

GLOUCESTER MUSEUMS SERVICE

Collections Development Policy

March 2016 – March 2021

Ver.3.3

**Gloucester
City Council**

Name of museum: Gloucester Museums Service

Governing body: Gloucester City Council

Date on which this policy was approved by governing body: *tbc*

Policy review procedure: September 2020

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: March 2021

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.

Contents

	<i>Page</i>
1 Relationship to other Relevant Policies & Plans	5
2 History of the Collections	
2.1 Gloucester Public Museum, Southgate Street 1860-1873	7
2.2 Gloucester County Museum, Brunswick Road 1873-1895	8
2.3 The Gloucester Museum, Brunswick Road 1896-1931	9
2.4 Gloucester City Museum & Gloucester Folk Museum 1932-1938	11
2.5 Gloucester City Museum, Gloucester Folk Museum & Gloucester Regimental Museum 1939-1959	14
2.6 Gloucester City Museum & Art Gallery, Gloucester Folk Museum, Gloucester Regimental Museum and Gloucester Archaeology Unit 1960-1973	17
2.7 Gloucester City Museum & Art Gallery, Folk Museum, Regimental Museum, Transport Museum & Archaeology Unit 1974-1979	20
2.8 Gloucester City Museum & Art Gallery, Folk Museum, Transport Museum and Archaeology Unit 1980-1990	22
2.9 Gloucester City Museum & Art Gallery, Folk Museum, Transport Museum and Archaeology Unit 1991-2003	26
2.10 Gloucester City Museum & Art Gallery, Folk Museum and Heritage Team 2004-2010	29
2.11 Gloucester City Museum and Folk Museum 2011-2015	30
2.12 Overview of Collections Development 1860-2015	32
3 An Overview of Current Collections	
3.1 Natural History	33
3.2 Archaeology	35
3.3 Numismatics	38
3.4 Art	39
3.5 Social History	41
3.6 Education	43
4 Themes and Priorities for Future Collecting	
4.1 Natural History	44
4.2 Archaeology	45
4.3 Numismatics	47
4.4 Art	49
4.5 Social History	50
4.6 Education	

	<i>Page</i>
5 Themes and Priorities for Rationalisation and Disposal	52
5.4 Natural History	53
5.5 Archaeology	53
5.6 Numismatics	54
5.7 Art	54
5.8 Social History	54
5.9 Education	55
6 Legal and Ethical Framework for Acquisition and Disposal of Items	56
7 Collecting Policies of other Museums	56
8 Archival Holdings	
8.1 Archaeology	56
8.2 Other Collections	57
9 Acquisition	57
10 Human Remains	58
11 Biological and Geological Material	58
12 Archaeological Material	58
13 Exceptions	59
14 Spoliation	59
15 The Repatriation and Restitution of Objects and Human Remains	59
16 Disposal Procedures	59

1 Relationship to other relevant policies and plans of the organisation

1.1 The museum's statement of purpose is:

- To be recognised as a quality service appropriate for one of Britain's most important historic cities

This vision of the museums service was adopted by Cabinet on January 7th 2004, Cabinet further decided that the Museums Service should:

- Tell the story of Gloucester clearly
- Change displays and exhibitions more frequently
- Provide more activities and relevance for children
- Improve marketing to gain the fullest public awareness and participation

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

1.3 By definition, the museums service 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.

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

1.5 The museums service 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 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.

1.7 In exceptional cases, disposal may be motivated principally by financial reasons. The method of disposal will therefore be by sale and the procedures outlined below will be followed. In cases where disposal is motivated by financial reasons, the governing body will not undertake disposal unless it can be demonstrated that all the following exceptional circumstances are met in full:

- the disposal will significantly improve the long-term public benefit derived from the remaining collection
- the disposal will not be undertaken to generate short-term revenue (for example to meet a budget deficit)
- the disposal will be undertaken as a last resort after other sources of funding have been thoroughly explored
- extensive prior consultation with sector bodies has been undertaken
- the item under consideration lies outside the museums service's established core collection

2 History of the Collections

2.1 Gloucester Public Museum, Southgate Street 1860-1873

The collections originated with a collection of *'scientific specimens'* and *'apparatus'* formed by the Gloucester Scientific and Literary Association from 1838. At present nothing is known about this collection.

In 1860 the Association opened a public museum in rooms above the Black Swan, Southgate Street with Mr John Jones as Honorary Curator. The President of the Cotteswold Naturalists' Field Club in his annual address of 1860 described the ethos of the museum as *'to extend the love of scientific enquiry'* by providing *'ready access by the masses of the people to such sources of mental gratification and improvement as are presented in a well ordered and well selected collection of natural objects.'*

There appears to be little documentation of collections surviving from this period, it seems that the exhibits were a mixture of specimens loaned to and owned by the Association.

In 1864 John Jones resigned and was replaced by Mr William C. Lucy, a local geologist and businessman. £200 was raised by public subscription to purchase Jones' collection of fossils for the museum.

Key acquisitions 1860-1873 include:

- Mummy, coffin and sarcophagus of Pedeamun presented by Edmund Hopkinson 1851
- Marine shell collection presented by Sir William Vernon Guise 1860
- Cased bird collection presented by Thomas Barwick Lloyd-Baker 1860
- Local fossil collection purchased from John Jones 1864

Key disposals 1860-1873 include:

There is not sufficient documentation known at present to identify disposals

2.2 Gloucester County Museum, Brunswick Road 1873-1895

On 9th April 1870 Thomas Gambier Parry launched a public appeal to fund *‘the establishment of a museum of antiquities and practical science, a school of the arts of design painting and architecture, and a school of science ... for the benefit of all classes equally.’* He noted that although *‘a very good nucleus of county and other geology already exists’* in the museum, *‘collections of antiquarian and scientific objects of much value have been offered to it, if proper room and guardianship can be found for them’.*

A plot of land on Brunswick Road was purchased and the Gloucester Scientific and Literary Association formed a trust known as the Gloucester Science and Art Society to build and manage the schools and museum.

In April 1873 the new *‘County Museum and Schools of Science and Art’* was opened by the Lord Lieutenant of Gloucestershire, Earl Ducie. In his official address Gambier Parry stated that *‘The primary object of the museum is to afford space and protection for valuable objects of scientific and historical interest, illustrative of the natural history and antiquities of this County and City. It proposes further to supply, so far as room may be afforded for collections of a wider scope, the means of study and illustration for students of the Scientific and Art Schools’.* The Gloucestershire Chronicle reported that Earl Ducie stated that *‘he entirely agreed with Mr Gambier Parry’s views that the museum ought to be almost, if not entirely, one for local objects’ and that ‘firmness would be required on the part of the committee, and some little forbearance on the part of those who presented articles; one must exercise a wise discretion in rejecting, and the other must be content to receive back with a good grace articles that the committee might feel they could not accept as suitable to the museum.’*

William C. Lucy continued as honorary curator throughout this period.

Key acquisitions 1873-1895 include:

- Tombstones of Rufus Sita and Philus, artefacts from Stancombe Park Roman Villa, the Woodchester stoup and medieval Limoges enamel crozier presented by Mrs Frances M. Purnell 1873
- Pleistocene faunal remains and stone tools from King Arthur’s Cave Herefordshire presented by H.M.’s Commissioner of Woods and Forests 1874
- Fragment said to be from the stake at which Bishop Hooper was burnt presented by William P. Price M.P. 1877
- The Birdlip Mirror presented by John Bellows 1880
- Part of a printing press used by Robert Raikes of Gloucester presented by Miss Newall 1888
- Till used in Jemmy Wood’s shop acquisition undocumented before 1891
- Mounted tiger skin presented by Gordon Canning before 1891

- Anglo-Saxon standing cross fragment from St. Oswald's Gloucester by Charles Bossom 1891
- Portrait, local geological specimens, books and drawings presented by William C. Lucy 1893
- Herbarium of Dr Gustavus St. Brody presented by William C. Lucy 1893

Key disposals 1873-1895 include:

There is not sufficient documentation known at present to identify disposals

2.3 The Gloucester Museum, Brunswick Road 1896-1931

From the 2nd January 1896 The Gloucester Corporation assumed ownership of the museum, schools and its collections.

In 1900 the collections were placed in temporary storage so that the museum rooms could re-open as a reference library. A sub-committee of the Technical Education Committee was appointed to consider the future development of the museum. Sidney Savory Buckman, noted geologist and Secretary of the Cotteswold Naturalists' Field Club, was asked to advise the committee which went onto adopt his recommendations. These are reproduced in full in the 1908 'Report on the Gloucester Museum', but of particular relevance are the following parts:

'As the County Town of the shire, Gloucester should possess a museum to serve the purposes of the whole county as well as particular the particular needs of the City itself. In such a museum should be collected all specimens and relics which would illustrate not only the city and county history from the earliest times, but also their present day aspects. And to such a museum as a kind of focus for the county all such specimens and relics should gravitate from various parts of the shire, except in cases where the claims of a local town may be greater.'

