,000 BC). Among the collection is one of the 20+ red deer stag frontlets believed to have been worn as headdresses excavated during the first investigations in the late 1940s and early 1950s by local archaeologist, John Moore and Cambridge lecturer, Professor Grahame Clark.

In 2015, Scarborough Museums and Galleries also accepted the deposition of finds and associated paper archives from the Vale of Pickering Research Trust, which explored various sites in the Vale of Pickering, including the Palaeolithic site of Seamer Carr and further investigations into the wider Star Carr site between 1975 and 1996.

The Bronze Age is well represented with collections of pottery fragments, complete pots, small finds and bone material, both human and animal. The most important collection from the period is the Gristhorpe Man assemblage dating from the Early Bronze Age (c. 2000 BC); consisting of a complete male skeleton, coffin (partial survival) and a number of grave goods. The assemblage, discovered in 1834, was excavated under the guidance of and subsequently donated to the Scarborough Philosophical Society, and is one of the most important Bronze Age tree trunk burials ever discovered. Between 2006 and 2008 the Gristhorpe collection was relocated to the Department of Archaeological Sciences at the University of Bradford. The collection became the focus of a series of research projects which has changed archaeological understanding of the early Bronze Age in Britain. Research work is ongoing and the Gristhorpe assemblage may still have much to reveal.

3.2.2 Romano-British Collections

Scarborough has a modest Roman collection, the most important being the Romano-British cemetery from Norton; discovered in the 1960s it numbers about 28 skeletons and grave goods. The artefacts, excavated by F. Gerald Simpson at Scarborough Castle during the 1920s, are also deposited with the Museum; many are on long term loan to Scarborough Castle and on display in the Master Gunner's House. The papers of F. Gerald Simpson and his daughter Grace Simpson pertaining to the Scarborough digs were acquired in 2005.

3.2.3 Medieval Collections

Scarborough's medieval past is well represented with collections of material from the Anglo-Saxon to the high medieval period and sites such as Scarborough Castle, Ayton Castle and medieval streets in the town. The most important items in this group include: a fine Scarborough Ware ram shaped aquamanile jug dating from the 14th century; a group of 15th century silver items purchased by the Scarborough Philosophical Society in 1836, including seven winding sheet hooks, a silver ring and a silver-gilt reliquary; a bronze cauldron found during F. Gerald Simpson's digs at Scarborough Castle and pottery from Ayton Castle.

3.3 The Ethnography Collections

The ethnography collection is relatively small and the bulk of it dates to the 19th and early 20th centuries. Items have been collected from Africa, North, Central and South America. The most important items in the collection include the photographs and audio recordings of a group of pygmies from the Congo brought to England by Lieutenant. Colonel James John Harrison in 1906 and a small group of items from dynastic Egypt donated to the Scarborough Philosophical Society in the 1840s by Mrs Alice Lieder, a teacher and missionary.

3.4 The Numismatics Collection

The coin, medal and token collection, while not large, includes the Kendall collection of gold coins which ranges from Hellenic Greece to Victorian Britain; the Harland collection of British coins contains a collection of Crowns and a Scarborough Siege Coin. Greek, Roman, Medieval, Early Modern and Victorian coins, medals and tokens are all represented. The medal collection includes medals made from the shells fired on Scarborough during the German bombardment of the town in 1914. The tokens date from the 17th through to the 19th centuries and originate not only from local Scarborough tradesmen but also locations throughout the British Isles, together with several

international examples and a handful with religious connections. Altogether, the collection consists of 2,700 coins, medals and tokens.

3.5 The Natural History Collections

The Scarborough Philosophical Society began collecting natural history from its inception in 1827 and the practice continued after the Society's museum and contents were transferred to the guardianship of the town Corporation in 1937. In 1952, the Corporation opened a Museum of Natural History in Wood End, former home of the Sitwell family and relocated all the geology and natural history to the new Museum.

3.5.1 Mammals and Birds - Mounts and Study Skins

In 1840 John Wharton donated a complete mounted specimen of a male giant tortoise which is thought to be from Charles (Floreana) Island in the Galapagos. The existing collections were supplemented by a large collection of trophy heads of exotic animals shot by Lieutenant Colonel James John Harrison of Brandesburton Hall near Beverley. The collection was given to the Scarborough Corporation by Harrison's widow, Mary after his death in 1923. Until Wood End opened the collection was on display in the Scarborough Library. Unfortunately, only thirteen documented specimens from the Harrison collection survive but these do include an adult male pygmy antelope (*Hylamus Harrisoni*), shot by Harrison in 1904 and thought to be the holotype.

The mounted birds are both domestic and international in origin. Notable specimens include: a pet seagull welcomed into the Rowntree family, local and later famous confectioners; the Great Bustard reputed to be the specimen shot at Foxholes in 1835 and the last recorded in Yorkshire donated by Dr Peter Murray in 1839, Harrison's collection of birds of paradise and three passenger pigeons.

The study skin collection is of note as a large portion of that held in the Scarborough Collections originated from the collection of Wilfred James Plowden-Wardlaw (1905-1993), a British-born naturalist who collected birds from all five continents. He spent most of his time in Scotland and British Columbia from which places most of the examples in the Scarborough Collections derive.

3.5.2 Avian Eggs

There are 2,796 avian eggs in the collection and further investigation into the collection is ongoing. Important gifts include: the Great Auk egg bequeathed to the Scarborough Philosophical and Archaeological Society by Alwin Bell, a passenger pigeon egg, and a Great Bustard egg, one of the oldest eggs in the world and the only Yorkshire laid egg of this species.

3.5.3 Herbaria - Botanical Specimens

The Walter Waters Reeves (1819-1892) herbarium, thought to be among the best in the country, was donated to the Malton Field Naturalists Society by Reeves's family after his death and was passed to Woodend in 1969. It is the largest within the Scarborough collection of herbaria. Another notable collection is that of Georgiana Wise, which helps to tell the story of 19th century female collectors pursuing a hobby that was deemed to be suitable for ladies. The Slater moss herbarium is significant but requires further research. In 2000, all specimens from each herbarium were moved to the Liverpool World Museum for extensive conservation, updating and remounting. The collection has since returned and is once again available to researchers. All specimens from the herbaria will be digitised and made available online for remote research, allowing the specimens to

be accessed without the need for potentially damaging handling wherever possible. A total of 10,270 specimens are represented within 21 individual herbaria.

3.5.4 Mollusca - Land & Marine Shells

In 1923 the Scarborough Philosophical Society bought a collection of British and foreign land, freshwater and marine shells associated with William Bean II (1787-1866) from the estate of his son Eugene Bean. The collection was significantly overhauled and added to by Walter J. Gyngell (1856?-1933) in 1926 and was re-organised, catalogued and updated by former curator of Natural History for Leeds Museums, Adrian Norris in 1999. In 2000, the collection was moved into new storage cabinets and recorded on a database. The William Bean molluscs form an important natural history collection from the Regency period. The collection contains 4,342 shells or groups of shells with a further 2,280 shells (based on an average of 60 shells in 38 boxes) labelled as 'duplicates'.

3.5.5 Entomology - Insects, Moths & Butterflies

The James M. Brown (6,751 specimens) and George Beckworth Walsh (1880-1957) (2,197 specimens) Hemiptera bug collections are important examples of 19th and early 20th century natural history collecting with strong local provenance and a role to play in the history of the Borough. The entomology collection was conserved, relabelled, mounted and documented by an external body between the late 1990s and early 2000s. However, further documentation is required to subdivide collections that have been bulk accessioned: 8,960 specimens have been added to KE EMu but approximately 80,000-100,000 specimens still need to be catalogued.

3.6 The Geology Collections

In May 2008, the Rotunda Museum re-opened after a two year restoration and re-display programme as *Rotunda: The William Smith Museum of Geology*. This renaming acknowledges the role played by William Smith in the development of practical geology and in the creation of the Rotunda Museum. Scarborough does not have any documented geological specimens donated by William Smith but items from the Smith collection are on display courtesy of the Natural History Museum. The geology collection contains about 13,950 specimens and can be divided into paleontological material and mineralogy but contains no significant petrology (rock) specimens.