'as geology is important in connection with the county industries which affect the greatest number of people, as the Museum obviously cannot cover all ground at once, and as there is good geological material ready for the purpose, it seems desirable that the county geology should thus be a very strong feature of the Museum.'

The collections were to be arranged and labelled according to the following divisions:

- Archaeology (local artefacts of all periods and *'other remains from places more or less contiguous'* this includes ethnographic items)
- Geology (local material to *'illustrate the geology of the county'*)
- Zoology (including non-local specimens)

Gilbert H. Dutton, Assistant Curator of the Cardiff Museum, was appointed to arrange the contents of the museum and become its curator on the understanding that he give not less six weeks in the year to the work of the museum.

In 1904 the Technical Education Committee passed the following resolution:

'That is desirable that in the future management of the museum, the first object should be to make the collections as perfectly illustrative as possible of the natural history and archaeology of the County, and that the collections be arranged accordingly'

Although the museum had re-opened to the public on 15th December 1902, now in the Price Memorial Hall, the 'Museum Report' of 1908 indicates that the collections were still not arranged to the satisfaction of the Committee and that some were still in storage.

Dutton had resigned in 1905, and was not replaced. Mr W. Lock Mellersh of Cheltenham provided voluntary assistance 'dealing with the collection of birds' and other aspects of the zoology collection including the entomology specimens.

In 1910 Mr A. Gordon Thacker, a zoologist with particular interest in human evolution, was appointed Curator and commenced cataloguing the collections. Assistance seems to have been provided by various honorary advisors in botany, geology and zoology. The collections were now divided into archaeological, geological, zoological and botanical departments. Thacker also introduced the first Accessions Register.

Having been away on war service, A.G. Thacker resigned in 1920 to be replaced by Charles Upton who had previously been the honorary geology advisor. He died in 1927, Captain R.B. Dent took over in 1928. Although having a scientific background, Dent created new sections in the catalogues for ceramics, coins and medals and ethnography.

William St.Clair Baddeley, an important local archaeologist, was a prolific donor of archaeological and historic artefacts throughout this period. By 1929 he had become chairman of the Museum Management Committee.

Key acquisitions 1896-1931 include:

- Collection of Roman artefacts from Gloucester bequeathed by John Bellows 1902
- Collections of mounted specimens, undocumented purchased 1905-1909
- Collection of Roman artefacts from Gloucestershire presented by William St.Clair Baddeley 1911
- Collection of Celtic, Roman and medieval coins presented by Mr T.G. Barnett 1913
- Collection of British and local lepidoptera presented by Cllr C.Granville Clutterbuck 1915
- Collection of minerals and local fossils presented by Frederick Sessions 1918
- Hoskold collection of Ancient South American artefacts presented by the Cotteswold Naturalists' Field Club 1920
- Collection of Ancient Egyptian antiquities presented by Mr T Dyer Edwards 1922

- Skull of the 'Birdlip Lady' presented by Cheltenham Art Gallery & Museum 1926
- Upton Collection of fossil molluscs presented by Charles Upton 1914 remainder purchased 1928
- Customs Scrubs Roman sculptures purchased from Miss T. Davies 1929
- Collections of birds' eggs and entomological specimens presented by Mr E. Lifton 1929

Key disposals 1896-1931 include:

- Quantities of mounted specimens from the zoological department that were not sufficiently 'local' or 'educational', 1910-1911
- Quantities of molluscs that did not contribute to a 'good and complete general reference collection', 1920
- There is not sufficient documentation known at present to identify the majority of disposals in this period

2.4 Gloucester City Museum & Gloucester Folk Museum 1932-1938

Captain Dent resigned in October 1931 and the post of Curator was offered to Miss Mariel Russell on a six-month contract in March 1932. Chosen for her archaeological expertise, she set to work cataloguing the Roman material.

On 5th April 1932 the Museum Committee resolved that:

'This museum should adopt a definite policy with regard to acquisitions, accepting duplicate, foreign or irrelevant material only on condition that it is allowed to be put on the list of exchange material... Further that the present situation would be considerably improved if certain classes of objects at present in the museum were at once put on the said list of exchange material. That the Committee should be guided in its selection of exchange material by the consideration that this museum is mainly, and should remain primarily, a collection of objects of local interest, so as far as to form, in time, an illustration to the history of the county and city of Gloucester.'

'...that the following objects and classes of objects should be gradually dispersed either by exchange, or in return for solid cash with which to purchase more suitable exhibits, always provided that no object actually leave the museum until the Museum Committee shall have considered and determined thereon.

- 1) *All objects relating to the natural history of foreign lands*
- 2) *The Egyptian collection*
- 3) *All ethnographic material with the possible exception of the Hoskold Collection, which is more or less complete in itself*
- 4) *Oriental antiquities and objects of art*

It is further suggested that in exchange for these the Museum be prepared to accept from private sources or other museums:

- 1) *Objects relating to local natural history to fill gaps in the present local collections*
- 2) *Local archaeological material*
- 3) *Local bygones and out-of-date agricultural implements etc.*

Further that the friendly assistance of experts in the various subjects should be invoked to enable more exact lists of the gaps to be made and circulated, along with the list of exchange material, to other museums and private collectors.'

Just before she left, Muriel Russell wrote of the Museum Committee: *'I am now busy conducting a campaign on such reprobates to try to show them how museums SHOULD be built up, but I have small hopes of any success.'*

Charles Green was appointed from Salford Museum in July 1932 to the post of Curator. He was an archaeologist and commenced a series of archaeological excavations around the city under the authority of the Museums Committee with the finds becoming part of the museum's collections. By 1934 Green was able to report *'considerable progress'* in the preparation of a serial catalogue and card index system so that *'the whole of the Museum's material will be immediately available for inspection'*.

In 1933 Gloucester Corporation acquired the historic buildings at 99 and 101 Westgate Street, thought at the time to have been Bishop Hooper's last lodging before execution, in order to preserve them. A special sub-committee was convened to recommend potential uses for the buildings including as a venue for *'exhibiting objects of antiquarian interest connected with Gloucester.'* They recommended against its use as a museum because it was not in a central location. However by July 1934 the Corporation had asked Charles Green to suggest a scheme for using No.99 as a museum. He reported that *'I am satisfied that we can here build up a Folk Museum on modern lines'*. His scheme required the active acquisition of additional objects to complete the following themed displays:

- Prints and pictures of Old Gloucester
- Bishop Hooper relics
- Old Gloucester trades and crafts
- Cotswold agricultural appliances and work

The intention was to have period room settings, but Green considered that it would be impossible to acquire sufficient original items and suggested that *'good reproductions'* might have to be sought instead.

Gloucester Folk Museum opened to the public in October 1935. At this time Dr Oliver H Wild was working voluntarily on the collections as a naturalist and *'student of bygones'*. Having been elected to the Museum Committee in April 1935, he became a prolific donor of artefacts relating to rural Gloucestershire life and crafts.

The Corporation established a fund in November 1935 *'to be called the 'art fund' to provide for the purchasing of any pictures, sculptures or other objects of art or interest'*.

In 1938 the rationale of the collections and the two museums was summed up by Green as the City Museum being *'reserved for natural science and early history as evidenced by archaeological material'* but *'quite arbitrarily'* excluding material after the Norman conquest. *'The avowed purpose of the [Folk] Museum is to display a 'Folk Collection' more particularly relating to Gloucestershire. To some extent this is being done, but there is in practice a lack of understanding of what this means. Even after lengthy explanations, influential friends of the museum slip back into the mental habit of regarding it as a collection of 'Bygones' and it has been quite impossible to limit accessions to 'Folk material'.*

Key acquisitions 1932-1938 include:

- Lantern clock by Jasper Lugg of Gloucester presented by Mrs Drummond Robertson 1934
- The 'Bon Marche Head' and other finds from Bon Marche site, Gloucester donated by Messrs J.R.Pope and Sons 1934-35
- Collection of Gloucester and Gloucestershire mint pennies bequest from Mr T.G. Barnett 1935
- Mounted Old Gloucester Breed Cow 'Daisy' purchased 1935
- Mounted game trophies and birds principally collected in India presented by Colonel Deane Drummond 1935
- Paintings and prints from the civic collection including Robert Dowling's 'Siege of Gloucester' and contemporary portrait of Robert Raikes presented by the Gloucester Corporation 1936
- Archaeological finds from Gloucester Quay presented by the Gloucester Corporation 1936
- Collection of agricultural and domestic objects presented by Dr Oliver H. Wild 1936
- Oil painting 'Gloucester Old Spot' by William Painter of Northleach presented by Dr Oliver H Wild 1937
- Isaacs Collection of African game heads presented by Mr F.W. Isaacs 1938

Key disposals 1932-1938 include:

- Non local material from the Guise Mineral Collection 1932
- Non-local material from the Bellows Archaeological Collection 1932
- 'Considerable quantities' of archaeological, zoological, geological, ethnographic and historical material, including Native American artefacts to the Cranmore Ethnographic Museum 1932
- Australasian, Asian and South American ethnographic material given to Pitt Rivers Museum 1936

2.5 Gloucester City Museum, Gloucester Folk Museum & Gloucester Regimental Museum 1939-1959

The Gloucester City Museum was requisitioned under the Emergency Powers (Defence) Act on the 9th September 1939 requiring removal of the collections. A concession was obtained for the large items fixed to the walls such as the Roman tombstones and cases of taxidermy specimens in the balcony cases to remain under the protection of sandbags and timber. The rest of the collections were distributed among the basements and outbuildings of the Folk Museum and Gloucester Guildhall. However objects from either museum identified as particularly fragile, such as the herbaria and the Tidswell ceramics collection, were sent for storage out of the city at The Court Eldersfield and Northmoor House Rendcomb. Objects deemed to be the most valuable, such as the silver plate, went to a bank vault in Gloucester. The Birdlip Mirror was loaned to the British Museum.