3.6.1 Paleontological Material

The palaeontology collection includes 80 Type and Figured specimens of international importance; other highlights include Middle Jurassic terrestrial (plants and dinosaur footprints) and marine fossils, several fossil starfish, Upper Jurassic marine material and collections from the Speeton Clay and chalk. The Speeton plesiosaur, found in 2001, is a Lower Cretaceous skeleton from this iconic group of marine reptiles. It is of worldwide significance due to its stratigraphical position, helping to fill a 60 million year gap in the evolution of the group. The Speeton plesiosaur is perhaps the single most important specimen in the paleontological collection. The majority of the geology collections date back to the earliest days of the Scarborough Philosophical Society and as such are of historical importance, although unfortunately this is tempered by the lack of accompanying data for much of the collection.

In 2013, a collection of dinosaur footprints from the North Yorkshire Dinosaur Coast with associated experimental material, paper archives and photographs, compiled by the late Dr Martin

Whyte of the University of Sheffield, was acquired for the Scarborough Collections and consists of 361 specimens.

3.6.2 Mineral Material

The mineral collection is typical of a local museum as it contains specimens from all over the world. However, research is currently being undertaken to ascertain whether the collection also contains the Dr Peter Murray mineral collection, which is of great historic and scientific significance. There is very little accompanying data for much of the collection.

3.7 The Social and Local History Collections

The social and local history collections, although relatively small (21,413 objects), nevertheless still contain some significant and exciting objects, particularly material which charts the history of the first English seaside resort, such as the archive of the British Tunny Club, a collection of personal and local government photographs, tourism ephemera, swimwear and a unique folklore collection. It dates from the 17th century through to the present day and covers all forms of photographic media, ephemera and books, together with community, domestic, personal and working life material.

3.7.1 Local History

There are several discrete archives that are comprised of material from the photography, ephemera and social history collections. Notable examples are listed below.

A collection of Tunny (Atlantic Blue Fin Tuna) fishing material, much of it from the British Tunny Club, is an important contribution to the history of rod and line fishing in Britain. It includes a photographic archive, film (deposited with the Yorkshire Film Archive), trophies and records of the club membership and catches made. Furthermore, tunny fishing equipment belonging to local hotelier, Tom Laughton and bearing the name of the founder of the sport, Lorenzo Mitchell-Henry, is also held within the Scarborough Collections, together with the mounted specimen of the largest tunny ever caught off the UK coast in September 1949 (852lb, John Hedley-Lewis).

The Borough Council's tourism archive includes posters, prints, town guides, publicity brochures, postcards, photographs, film and publicity leaflets some of which date to the late 18th century.

Several personal archives of local origin, such as the Harrison, Lord and Barry Collections, which contain both ephemeral and photographic material are held with all items being kept together to maintain separate discrete collections.

3.7.2 Social History

The social history collection is relatively small and would benefit from further collecting. It is comprised of material representing general domestic life and objects of more particular relevance to the Scarborough Borough area such as a climbing kit used to take seabird eggs from Bempton Cliffs, equipment used in both commercial and non-commercial fishing, material culture from local businesses and a collection of ship models once held in the former Scarborough Lighthouse Museum. Scarborough is credited with being the first English seaside resort and key items which demonstrate the town's coastal heritage have been collected including, a late 19th century Jockey cart, a mode of transport that appears to have been unique to Scarborough, an ice cream vending tricycle and a bathing machine.

One gift of particular importance is a collection of charms and amulets gathered by local naturalist and folklorist, William James Clarke (1868-1945). It is comprised of 500 items from all over the

world, including examples from the Scarborough Borough area, together with Clarke's notebooks and diaries and was donated to the Museum in 1946. The collection warrants further research and is one of the few surviving complete charm collections from the late 19th- early 20th century.

There is also a significant doll collection that is currently classified under costume but will be transferred to join other toys in the social history collection.

Since 2014, Scarborough Museums and Galleries has been actively collecting items to record recent events connected to the Museum, together with those taking place nationally (if relevant) and in the Borough. Moreover, efforts are being made to collect more material culture to represent the history of Scarborough as a seaside resort, including items from the earliest years of the town as a tourist destination.