In the absence of Charles Green on war service, Dr E.S. Ellis Chairman of the Museums Committee assumed the position of Honorary Curator. He had much assistance from the Gloucester businessman Owen F. Parsons, especially with the numismatics collections. Over the coming decades Parsons became a prolific donor of all kinds of material relating to the history of Gloucester and a long-serving volunteer.

Green and the City Museum were released in 1946. He set to work reviewing the wartime accessions, returning the collections and preparing the building to re-open for February 1947. By August 1948 Charles Green had gone and was replaced as Curator by John Neufville Taylor, Fellow of the Zoological Society and previously of Portsmouth Museum.

In 1949 the Museums Committee approved a declaration for the future development of the Folk Museum. They resolved that: *'the general aims of the Folk Museum shall be to collect, conserve and exhibit material relating to the folk life of Gloucester and the surrounding areas and to gather all available information relating to the collections. The Folk Museum shall be developed as the centre of information and material relating to the corporate life and historical development of the City of Gloucester, and the bygone trades, crafts, industries and domestic life of Gloucester and the surrounding areas.'* *'The period covered by the Folk Museum collections shall be from 1500. The other periods are covered by the collections at the City Museum, Brunswick Road.'* At this time the City Museum's contents were styled as: *'archaeology, geology, botany and natural history of Gloucestershire and of English pottery, glass and silver'*.

An arrangement was made between the Gloucestershire Regiment and the Corporation over the regimental collections then at their depot. These were to be a *'permanent loan and remain the property of the Regiment, the City has accepted full financial responsibility for the museum, which is administered as a branch of the City Museums Department'*. The Corporation's tenant was asked to leave No.103 Westgate Street, adjacent to the Folk Museum, and the building became the Gloucester Regimental Museum opening on 10th June 1950. A doorway was made in the party wall to link the two museums. It was intended that *'in the eyes of*

citizens and visitors alike, [the Regimental Museum] will form an additional branch of the City Museums Department.'

A 1949 grant from the Carnegie Foundation allowed for the complete re-arrangement of the City Museum displays with new cases and *'modern methods of display'*. This was completed incrementally in tandem with a re-arrangement and new cases at the Folk Museum until the City Museum closed for three months in to re-open in time for the 1953 Coronation.

From his appointment Neufville Taylor had been tasked with the *'complete reorganisation of the collections'*. The catalogues and registers were to be reviewed and checked against exhibits, *'in almost every instance previous entries have had to be re-written, and the work of uniting 'floating' descriptions with nameless specimens has not been easy'* he reported in 1950. By 1954 the accessioned collections were catalogued according to the following divisions:

- Archaeology
- Books
- English Antiquities / Folk
- Geology
- Numismatics
- Photographs
- Schools
- Zoology

The regimental collections were accessioned separately. The schools collection of material for loan was experimented with from 1948 but established in 1952 in the hope that dedicated education staff and funding would be provided, although this never materialised.

During the 1950s the Curator received much specialist advice and assistance from volunteers including Kenneth D. Pickford, Dr G.W.T.H. Fleming and Mr A.F. Peacey who reorganised the bird's eggs, botany and entomology collections respectively. An *'Assistant-in-Charge of Archaeology'*, Miss D.M. Rennie, was appointed in June 1951. Her role was both to curate the archaeology collections at the City Museum and oversee excavations in the City. In 1954 she was replaced by Miss M.D. Craster who in turn was replaced by Alan G Hunter in July 1957.

In 1949 Neufville Taylor and Owen Parsons made the first of many visits to home of Stanley Marling of Amberley near Stroud to select objects from his collection of *'period furniture, glass, silver and other art objects'* to be bequeathed after his death. The Museums committee were concerned that *'a suitable home must be prepared for this important collection.'* From as early as 1951 the insertion of a second floor into the City Museum appears on agendas as the *'Marling Floor'*. The museum closed and the exhibits were removed to the basement in February 1957 so that the exhibition space could be divided into two storeys. The museum reopened in April 1958, the ground floor displayed archaeological and natural history specimens while the upper floor had the Tidswell ceramics collection, the numismatics collection and objects loaned from the Victoria and Albert Museum. Visitors were informed that: *'this floor will eventually house the collection of paintings, furniture and fine art which Lt. Col. Stanley Marling of Amberley is leaving to the Museum.'*

Key acquisitions 1939-1959 include:

- Giant deer skull with antlers presented by Morgan Phillips Price 1939
- Tidswell Collection of English ceramics bequest from Katherine Anne Tidswell 1939
- Painswick Hoard of gold coins purchased 1941
- The Alfred & Louise Powell Gloucester Wedgwood bowl presented by Alderman H.G. Williams 1944
- Archaeological archive from the Burn Ground Hampnett presented by Colin Anderson 1946
- The 'Dymock Curse' purchased 1947
- Frampton Volunteers band instruments presented by Mrs Clifford 1948
- William Corsley of Gloucester silver apostle spoon presented by the National Art Collections Fund 1950
- Gloucester Old Spot pig 'Chedworth Pansy' presented by the Trustees of the late W. Piffe Brown 1951
- Baldwin Collection of Gloucestershire tokens purchased 1953
- 'Bishop Hooper' mace transferred from Gloucester Corporation 1955
- Lloyd Baker, Day and Montgomery herbaria presented by Mr J.W. Haines and the late Mrs E.M. Day 1954
- Roman altars from Lower Slaughter presented by Mr L.J. Farnworth 1958
- Rev. Witts Mineral, Geological and Herbaria Collection presented by Major-General F.V.B. Witts and the Misses Witts 1958
- Roman sarcophagus and contents from Trevor Road Hucclecote presented by Messrs James Jones and Henton 1958
- Remainder of the Bourton-on-the-Water Bronze Age axe hoard presented by Lieutenant Colonel W.E.K. Coles 1958
- The twelve portraits of Gloucester's Tudor benefactors transferred from the Gloucester Corporation 1959

Key disposals 1939-1959 include:

- Non-local coins and tokens given to various museums 1943
- Lion skin sold 1944
- Hoskold Collection of South American artefacts given to Pitt Rivers Museum and Museum of Archaeology Anthropology Cambridge 1947
- Elephant's skull and large model warship given to Bristol Museum 1948
- 150 tokens '*forwarded to the appropriate museums*' other coins from the collections gathered for exchange '*for others of local interest*' 1949
- Collection of South American archaeological artefacts given to Pitt Rivers Museum 1950
- Levantine and Greek archaeological material, German and Flemish Renaissance decorative artworks given to Liverpool Museum 1950
- Indian, Burmese and South American ethnographic material given to Liverpool Museum 1951
- Ancient Egyptian material, including mummy of Pedeamun, given to Liverpool Museum 1953
- Indian sculpture given to National Museum of Wales 1954

- Halls Collection of African and New Guinean ethnographic material given to Pitt Rivers Museum 1954
- Isaacs Collection of African game heads (in poor condition) destroyed 1959

2.6 Gloucester City Museum & Art Gallery, Gloucester Folk Museum, Gloucester Regimental Museum and Gloucester Archaeology Unit 1960-1973

In June 1960 Mr R.D. Abbott, previously of Leicester Museum, was appointed to the new post of Deputy Curator. In June 1965 the role was taken by John F. Rhodes. He had joined the museum straight out of university when he replaced Alan Hunter as Archaeology Assistant in 1962.