3.8 Costume

The costume collection is relatively small (2,208 objects) but includes some beautiful pieces, such as several pairs of embroidered early 20th century shoes, a collection of bathing costumes dating from the 19th and 20th centuries, including a mid- 20th century Janzen maternity suit and a selection of ladies' evening wear. The collection is lacking in 19th century clothing but one piece of particular note is a Georgian cotton maternity or nursing dress.

Within the jewellery collection is an anti-slavery brooch dating from the early 19th century and a number of quality pieces of Whitby jet jewellery.

4 Themes and priorities for future collecting

4.1 The Acquisition Process

Scarborough Museums and Galleries will only acquire items if the following criteria are met:

1. The condition of items and the likely cost of conservation have been assessed - see Scarborough Museums and Galleries Collections Care & Conservation Policy.
2. The item has a documented historic/scientific/artistic or local significance see Scarborough Museums and Galleries Information Policy.
3. The item can be interpreted through exhibition, learning, events or publication - see Scarborough Museums and Galleries Collections Access Policy.

4.2 The Art Collections

Scarborough Museums and Galleries is consulting with local stakeholders on a Contemporary Art Collecting Policy and is endeavouring to collect pieces of contemporary art produced for its permanent and temporary exhibition spaces at Scarborough Art Gallery. Over the lifetime of this policy, when considering contemporary acquisitions, special attention will be given to seascapes.

In line with the Trust's strategic vision items will be added to the art collections from both past and contemporary artists if the piece is linked to the Scarborough Borough area, fills a gap in the collections or is of exceptional quality.

4.3 The Archaeology Collections

4.3.1 Excavated Material

Scarborough Museums and Galleries will continue to collect material excavated within the existing (2016) boundaries of the Borough of Scarborough provided that the conditions laid down in its 'Archaeological Depositions Procedure' have been met.

A deposition fee is chargeable where appropriate and will be reviewed regularly. Larger depositions, those not originating from within the Borough of Scarborough and those requiring specialist conditions not available at Scarborough Museums and Galleries, will be directed to an appropriate Accredited museum. Scarborough Museums and Galleries will only accept the deposition of material excavated within the current (2016) boundaries of the Borough.

4.3.2 Small Finds

In line with the organisations strategic vision small finds will be added to the Archaeology collections if the item originates from the Scarborough Borough area, fills a gap in the collections and is of exceptional quality.

4.3.3 Numismatics

Coins, tokens and medals will only be acquired if they have been excavated within the Borough of Scarborough or are specific to the Scarborough area such as Scarborough Castle siege coins.

4.4 The Ethnography Collections

There are no plans to add to the ethnographic collections. In line with the organisations strategic vision, ethical considerations and the lack of a permanent display space items will be added to the ethnographic collections in exceptional circumstances only.

4.5 The Natural History Collections

The regional collecting area for natural history shall remain North East Yorkshire but as these collections have no professional curator it is unlikely that Scarborough Museums and Galleries will make significant additions to them. However, material relating to local natural history collectors and those whose material is already held within the Scarborough Collections will be considered.

4.6 The Geology Collections

Recognition of the importance of the Rotunda Museum and of the geology of our area was the driving force behind the fundraising for restoration of the Rotunda and the setting up of the organisation. We intend to actively acquire relevant geological material through building relationships with research bodies and private collectors. Although in general items acquired must be from within the Borough of Scarborough (2016 boundaries) other material from outside the Borough will be considered if it fits into the geological timescale of the Scarborough Collections and is of direct relevance to those collections. Material that provides evidence of Scarborough's role in the history of geoscience will also be considered, especially material relating to members of the Scarborough Philosophical Society, other local collectors and those who have contributed to the Scarborough geological collections.

4.7 The Social and Local History Collections

4.7.1 Social History

Items will be considered for the social history collection if a strong local provenance can be proven and the objects fill a gap in the collections. Many items within the social history collection lack historical data so duplicate items may be considered if provenance can be offered and/or the offered item is in better condition.

Material will be collected according to the current geographical boundaries of the Borough of Scarborough except where an item is a rare survival and/or a particularly good example of its kind that will also fill a gap in the collection. Items with provenance from outside of the collecting area will only be considered if a more suitable institution has already declined an offer of donation.