From about 1960 all of the catalogues were rewritten in typescript registers, the original manuscript catalogues they replaced being disposed of as the work progressed. The collections were now divided into the following divisions:

- Archaeology
- Folk
- Geology
- Numismatics
- Zoology

Although not given a separate catalogue, a distinct 'costume collection' is referred to in reports and correspondence. Objects representing Gloucester's industrial and urban past are gradually acquired for the Folk collection to sit alongside the rural crafts and traditional 'folk-life' material. Books, educational materials and photographs were to be treated separately and no longer accessioned.

Stanley Marling died in April 1963. As John Neufville Taylor wrote; the Marling bequest '*added a completely new section to the collections*'. An Art catalogue was introduced to record fine and decorative works of art. Objects considered to be art were reassigned from the Folk collection in an arbitrary manner therefore the Folk collection still contained paintings considered to be of local but not artistic interest, and the Tidswell Collection of ceramics was split between the two collections. Substantial advice was received from Arthur Negus of Bruton Knowles auctioneers.

The Corporation had approved proposals to extend the City Museum by building two art galleries in January 1963. The top floor of the museum was cleared in November 1964 for the galleries to be constructed. November 1965 saw the opening ceremony of what was now Gloucester City Museum & Art Gallery. The following year an informal panel of artists and critics including Donald Milner and Sir John Rothenstein was established to advise on the development of the art collection. Through personal connections the museum could acquire works and exhibitions via the Arts Council and the Contemporary Art Society.

The 1960s saw the Folk collection gradually acquire more objects representing Gloucester's industrial and urban past to sit alongside the rural crafts and more traditional 'folk-life' material. A Folk Life Assistant, Mr R.J. Malden was appointed in August 1966. He was replaced in March 1970 by Miss J.H.S. Minay, both were assisted by Brian Frith as the Honorary Local History Advisor. From 1968 a garage

was rented in the Morelands match factory complex for the purpose of allowing large items to be acquired for the Folk collection such as a Gloucester horse tram recently discovered.

The natural history collections were joined in December 1965 by the Jourdain National Collection of British Birds' Eggs on *'long term loan'*. Like the Regimental collection these were documented separately from the accessioned material. A Natural History Assistant, David I. Dartnall was appointed in January 1966. A previous *'sparsity'* of natural history acquisitions was noted and he went out to actively collect geological specimens. The purchase of a deep freeze later in 1966 allowed the active acquisition of fresh zoological specimens that could be sent to a taxidermist. Non-local mounted specimens were incrementally replaced with local examples.

Throughout this period the city centre was substantially redeveloped resulting in an increasing number of archaeological projects conducted by museum staff. To reduce the pressure on the Deputy Curator a Field Archaeologist post was created and Henry R Hurst appointed to it in August 1968. By 1972 Gloucester Archaeology Unit had been created to undertake fieldwork in the city. This operated as a division of the City Museum. The archaeological material they generated was accessioned by Unit staff. The intention was that this material would then be catalogued by Museum staff as part of the post-excavation publication process.

The Regimental Museum collections continued to be accessioned separately. However from September 1963 they were incorporated into the Gloucester Museums Committee's collections as an *'indefinite loan'*. At the time a regimental trustee wrote: *'it seems improbable that any future change of policy on behalf of the military authorities would lead to the withdrawal of this loan'*.

All of the museums' collections were subject to a re-boxing programme to save space over this decade. Material appears to have been disposed of without records being made. The lack of storage space was acute, even the second art gallery completed in 1965 was actually used for archaeology and natural history collections storage until 1972. Despite this, material continued to be collected in increasing volume as it was expected that the Art College would eventually vacate their rooms on the Brunswick Road site in favour of the City Museum, and the Folk Museum would be able to expand into the buildings and land behind. The first part of this land was purchased in 1967.

John Neufville Taylor retired as Gloucester Museums Curator in March 1973.

Key acquisitions 1960-1973 include:

- Steeple cup and cover presented by Stanley S. Marling 1960
- The Cross Hoard of 13,000 Roman coins presented by Alexandre Ltd & H. Samuel Ltd 1960
- Contents of Field's wheelwright's shop Winson, bequest of W.W. Field 1960
- Contents of Joe Price's blacksmith's shop Gloucester presented by the Price family 1961
- 'Daniel Lysons' portrait by Sir Thomas Lawrence the bequest of C. B. Trye 1961
- Marling collection objects of 733 fine and decorative arts objects the bequest of Stanley S. Marling 1963
- Long-case clock by Richardson Peyton of Gloucester purchased 1964
- Watercolours of Bourton-on-the Water and Gloucester by Thomas Colman Dibdin bequest of C.D. Ransford-Collett 1964
- Archaeological archive from the Bon Marche site Gloucester presented by the Directors of Bon Marche Ltd 1964
- 'Beast IX' sculpture by Lynn Chadwick purchase with 50% V&A grant 1965
- Gloucester Corporation's collection of 90 paintings and prints transferred to the care of the museums 1966
- 16 models of aircraft made by the Gloster aircraft Company presented by Gloster Whitworth Aircraft Ltd 1966
- Archaeological archive from the New Market Hall site Gloucester presented by the Gloucester Corporation 1966
- Archaeological archive from the Gloucester College of Art site presented by the Gloucester Corporation 1966, 1967, 1968
- The John Moore collection of 3,000 lepidoptera specimens presented by Mrs Moore 1967
- Massinger silver flagon by William Corsley of Gloucester purchased with 50% grant Department Education & Science Fund 1967
- Cirencester hoard of 12 silver spoons purchased with 50% grant Department Education & Science 1967
- Archaeological archive from the Berkeley Street site Gloucester presented by the General Post Office 1969
- 13th century closing ring from St Nicholas Church Gloucester purchased with 40% grant National Art Collections Fund 1971
- Archaeological archive from the Kingsholm Close site presented by the Gloucester Corporation 1972
- Puppets and paintings by George W. Simmonds presented by Eve Simmonds 1972
- 'Musician with a Sarod' by Krishen Khanna presented by the Contemporary Arts Society 1972
- Collection of purses presented by E. Pole Stuart 1973

Key disposals 1960-1973 include:

- Thirteen barometers from the Marling Bequest sold 1963
- Twelve items of furniture and clocks from the Marling Bequest sold 1965
- Large quantity of non-local archaeological material transferred to the education collections 1966
- Paintings 'not worth the cost of repair' destroyed 1967
- Two Mexican masks given to the Pitt Rivers Museum 1967
- Twenty six items of furniture and clocks from the Marling Bequest sold 1968
- Quantity of non-local taxidermy specimens destroyed before 1970
- Four rhinoceros horns sold 1970

2.7 Gloucester City Museum & Art Gallery, Folk Museum, Regimental Museum, Transport Museum and Archaeology Unit 1974-1979

The Local Government Act (1972) came into force on April 1st 1974. The Gloucester Corporation was abolished and Gloucester City Council created as a district of Gloucestershire. The county authority chose not to create a county museums service, leaving each district responsible for its own arrangements. The Gloucester museums and their collections passed into the ownership of Gloucester City Council.

Later that year the Council appointed John Rhodes Director of Museums, and Malcolm J Watkins, a graduate of the University of Leicester Museums Studies course, as Archaeology Assistant.

In 1975 substantial investment was made in equipping the City and Folk Museum workshops so that museum objects could be conserved. A conservation laboratory was established in the City Museum. Nigel Cox, previously a field archaeologist, was appointed Conservation Assistant.

Work on a new archaeology gallery to occupy space vacated in the City Museum by the Art College began in 1974. This was completed in 1978. Within the Archaeology Unit Carolyn Heighway and Patrick Garrod continued to conduct excavations after the departure of Henry Hurst. Pat Garrod had been a frequent donor of artefacts in his own right since the 1950s, however in this period until the closure of the Unit he was recognised as a leading authority on Gloucester's archaeology and was highly influential in the formation of the archaeology collections at source. The post-excavation processing of archives generated by the Unit was neglected. This material was never catalogued as intended so in practice there developed two archaeology collections: one consisting of material generated in excavations by the Unit, which was based in the Old Fire Station at Bearlands from 1976; the other consisting of all archaeological material acquired before 1974 and archaeological material acquired after that date from sources other than the Unit.

The art collections were to be curated by the Museums Director. One of his first tasks in 1974 was to purchase artworks for display in the civic offices.

A new Folk Life Assistant, Stuart Davies, was employed from April 1977. From this point onwards, material acquired for the folk collection was accessioned separately.

Ambitious plans were drawn up for the expansion of the Folk Museum. It was expected that the Lloyd Baker agricultural collection would eventually come to the Folk collections, by 1980 however this had gone to the Corinium Museum as the Cotswold Countryside Collection. Nevertheless large items were acquired for projected displays at a larger Folk Museum such as a Monmouthshire farm wagon and the contents of a wheelwright's shop from Chipping Sodbury both accessioned in 1975. As late as 1978 the Museums Director wrote *'the [Folk] collection can only grow therefore we need as much storage space and display space as possible'*. The 'Gloucester Transport Museum' opened in 1976, this was a vehicle display from the Folk collection in the Old Fire Station at Bearlands. A first phase of extensions on the Folk Museum site was completed in 1979 after the Cider House was acquired for conversion to mixed storage and display use.

The loan of the Regimental collections finally ended in 1979 so that an independent museum could be formed, later to be The Soldiers of Gloucestershire Museum.

The Museums' first written collecting policy was adopted by the Leisure Committee, the governing body, in 1978. It stated that the Council would develop:

- a *'comprehensive collection'* of zoological, botanical, geological and archaeological material from Gloucestershire
- a *'representative collection'* of social history and numismatic material from Gloucestershire
- a *'choice collection'* of *'European fine art and of English applied art selected for quality but with emphasis on Gloucestershire artists and subjects'*.

However objects which *'relate intimately to the towns of Cheltenham, Cirencester, Stroud or Tewkesbury or which taking into account administrative areas and museum facilities, may be more appropriately acquired by another museum authority within the county'*. *'In the case of extreme conflict between neighbouring museum authorities, the minimum geographical collecting area adopted by the Council will be the ancient area of the City as defined by the charter of 1626, namely the present City together with the parishes of Brockworth, Brookthorpe, Churchdown, Down Hatherley, Elmore, Harescombe, Hartpury, Highnam, Hucclecote, Longford, Longlevens, Maisemore, Norton, Pitchcombe, Sandhurst, Twigworth and Upton St. Leonards'*.

The Art, Archaeology and Natural History collections' acquisition criteria was further refined by the Leisure Committee in 1979. They resolved that *'the City Museum and Art Gallery restrict future collections to those items having a direct relationship to the City excepting special items which the Committee may consider acceptable'*.

The Folk collections were not given the same geographical restriction.

At the same time the Leisure Committee directed that the museums conduct a survey of the existing collections, including the Folk collections, *'with a view to their*

refinement and the disposal of items which are not likely to receive attention or be displayed in the foreseeable future’.

Key acquisitions 1974-1979 include:

- Archaeological archive from the Northgate and Eastgate sites presented by Halford & Hampton’s and Scottish Amicable Life Assurance Society 1974
- Archaeological archive from the St.Oswald’s Priory site presented by the Gloucester Corporation 1975
- ‘A Rare Specimen’ painted by James Walker Tucker presented by Mrs C.M. Tucker 1975
- Archaeological archive from 1 Westgate Street presented by William & Gyn’s Bank 1975
- Berkeley Vale herbarium presented by Bryan F. Annis 1975
- Light farm wagon and Monmouthshire wagon purchased 1975
- Collection of British earthenware and porcelain decorative objects bequest of Mrs M.B. Jacques 1976
- Collection of tools and crafts equipment from Munday and Morris ironmongers of Tetbury presented by Mr Eastland 1976
- ‘Newnham-on-Severn from Dean Hill’ painted by William Turner of Oxford purchased with 40% grant from National Art Collections Fund and V&A 1977
- Archaeological archive from Frocester Court Roman Villa presented by Eddie Price 1978 with subsequent deposits in 1980s & 1990s

Key disposals 1974-1979 include:

- Eleven industrial tools transferred to the Acton Scott Museum 1977
- Archaeological archive from Tewkesbury (acquired in 1972) transferred to Tewkesbury Museum 1979
- 110 cubic feet of archaeological animal bone and 13 cubic feet of archaeological building material destroyed 1979
- 63 taxidermy specimens transferred to the John Moore Museum 1979
- Two ploughs transferred to Shropshire County Museum 1979
- Plough transferred to Cotswold Countryside Collection 1979

2.8 Gloucester City Museum & Art Gallery, Folk Museum, Transport Museum and Archaeology Unit 1980-1990

Alongside the collections review, curatorial responsibilities were re-considered and the recommendations enacted by April 1980. John Rhodes remained Director of Museums, but the Folk Life Assistant post, Stuart Davies had gone in May 1979 and was replaced by a Deputy Curator and Keeper of Local History position occupied by Chris Morris previously of Huntingdon Museum. The Conservation Assistant, Nigel Cox, became Museums Conservator. The Natural History Assistant, David Dartnall, was Keeper of Natural History and the Archaeology Assistant, Malcolm Watkins, became Director of Archaeology. This was a recognition of his role in managing the Archaeology Unit, responsibility for monuments such as the King’s Bastion,

Llanthony Priory and Eastgate Chamber as well as curatorial duties for the archaeology collections.

More storage space became available in 1980 as the Regimental Museum moved out of the Folk Museum buildings, and the College of Art finally vacated the City Museum building. For the next fifteen years it was expected that the museums' storage capacity would increase as a resource centre would be built to house the stored archaeology collections and Archaeology Unit at Llanthony Priory and the Folk Museum would be expanded to the rear. However as it turned out only a small temporary store was made at Llanthony and only part of the redevelopment plans for the Folk Museum (the dairy, ironmonger's and wheelwright's shop) were carried out.

The Museums' Director reported back on the collections review in 1980. Although thirty nine works of art were identified for disposal, it seems that only eight artworks actually left the museums along with four Folk items and sixty three Natural History specimens. This was by 'indefinite loan' rather than by gift on the grounds that outright disposal would '*harm future development of the museum service*'. Thirteen cubic feet of archaeological material was '*thrown away*' and it was stated that '*the Council has not provided and does not intend to provide space for the permanent retention of [animal bone]*'.

Folk Museum Attendant Leonard Lee was convicted in 1981 for the theft of about 120 objects from the Folk Museum collections. These were the items that the police could recover, however it was thought that many other objects were stolen by Lee over a period of several months. Poor documentation and location recording meant that it could not be established exactly how many objects had been stolen.

A qualified conservator, Louise Allen, was employed from 1985 replacing Nigel Cox who became Assistant Curator of the Folk Museum.

In 1985 the collecting policy for the Natural History and Archaeology collections were revised to encompass the whole county. It was argued that as the other museums in Gloucestershire had no specialist staff for these disciplines, and two districts had no museum at all, that important material would not be preserved. These policies now stated:

'The City Museum and Art Gallery will develop and maintain a detailed collection of archaeological material from the District and representative collections of archaeological material from the County of Gloucestershire in recognition of the central role of Gloucester during the past'

'that officers be empowered to use their professional discretion to build a collection that will increase the status of the City Museum service in the eyes of the general and the specialist public'

'The natural history department of the City Museum and Art Gallery will concentrate on collecting natural history objects and records, which have a special relevance to the City of Gloucester, but will also develop and maintain a representative collection of natural history material from the County of Gloucestershire.'

'Officers will be empowered to use their professional judgement and expertise to fill gaps in other collections'

Correspondence of a later date reflecting on this period reveals that the Gloucester museums' county-wide role had been *'an informal agreement between local curators which certain museums refused to adopt'*.

Large objects continued to be retained and acquired for planned expansion of the Folk Museum despite the demolition of the large objects store to build the carpenter's shop in 1985. The contents of this store went to the National Waterways Museum's facility until they needed the space in 1988. Then a vacant chapel in Tredworth Cemetery was offered by the Council.

By 1987 the Folk Museum collections had been reorganised according to the Social History Industrial Classification (SHIC) system divided by Community Life, Domestic Life, Personal Life and Working Life. This represented a shift towards considering the collection in terms of social history and people rather than crafts and folklore.

From 1986 attempts were made to record the Natural History collection digitally, first with dbase then with MODES, but these records remained partial and were not maintained. At the same time computer databases, MODES and Paradox, were introduced to replace the manual indexes and catalogues for the Folk collections.

The prospect of applying for Registration status under the Museums and Galleries Commission (MGC) Registration Scheme stimulated an unsuccessful proposal for Collections Manager and Curatorial Assistants posts to be created on the following grounds:

'the Director of Museums has neglected curating the art collection in order to manage museum projects, notably Llanthony Priory, while the Archaeology Director has neglected curating the archaeology collections in order manage the Excavation Unit, the Deputy Curator/Keeper of Natural History has spent more time on dinosaur finds than on other aspects of his collections'

Both the Folk and City Museums separately achieved Registration status in July 1990. It had been necessary to re-write the collecting policies to follow the MGC guidelines. Now a single Acquisition and Disposal policy for both museums covering all of the collections which were divided as:

- Natural History
- Archaeology (including ancient coins)
- Numismatics (medieval and later coins)
- Art (decorative and fine art)
- Social History (working, domestic, family, community and personal life, topography and transport)
- Education (to be considered as separate from the accessioned collections)

Acquisitions were restricted to:

'The City of Gloucester, including the in-shire defined by charters of 1483-1627. The County of Gloucestershire, not normally including objects which relate intimately to the towns of Cheltenham, Cirencester, Newent, Stroud or Tewkesbury or which, taking into account administrative areas and museum facilities, may more appropriately be acquired by another museum authority.'