In line with Scarborough Museums and Galleries recent Seaside Heritage Project funded by the Esmée Fairbairn Foundation particular attention will be given to the active collecting of material telling the story of Scarborough as a seaside resort from the 17th century through to the present day, as well as the history of the whole of the North East Yorkshire coastline, including local festivals, such as Whitby Goth Weekend (Steam Punk included), together with the Sci-Fi and vintage-themed festivals at Scarborough Spa, Coastival, Seafest and Scarborough Surf Festival among others.

4.7.2 Photographic Material

As the photography collection is already extensive priority will be given to items with strong local provenance, including accurate information about the subject depicted, contemporary material and most importantly, images revealing the history of Scarborough as a seaside resort. Items from elsewhere in the Borough, such as Filey and Whitby, will be considered in consultation with both town's museums.

4.7.3 Ephemera

Items will only be acquired for the ephemera collection if a strong local provenance exists. Scarborough Museums and Galleries is currently particularly interested in acquiring material relating to Scarborough's history as a seaside resort, including contemporary material. Personal and local business archival material and discrete collections may be considered if strong local provenance and accurate historical information can be provided. Such items will also be considered if they fill a gap in and benefit the collections.

4.8 Costume Collection

Items will only be acquired for the costume collection if they have strong local provenance, fill gaps in the collections or are of exceptional quality. Items of special interest to improve the collection include pieces dating from both the 18th and 19th centuries, bathing costumes from the Victorian and Edwardian periods and children's costumes from the 19th century through to present day, together with items relating to local working life, such as the fishing and tourism industries.

5 Themes and priorities for rationalisation and disposal

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

5.2 The procedures used will meet professional standards. The process will be documented, open and transparent. There will be clear communication with key stakeholders about the outcomes and the process.

Scarborough Museums and Galleries cannot dispose of items from the Borough's collections without the written authorisation of the Borough Council's Portfolio Holder for Tourism & Culture.

There is not currently an active disposal list but there are plans to address rationalisation and disposal during the period of this policy.

5.3 Art Collections

Potential disposals from the art collections include works that are isolated within the existing collection and of dubious provenance, works of poor quality that have no other supporting merits, duplicate items such as prints and posters and items in such poor condition without other supporting merits that they will never be considered for conservation.

5.4 Archaeology Collections

There are no plans to dispose of archaeological material except for soil or other organic samples that have become contaminated posing a risk to other items, and objects that require considerable conservation but have no supporting data and/or are not suitable for display. Furthermore, Scarborough Museums and Galleries does not plan to repatriate any human remains within the collection.

5.5 Ethnography Collections

Scarborough Museums and Galleries does not currently have any plans to repatriate ethnographic material nor does it intend to dispose of any material from the ethnography collections unless they have deteriorated to such an extent that they cannot be conserved and/or pose a risk to other items.

5.6 Natural History Collections

Scarborough Museums and Galleries does not anticipate disposing of natural history specimens during the life of this policy except where a specimen is severely damaged by insect activity, poses a health and safety threat to staff or may contaminate other items in the collection.

5.7 Geology Collections

There are no plans to dispose of material from the geology collections apart from poor quality or sparsely documented specimens and possibly experimental material that has no display or interpretive value in order to create storage space for new material. Also, any examples exhibiting signs of severe pyrite disease may be considered for disposal if the damage is irreversible and the specimen poses a risk to other items.

5.8 Social and Local History Collections

5.8.1 Social History Collection

Recent retrospective documentation work on the social history collection has revealed that a large proportion of the material is unaccessioned and poorly documented so rationalisation of the collection is planned to dispose of duplicate items and those that have no provenance. It is

anticipated that many of these items may be relocated to the organisations handling and outreach collection to replace accessioned items removed from the current loan boxes. Objects will also be disposed if they have been severely damaged by pests or other agents of destruction particularly if they are a risk to other items and/or where it poses a health and safety risk to staff.

5.8.2 Photographic Collection

There are no plans to rationalise the photography collection at present. However, scheduled retrospective documentation work on the unprocessed part of the collections – paper, glass plate negative and slide – may reveal possible candidates for disposal or transfer to a more suitable institution.