For the first time there a caveat was stated for acquisitions:

'The Council will not acquire any item likely to be beyond its capabilities and resources to house and conserve' such as large transport items. 'The Council will not acquire unprovenanced or non-local items except for temporary exhibition or to fill gaps in type collections. It will not acquire duplicates unless required for the education collection or another specific purpose'

The Disposals Policy prescribed an ethical method of disposal, but gave no criteria or strategy for the selection of objects.

Key acquisitions 1980-1990 include:

- Watercolours by John Kemp transferred from the Gloucester College of Art 1980
- 177 domestic items used to teach domestic science presented by Gloucestershire College 1980
- Blacksmithing equipment used in the Kempley Forge presented by the family of Jack Smallman 1980
- Contents of Twigworth cobbler's workshop presented by Mrs Summers 1981
- Dairy equipment (166 items) used at Old Court Farm Stone presented by Victoria Evans 1981
- Archaeological archive from the Gambier Parry Lodge (Coppice Corner) site presented by Shottery Estate Ltd 1983
- Archaeological archive from the Gloucester Castle (Commercial Road) site, including the Gloucester Tables Set presented by Gloucester City Council 1983
- Archaeological archive from Sale's Lot Long Barrow Withington presented by the estate of Helen O'Neil 1983
- Watercolours, long-case clock, ceramics and furniture bequest from Joyce McGowen Kennedy 1985
- Drawing of Gloucester Cathedral interior by Wenzel Hollar presented by Mrs A.P. Squire 1985
- Oil painting 'Gloucester Quay' by Edmund Niemann purchased with 50% grant from Museums & Galleries Commission 1985
- City of Gloucester official weights and measures purchased 1985
- Puppet theatre staging and props made by George W. Simmonds presented by the executors of Eve Simmonds 1985
- Dairy equipment (86 items) presented by Mrs E.M. Keith 1986
- Shoemaker's tools and equipment (77 items) from Barton Street workshop presented by Mrs O.W. Vallender 1986
- Leatherworker's tools and equipment from Cheltenham (230 items) presented by Margaret Carpenter 1987
- Gloucester Cobbler's workshop contents (125 items) presented by Mr H. Fursier 1987
- Palaeontology archive from the Hornsleasow Quarry including early mammal teeth presented by Huntsmans Quarries 1987-1988
- Archaeological archive from the Bank of England site Southgate Street presented by Pearce Developments Ltd 1989

- Pocket watch of the poet W.E. Henley purchased 1990

Key disposals 1980-1990 include:

- About 120 objects stolen from the Folk collection 1980
- Luggage barrow transferred to Banbury Museum 1980
- Paintings of Sir Henry and Lady Lingen transferred to Hereford Museum 1984
- Painting of the Berkeley Mausoleum transferred to the Jenner Museum 1985

2.9 Gloucester City Museum & Art Gallery, Folk Museum, Transport Museum and Archaeology Unit 1991-2003

In 1994 a restructuring process began *‘to reinvigorate and develop the Gloucester City’s Museums Service’*, creating new displays at the City and Folk Museums and turning Llanthony and Blackfriars Priors into *‘living history centres... combining museum collections, state-of-the-art interpretation, living history, crafts and performance’*.

The post of Museums Director was lost with John Rhodes taking early retirement. The museums became the responsibility of a newly created ‘Head of Museums and Cultural Services’ whose portfolio combined them with the City Council’s performing arts venues. Amanda Wadsley, previously of Leicestershire Museums, took up this position in December 1994. By 1996 the new structure was in place with the City Museum, Folk Museum and Archaeology Unit becoming separate cost centres, each with its own manager and responsible for the curation of their own collections.

Chris Morris was Folk Museum Manager, Linda Coode previously of Blaise Castle Museum was City Museum Manager and the Archaeology Unit Manager was Richard Sermon a field archaeologist. The Folk Museum collections were looked after by the Collections Officer - Social History, Nigel Cox, while Louise Allen the Collections Manager of the City Museum did the same there alongside the Collections Officer – Archaeology Sue Byrne, previously a finds specialist in the Archaeology Unit. The Director of Archaeology Malcolm Watkins no longer had direct responsibility for collections or museums issues as the role became solely concerned with general heritage strategy and planning within the City Council. From 1997 the collections at the Unit (archaeological material recovered by the Unit) were cared for by the Finds Trainee Rachel Atherton under the tutelage of Sue Byrne. A post of Collections Officer – Natural History was created but the City Museum’s natural historian, David Dartnall had taken early retirement in 1996 and the post remained vacant until it was deleted some years later. The natural history galleries at the City Museum were redisplayed in 1998 by Sue Swansborough, a natural historian, brought in as Museum Manager for a short period of absence by Linda Coode.

It was expected that large spaces would become available for permanent storage when Blackfriars and Llanthony became collections resource centres. In the meantime temporary solutions were sought for the storage of large and bulky material which continued to be acquired. A hut leased by the Crickley Hill Archaeological Trust in a wartime American army hospital at Ullenwood was used as

an archaeology store until 1994 when E&J Printer's, a former commercial building on Ladybellgate Street, was acquired for demolition by the Council and loaned to the Museums as an archaeology store. It was understood that not only this building, but the Old Fire Station housing the Transport Museum and Archaeology Unit would eventually be sold by the Council for redevelopment.

A new Acquisitions and Disposals Policy in 1997 gave more than geographical criteria for collecting. The art collections were to be of 'high' or 'outstanding' quality. Material 'illustrating the social history of natural history and collecting in Gloucestershire' would be acquired for the natural history collections. For the social history collections there was still an emphasis on 'crafts' and 'trades' however Gloucester's heavy engineering heritage was to be addressed and 20th century items of costume, domestic and family life especially sought. Objects relating to 'arable farming', 'mental health', 'inland waterways' and the 'Arts and Crafts movement' were not to be collected as were specialisations for other museums in Gloucestershire. In 2002 deposition guidelines were introduced for the archaeological collections that required objects to have a proper transfer of title agreement, be marked with accession numbers and properly prepared for long-term storage, however these guidelines were not followed by the Archaeology Unit.

Staff and specialists, including the Area Museum Council conservators, assessed the condition of the City Museum's collections between 1996 and 1997. The lack of a clear division in collections responsibility between the Archaeology Unit and the City Museum was highlighted. A need for improvement was identified for all of the collections, particularly in storage conditions and documentation to bring them up to the MGC recommended standards of collections care.

Both the Folk and City Museums achieved full Registration under the MGC's Phase II Scheme in March 1998, however the latter's status was subject to action on documentation. To address this, a temporary Documentation Officer post was created to which David Rice, previously of Bruce Castle Museum, was appointed in March 1999 and this eventually became an established post. A programme of resolving the permanent loans was commenced and a team of volunteers recruited to create an inventory of the City Museum's collections. Since this time this time volunteers have had an important role at both museums in both documentation, especially digitalisation, and collections care, especially the maintenance of mechanical objects. Some of the longest serving volunteers include: Tony Hall, Tony Sale, Christine Stanbanks, Helen Thorne, Terri Sowerbutts, Bob Stanbanks, Sue Simmonds, Antionette Bowesman, Andy Hampton, Tim Vessey and Elizabeth Sargeant.

Key acquisitions 1991-2003 include:

- Cotton motorcycle of 1922 purchased with 50% grant from the Museums & Galleries Commission PRISM fund 1991
- Archaeological archive from the Ladybellgate Street (Blackfriars cemetery) site presented by Gloucester City Council 1991
- Blockley Plesiosaur skeleton purchased with 50% grant from the Museums & Galleries Commission PRISM Fund 1992
- Price micromoth collection presented by Mr Leslie Price 1993

- BMX bike given to Aaron Powell presented by Mr & Mrs Powell 1993
- Archaeological archive from the Lower Quay Street site presented by Peter Holder 1993
- Archaeological archive from the Quedgeley Olympus Park site presented by Robert Hitchins Developments 1994
- Taynton Corpus Christi purchased with 50% grant from the Museums & Galleries Commission V&A purchase fund 1995
- 'The Black Dog' carved sign from the Black Dog Inn presented by Stroud District Museum 1996
- Newent Anglo-Saxon gold thrymsa coin purchased with 50% grant from the Museums & Galleries Commission V&A purchase fund 1999
- Leyland Metz turntable fire appliance 'Old Gloster' purchased 1999
- Civil War period backsword found at Churchdown purchased 2001
- 'Les Enfants' oil painting by P.J. Crook presented by P.J. Crook 2002

Key disposals 1991-2003 include:

- Underground railway carriage presented to the London Transport Museum 1993

2.10 Gloucester City Museum & Art Gallery, Folk Museum, and Heritage Team 2004-2010

By 2004 the plans for new collections resource centres and museums at Llanthony and Blackfriars Priors had been abandoned. That year a strategic review was implemented that reaffirmed the collections as a single entity and placed an emphasis on public access. The new post of Heritage & Museums Manager was established to oversee the whole service. Andrew Fox, previously at Grimsby Museums, was appointed to the post at the end of 2005. Chris Morris became the Facilities and Operations Manager to run the museums, and Richard Sermon did the same for the 'historic environment' and monuments as Heritage Team Manager. The Heritage Team consisted of a Historic Environment Officer and two Community Heritage Officers charged with engaging the public in Gloucester's archaeology. Within the museums a Collections Care Manager, Louise Allen, was responsible for the care of all collections working with the Documentation & ICT Officer, David Rice until 2007 when Angela Smith previously of Stroud Museum and Gloucestershire Archives with an expertise in natural sciences took over. The new post of Life-Long Learning & Access Officer was vacant until filled in January 2008 by Sarah Orton previously of Northampton Museum. The natural history collections were to be curated by a Natural History Access Officer but the post remained vacant and was eventually deleted. The curation of the art and natural history collections was shared between Louise Allen, David Rice and Angela Smith. The social history collections were curated by the Social History Access Officer, Nigel Cox, based at the Folk Museum and the archaeology collections curated by the Archaeology Access Officer, Sue Byrne with Rachel Atherton previously of Archaeology Unit job-sharing until 2007 then David Rice, based at the City Museum. However throughout this period the status of the archaeology collections as a whole remained ill-defined in practice as the Heritage Team retained possession of the Archaeology Unit's documentary archives but no longer took a role in the care of the finds archives.

The temporary arrangement to occupy the E&J Printers building as a museum store was finally ended in the autumn of 2004 when the structure was scheduled for demolition. The collections stored within were moved to a nearby former BT telephone exchange acquired by the City Council for eventual demolition as part of the same regeneration scheme. In November 2009 the Old Fire Station housing the Transport Museum, archaeological stores and the Heritage Team was sold by the City Council. The Heritage Team moved to new offices in the City Museum taking with them the documentary archives from the archaeology collection. The archaeological finds stored were relocated to the City Museum and BT building. The contents of the Transport Museum were disposed of or sent to the latter.

The uncertainty over long-term storage capacity prompted commencement of a disposals programme. Criteria for assessing objects was drawn up in 2008, the disposal and transfer of objects commenced in 2009.

The long-standing conflicts with other museums' collecting areas was resolved by agreement in 2007 and codified in the otherwise substantially unchanged Collecting Policy of 2009. Guidelines for the pre-deposition preparation of archaeological archives were established in 2006 and a deposition fee introduced in 2010.

Key acquisitions 2004-2010 include:

- 'Baker Challenge Shield' 1902-1905 for rugby presented by Cheltenham Art Gallery & Museum 2004
- Archaeological archive from London Road (mass grave) site presented by McCarthy & Stone (Developments) Ltd 2004
- Set of four silver communion mugs 'Gloucester Independent Meeting' purchased with 70% grants from Museums & Galleries Commission V&A purchase fund and The Art Fund 2005
- Collection of objects relating to Jemmy Wood of Gloucester presented by Derek Meadows 2005
- Eight clocks of various types bequest from Malcolm M.J. Jennings 2006
- 'Gloucester Park' oil painting by Edward Smith bequest from Michael John Hurd 2007
- Fifteen drawings of Clapham, Gloucester by Bob Rowland given by Bob Rowland 2007

Key disposals 2004-2010 include:

- Undocumented archaeological bulk finds, infested taxidermy specimens, contaminated geological bore samples destroyed when E&J Building cleared 2004
- Two 18th century tanning vats and lead cistern stolen from Tredworth Chapels 2005
- Pair of prison cups presented to Corinium Museum 2005
- 189 uncollected identifications and contaminated environmental samples destroyed 2007
- 33 boxes of archaeological material recovered outside of the collecting area transferred to other museums 2008
- Human remains (3,000 individuals) loaned to the care of universities 2010
- The City Charters deposited with Gloucestershire Archives 2010
- Mounted Cotswold lion sheep presented to Community education group 2010
- Four taxidermy specimens destroyed due to infestation 2010

2.11 Gloucester City Museum and Folk Museum 2011-2015

A major Heritage Lottery Fund project to transform the educational facilities of both museums was completed in the summer of 2011. The ground floor of the City Museum was refurbished with new displays, shop and café, and an education building was constructed at the Folk Museum. This resulted in the loss of storage space at both sites. At the same time the BT Building store had to be vacated for demolition. Alternative accommodation was found so that from 2010 the collections stores were: City Museum, Folk Museum, basement of Gloucester Library (adjacent to the City Museum), Tredworth Chapel, Eastern Avenue Depot and Gloucester Market, all owned by Gloucester City Council none which have any planned change of use.

The service was restructured at the end of 2011 to produce a more 'visitor focussed model'. With the new staffing structure in place by April 2012, the curatorial team comprising of the following people each specialising in a particular area of skills:

- Museums Manager, Angela Smith (collections)
- City Museum Curator, David Rice (collections)
- Folk Museum Curator, Sarah Orton (education)
- Business Development Officer Vicki Hopson (exhibitions, retail & marketing) previously a Museums Assistant at Gloucester Folk Museum.

The whole team now works across both sites with all collections. The Museums Assistants, primarily overseeing the front of house, also now work across both sites and have received training in collections care.

The same 2012 restructuring disbanded the Heritage Team so that the documentary component of the archaeology collections were returned to the City Museum and the care of the curatorial team. In 2014 a project funded by English Heritage was completed to bring the archives of the principal sites inherited from the Heritage Team up to a professional standard for storage.

The museums were awarded Accreditation status under the revised guidelines in 2013.

Over 2014 plans were prepared, initially for a potential Heritage Lottery Fund project, to redevelop what both Museums offer visitors. This process is informing the development of the collections as new displays and exhibitions will be developed. The City Museum will tell the story of Gloucester, its natural history and communities up to and including the present day. The Folk Museum will focus on particular periods, people and aspects of daily life. The themes here will include: Victorian collectors, Gloucester's sporting passions, costume and fashion, Tudor bedroom, the Second World War and 1960s front room.

Key acquisitions 2011-2015 include:

- Substitute cheese used in cheese rolling events in World War 2 presented by Mr J. Jeffries 2011
- Unique 'SILIACPINC' Gloucester penny of William I purchased 2013
- Jemmy Wood of Gloucester's deed box purchased with a donation from Dr Royse Murphy 2014
- Rugby Challenge Cup and The Combination Trophy presented by the Gloucester Combination 2014

Key disposals 2011-2015 include:

- 162, mostly undocumented, social history objects destroyed due to deterioration beyond use or repair 2011
- Horse tram presented to Oxford Bus Museum Trust 2011
- Seven boxes of archaeological unstratified bulk finds destroyed 2012
- Ball winding machine presented to The Museum in the Park Stroud
- Figurehead of the *Prince Victor* ship presented to F Hunter 2012
- Horn working archive including rhinoceros horn returned to original owner 2013
- Two manual fire engines returned to original donors 2012
- Collection of stoneware jars returned to original donor 2015
- 126 boxes of archaeological bulk finds destroyed on specialist advice as part of the Archives Enhancement Project 2015
- Ten boxes of archaeological building material destroyed on specialist advice 2015
- Leyland Metz turntable fire appliance 'Old Gloster' presented to the 16TL Preservation Group 2015
- Mounted song thrush and hedge sparrow specimens presented to John Moore Museum Tewkesbury 2015

2.12 Overview of Collections Development 1860-2015

Originally the collections were almost exclusively concerned with science and the natural world in general. Antiquities were added to the collections and the focus became Gloucestershire specimens. By the 1930s archaeology had come to be seen as the most important collection and objects representing Gloucestershire trades, crafts and bygone life were being acquired for the new Folk Museum. From the 1950s a collection of European fine and decorative artworks was acquired for the new art galleries, however by the late 1970s only local artworks were being acquired. Up until the 2000s it was anticipated that museum facilities would expand and the collections were grown accordingly although the active collecting of natural history material had ceased, the folk collection had a greater emphasis on social history and across all collections only material from the City of Gloucester and the immediate surrounding area was now accepted. A process of reviewing all existing collections was begun in earnest in the 2010s.

3 An Overview of Current Collections

Core collections are identified by an asterix: *

Most of the figures for object numbers are approximate as the collections with large numbers of small objects such as archaeology and natural history have only been documented to box and group level at this stage.

3.1 NATURAL HISTORY

- The specimens described below have mostly been collected in the field from Gloucester and Gloucestershire unless otherwise stated.
- The specimens mostly originated in private collections formed by local collectors in the 19th to mid 20th centuries. With the exception of the birds and mammals, the original collectors' labels and documentation have for the large part been retained making them a valuable resource for the study of scientific investigation as well as the past ecologies of Gloucestershire. This material forms the most comprehensive and important collection in the county.
- All of the material is owned by the museums' governing body other than six items which are on loan. None of the collections are in digital form.