5.8.3 Ephemera Collection

Recent retrospective documentation work on the ephemera collections has revealed some duplicate material that will be added to the next disposal list for transfer to the handling and outreach collection and possibly other relevant institutions.

5.9 Costume Collection

Items will be removed from the costume collection that are in extremely poor condition and cannot be conserved and/or pose a risk to other items in the collection. Items will also be considered for disposal if duplicate items have no local provenance and/or lack any supporting documentation.

5.10 Limitations on collecting

Scarborough Museum and Galleries 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 limitations on collecting imposed by such factors as staffing, storage and care of collections arrangements. The organisations strategic vision has determined the parameters of collecting during the life of this policy.

6 Legal and ethical framework for acquisition and disposal of items

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

Scarborough Museums and Galleries will adhere to the Museum Association Code of Ethics when considering any acquisitions or disposals. Scarborough Museums and Galleries will only accept items into the collection if it can provide 'adequate, continuing long-term care for the item and public access to it, without compromising standards of care and access relating to the existing collections'. The organisation will also ensure legal ownership of any object has been ascertained before it is accepted into the collections as a donation, bequest or purchase. The same due diligence will be applied to any material entering the museum on loan. Furthermore, in line with the MA Code of Ethics Scarborough Museums and Galleries will 'reject any item for purchase, loan or donation if there is any suspicion that it was wrongfully taken during a time of conflict, stolen, illicitly traded, unless explicitly allowed by treaties or other agreements or where the Museum is co-operating with attempts to establish the identity of the rightful owner(s) of an item'.

The organisation will treat museum collections as cultural, scientific or historic assets and not as financial assets. It will 'acknowledge that responsible disposal takes place as part of a museum's long-term Collections Development Policy and starts with a curatorial review'. Any disposals will be completed with transparency and carried out openly 'according to unambiguous, generally accepted procedures'.

Scarborough Museums and Galleries recognises that collections should not be viewed as financial assets and that undertaking financially motivated disposal will risk the reputation of and public confidence in the organisation and museums more generally. The organisation will refuse to undertake disposal principally for financial reasons.

7 Collecting policies of other museums

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

7.2 Specific reference is made to the following museum(s)/organisation(s):

- York Museums Trust
- Whitby Museum
- Filey Museum
- Malton Museum
- Sewerby Hall Museum & Art Gallery
- Pannett Park Art Gallery

Particular attention will be given to the Scarborough Collections' shared history with those of York Museums Trust and Whitby Museum due to the ties between each institution's respective philosophical societies during the 19th century. Consequently, Scarborough Museums and Galleries will keep in mind the synergies between our early collections and the potential competition for relevant material when considering new acquisitions. The geographical proximity to all of the aforementioned museums may result in potential duplication, especially in the case of Filey and Whitby museums and Pannett Park Art Gallery, which fall within the Scarborough Borough and, therefore, Scarborough Museums and Galleries collecting area. The possibility of joint purchase of material, particularly high value acquisitions, will be considered where there is a valid shared interest between parties, for example, the purchase of artwork that fits within the collecting aspirations of both Scarborough Museums and Galleries and Pannett Park Art Gallery.

Acquisitions outside the current stated policy will only be made in exceptional circumstances, and then only after proper consideration by the governing body of the museum itself, having regard to the interests of other museums.

8 Archival holdings

The Scarborough Collections contain a range of material that could be classed as archival: photography; ephemera; personal documents; discrete collections of personal or institutional archives. Notable collections include the archive of the British Tunny Club, the photographs and papers of Colonel James John Harrison and the Scarborough Corporation tourism archive (both ephemeral and photographic). All of these items are held in hard copy, either paper-based or in some form of transparency – glass plate negative, lantern slide, photographic

negative, photograph slide – but a large-scale digitisation project is currently being undertaken by collections staff and volunteers to create digital assets.

Scarborough Museums and Galleries intends to collect further archival material where appropriate, that is, if the material offered fills gaps within the current collection and helps to further tell the story of Scarborough Borough. For example, items relating to the promotion/history of seaside towns within the Borough as holiday resorts, discrete archives of relevant individuals and institutions or ephemeral and photographic material concerning significant historical events relevant to the Borough will be considered. Such considerations will, however, also be dependent on the size of each archive offered and the organisations ability to accommodate such collections both in terms of collections care and storage. Any offers of archival moving images will be considered in consultation with the Yorkshire Film Archive. Any archives offered that the organisation is unable to accommodate due to their size or collections care needs may be referred to the North Yorkshire County Council Records Office at Northallerton.

9 Acquisition

9.1 The policy for agreeing acquisitions is:

Responsibility for the acceptance of acquisitions into the Scarborough Collections lies with the Collections Manager but in the case of purchases approval will be sought from the Chief Executive and in cases of high value items it may be necessary to seek approval from the Board of Trustees.

All potential acquisitions will be recorded in the first instance by means of an Entry Form and an entry number. Acquisitions can be obtained via donation, deposition, transfer, purchase, bequest or field collection but whatever the method of acquisition the same basic procedures will be followed. Additional information will be recorded for purchases, bequests and depositions where necessary, for example, Transfer of Title forms and authorisation from the governing body and solicitors.

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

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

10 Human remains

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

Scarborough Museums and Galleries does not have any intention of acquiring human remains with a provenance outside of the UK or even outside of its collecting area. Scarborough Museums and Galleries also has no immediate intention of acquiring human remains of less than 100 years old but if any such material is required it will be obtained in compliance with the codes of practice issued by the Human Tissue Authority and the necessary licence to store and use such material will be sought.

Currently, the human remains held within the Scarborough Collections are older than 100 years and as such lie outside of the requirements laid down by the Human Tissue Act 2004. The Scarborough Collections no longer contain any human remains with a provenance outside of the UK and neither does it hold any remains of a Christian origin.

11 Biological and geological material

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

Over the lifetime of this policy Scarborough Museums and Galleries hopes to explore further, in discussion with the Museums Association Code of Ethics Committee and other relevant bodies such as NatSCA and the Geological Curators Group, the possibility of introducing clear guidelines for the collection of geological and palaeontological material that can be disseminated to the public but will also inform museums when confronted with material found and recovered under certain circumstances. For example, specimens found in situ rather than ex situ and when permission has not been sought from the landowner whether innocently or otherwise. There is a need for clearer legal and ethical guidance on the collection, deposition and acceptance of such finds into public collections to prevent the loss of scientifically significant material through, for example, sale into private ownership.

12 Archaeological material

12.1 The Museum will not acquire archaeological material (including excavated ceramics) in any case where the governing body or responsible officer has any suspicion that the circumstances of their recovery involved a failure to follow the appropriate legal procedures.

12.2 In England, Wales and Northern Ireland the procedures include reporting finds to the landowner or occupier of the land and to the proper authorities in the case of possible treasure (i.e. the Coroner for Treasure) as set out in the Treasure Act 1996 (as amended by the Coroners & Justice Act 2009).

Scarborough Museums and Galleries does not intend to acquire any organic material, such as soil samples or material from outside of its collecting area, unless the latter forms part of a larger archive that cannot be split. Although the organisation is still open to acquiring archaeological depositions, storage space is limited and there is a deposition charge in line with guidance from the Society for Museum

13 Exceptions

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

- **acting as an externally approved repository of last resort for material of local (UK) origin**
- **acting with the permission of authorities with the requisite jurisdiction in the country of origin**

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

14 Spoliation

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

15 The Repatriation and Restitution of objects and human remains

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

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

16 Disposal procedures

16.1 All disposals will be undertaken with reference to the SPECTRUM Primary Procedures on disposal.

16.2 Scarborough Museums and Galleries will confirm that it is legally free to dispose of an item. Agreements on disposal made with donors will also be taken into account.

16.3 When disposal of a museum object is being considered, the museum will establish if it was acquired with the aid of an external funding organisation. In

such cases, any conditions attached to the original grant will be followed. This may include repayment of the original grant and a proportion of the proceeds if the item is disposed of by sale.

- 16.4 When disposal is motivated by curatorial reasons the procedures outlined below will be followed and the method of disposal may be by gift, sale, exchange or as a last resort - destruction.
- 16.5 The decision to dispose of material from the collections will be taken by Scarborough Museums and Galleries and Scarborough Borough Council (Portfolio Holder for Leisure) only after full consideration of the reasons for disposal. Other factors including public benefit, the implications for the museum's collections and collections held by museums and other organisations collecting the same material or in related fields will be considered. Expert advice will be obtained and the views of stakeholders such as donors, researchers, local and source communities and others served by the museum will also be sought.
- 16.6 A decision to dispose of a specimen or object, whether by gift, exchange, sale or destruction (in the case of an item too badly damaged or deteriorated to be of any use for the purposes of the collections or for reasons of health and safety), will be the responsibility of Scarborough Museums and Galleries and Scarborough Borough Council (Portfolio Holder for Leisure) acting on the advice of professional curatorial staff, if any, and not of the curator or manager of the collection acting alone.
- 16.7 Once a decision to dispose of material in the collection has been taken, priority will be given to retaining it within the public domain. It will therefore be offered in the first instance, by gift or sale, directly to other Accredited Museums likely to be interested in its acquisition.
- 16.8 If the material is not acquired by any Accredited museum to which it was offered as a gift or for sale, then the museum community at large will be advised of the intention to dispose of the material normally through a notice on the MA's Find an Object web listing service, an announcement in the Museums Association's Museums Journal or in other specialist publications and websites (if appropriate).
- 16.9 The announcement relating to gift or sale will indicate the number and nature of specimens or objects involved, and the basis on which the material will be transferred to another institution. Preference will be given to expressions of interest from other Accredited Museums. A period of at least two months will be allowed for an interest in acquiring the material to be expressed. At the end of this period, if no expressions of interest have been received, the museum may consider disposing of the material to other interested individuals and organisations giving priority to organisations in the public domain.
- 16.10 Any monies received by the museum governing body from the disposal of items will be applied solely and directly for the benefit of the collections. This normally means the purchase of further acquisitions. In exceptional cases, improvements relating to the care of collections in order to meet or exceed Accreditation requirements relating to the risk of damage to and deterioration of the collections may be justifiable. Any monies received in compensation for

the damage, loss or destruction of items will be applied in the same way. Advice on those cases where the monies are intended to be used for the care of collections will be sought from the Arts Council England.

- 16.11 The proceeds of a sale will be allocated so it can be demonstrated that they are spent in a manner compatible with the requirements of the Accreditation standard. Money must be restricted to the long-term sustainability, use and development of the collection.
- 16.12 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.

Disposal by exchange

- 16.13 The nature of disposal by exchange means that the museum will not necessarily be in a position to exchange the material with another Accredited museum. The governing body will therefore ensure that issues relating to accountability and impartiality are carefully considered to avoid undue influence on its decision-making process.
- 16.13.1 In cases where the governing body wishes for sound curatorial reasons to exchange material directly with Accredited or non-Accredited museums, with other organisations or with individuals, the procedures in paragraphs 16.1-5 will apply.
- 16.13.2 If the exchange is proposed to be made with a specific Accredited museum, other Accredited museums which collect in the same or related areas will be directly notified of the proposal and their comments will be requested.
- 16.13.3 If the exchange is proposed with a non-Accredited museum, with another type of organisation or with an individual, the museum will place a notice on the MA's Find an Object web listing service, or make an announcement in the Museums Association's Museums Journal or in other specialist publications and websites (if appropriate).
- 16.13.4 Both the notification and announcement must provide information on the number and nature of the specimens or objects involved both in the museum's collection and those intended to be acquired in exchange. A period of at least two months must be allowed for comments to be received. At the end of this period, the governing body must consider the comments before a final decision on the exchange is made.

Disposal by destruction

- 16.14** If it is not possible to dispose of an object through transfer or sale, the governing body may decide to destroy it.
- 16.15** It is acceptable to destroy material of low intrinsic significance (duplicate mass-produced articles or common specimens which lack significant provenance) where no alternative method of disposal can be found.
- 16.16** Destruction is also an acceptable method of disposal in cases where an object is in extremely poor condition, has high associated health and safety risks or is part of an approved destructive testing request identified in an organisation's research policy.
- 16.17** Where necessary, specialist advice will be sought to establish the appropriate method of destruction. Health and safety risk assessments will be carried out by trained staff where required.
- 16.18** 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.