Botany:

Herbaria* including the archive of the Definitive Flora of Gloucestershire (1948) and the collections of Gustavus A.O. St. Brody and E.M. Day (3068 sheets have been included in the national 'HerbariaUnited') project: 16,000 specimens

Entomology:

British beetles*: 6,000 specimens

British butterflies*: 3,000 specimens

British moths* including the collection of Leslie Price, especially strong in microlepidoptera: 14,000 specimens

Other British insect groups*: 2,000 specimens

Biology:

British birds*: 564 specimens

British mammals*: 150 specimens

British land and freshwater molluscs*: 2,000 specimens

Marine shells, collected world-wide: 6,000 specimens

British birds' eggs* collected prior to the Wild Birds Protection Act 1954: 1,000 specimens

Geology:

British fossils*, especially strong representation of material from the Cotswold oolitic limestone formations, including the Charles Upton collection of 5,000 brachiopods, the assemblage of microfossil and early mammal remains from Hornsleasow and the Rev. Edward Witte collection of limestone slate fossils: 11,000 specimens

Pleistocene megafaunal remains* from the Gloucester gravels and the Rev. Symonds collection from King Arthur's Cave: 500 specimens

British rock samples*, including the William Lucy collection of Pleistocene gravels and erratics: 1,000 specimens

Minerals, collected world-wide: 2,000 specimens

Un-accessioned Collections:

This material is not suitable for accessioning because the way it is used exposes it to damage and loss. The specimens do not satisfy the criteria of the collections policy or duplicate accessioned material and have not gone through the acquisition process where transfer of title documentation is available.

- Library, especially strong in local journals, 19th and early 20th century publications: 1,000 books
- Reference material, especially the bones of common British mammals and birds, used to identify archaeological and other specimens: 6 boxes of specimens
- Correspondence with museum staff and volunteers relevant to local ecology and its investigation covering most of the 20th century: 1 filing cabinet

Relevance to the museums' statement of purpose:

The natural history collections are of very high quality. They enable the story, both natural and human, of Gloucester to be told through exhibition, activities and research.

Many of these collections contain specimens which have not been collected locally but form comparative and illustrative material that gives context to the more local material from the natural history and other collections. For example specimens of other beetles seen alongside the Gloucester musk beetle give context to it, and specimens of metals may illustrate the alloying processes carried out by the Gloster Aircraft Company.

The natural history collections appear to contain some material which is not relevant to the museums' statement of purpose. Further investigation is needed, but these items include:

- Specimens in the entomology collection that have deteriorated beyond use

and sensitive specimens for which the museum is not able to provide high-quality care

- Non-local undocumented and duplicate specimens in the geology collection

3.2 ARCHAEOLOGY

- The majority of these collections were acquired from excavations by professional archaeologists and as such the provenance and context is well documented. A relatively small number of objects were acquired as single finds or from antiquarian collections.
- Gloucester was one of only four *coloniae* in Roman Britain, the site of an Anglo-Saxon royal palace and in the Middle Ages was recognised as one of the most important towns in the kingdom. The archaeological collections are a unique resource for the study of this rich heritage.
- Around 1% of the archaeology collections were found outside of Gloucestershire.
- All of the material is owned by the museums' governing body other than 121 objects which are on loan.
- The key strengths of the collections are described below.

Prehistory*:

Iron Age mirror and associated grave goods from Birdlip

Human remains from the Nymphsfield and Sale's Lot Neolithic long barrows

Hoard of Bronze Age Axes from Bourton-on-the-Water

Group of 'Celtic' sculpted stone heads from Cinderford

Roman*:

Human remains from Gloucester's Roman cemeteries including the London Road mass grave

Stone sculpture including tombstones from Gloucester such as that of Rufus Sita, architectural fragments from Gloucester such as the gorgon antefix, and religious imagery from Gloucestershire such as the Gloucester 'Attis' bust, Northgate Street 'Mercury and Rosmerta' plaque, Bisley and Lower Slaughter shrine groups.

Kiln-groups from Brunswick Road, Kingsholm Road and Berkeley Street

Military equipment, including the Kingsholm helmet cheek-piece, from the legionary fortresses at Gloucester and Kingsholm

Excavation archives from the Colonia of Gloucester. Individual finds of importance include the Parliament Street bottle, Southgate Street equestrian statue fragments and silver buckles of the 'Kingsholm Goth'

Excavation archive from Frocester Court Villa, including the goblet of engraved glass

The antiquarian collections of John Bellows and John Bransby Purnell

Anglo-Saxon & Medieval*:

Saxon sculpture including the St Oswalds standing crosses and grave cover fragments and the Newent Pillow stone

The complete 11th century game of tables from Gloucester Castle

Human remains from Gloucester Blackfriars, St Owens and St Oswalds cemeteries

Excavation archives from the medieval city of Gloucester. Individual finds of importance include the organic material from No.1 Westgate Street and the Quay.

The 13th century cast bronze closing ring from St. Nicholas Church Westgate Street

The 13th century champlevé enamelled crozier from the collection of Purnell Bransby Purnell

Post Medieval*:

Human remains from the Southgate Chapel and Infirmary cemetery.

Military equipment relating to the siege of 1643

Ethnography:

Miscellaneous tools, mostly of stone, collected in the 19th and early 20th century from Africa, Asia, Oceania and the Americas: 99 objects

Scale of Collections:

Documentary Archives including digital records stored on various media including floppy disk and cd: 400 boxes

Coins: 30,000 objects

Metalwork: 10,000 objects

Organic (wood, leather etc.) 1,000 objects

Worked stone 1,000 objects

Ceramics 50,000 objects

Bone (worked) 2,000 objects

Bone (animal) 10,000 objects

Bone (human): 3,000 individuals represented

Un-accessioned Collections:

This material is not suitable for accessioning because the way it is used exposes it to damage and loss. The specimens do not satisfy the criteria of the collections policy or duplicate accessioned material and have not gone through the acquisition process where transfer of title documentation is available.

- Library, especially strong in local journals and 20th century publications:
1,000 books

- The Gloucester Type Fabric Series, a reference collection of ceramic samples used to identify archaeological finds: 400 bags of sherds
- Correspondence with museum staff and photographs concerning archaeology in Gloucestershire and its investigation: 2 filing cabinets

Relevance to the museums' statement of purpose:

The archaeology collections are of very high quality. They enable the story of Gloucester to be told through exhibition, activities and research.

Many of these collections contain artefacts which have not been collected locally but form comparative and illustrative material that gives context to the more local material from the archaeology and other collections. For example a complete bronze spearhead from Herefordshire gives context to a spearhead fragment from Kingsholm and the Purnell crozier may illustrate the lost wealth of the Gloucester monasteries.

The archaeology collections appear to contain some material which is not relevant to the museums' statement of purpose. Further investigation is needed, but these items include:

- Material that would be more appropriate in the collections of other Gloucestershire museums
- Environmental and organic samples that have become contaminated or have deteriorated beyond use
- Unstratified and archaeologically undiagnostic finds from excavations
- Large fragments of worked stone for which appropriate long-term care cannot be ensured.

3.3 NUMISMATICS

- Most of the specimens described below (80%) were collected in the field from Gloucestershire, but many are from antiquarian collections, the most important being those of Thomas G. Barnett and Thomas Gambier Parry.
- Most of the categories below contain some unique specimens
- All of the material is owned by the museums' governing body other than 19 specimens which are on loan. None of the collections are in digital form.

Roman imperial coins*: 15,000 specimens

Roman coin Hoards* from Gloucester Cross, Oldcroft and New Market Hall: 15,000 specimens

Products of the Gloucestershire mints* (Gloucester, Berkeley and Winchcombe 10th-13th centuries): 183 specimens

Gloucestershire 17th century tokens*, including a rare die and a paper archive recording every known type: 750 specimens

Gloucestershire 18th-19th century tokens*: 270 specimens

Gloucestershire commemorative medals*: 120 specimens

Gloucestershire seals (casts & matrices)*, 13th-19th centuries: 60 specimens

English coins*, 14th-20th centuries, including 9 rare dies: 800 specimens

17th century coin hoards* from Westgate Street and Painswick: 200 specimens

Reckoning counters*, 13th-15th centuries: 60 specimens

Coin weights*, 17th-18th centuries: 70 specimens

Un-accessioned Collections:

This material is not suitable for accessioning because the way it is used exposes it to damage and loss. The specimens do not satisfy the criteria of the collections policy or duplicate accessioned material and have not gone through the acquisition process where transfer of title documentation is available.

- Library, especially strong in mid 20th century publications: 100 books
- Correspondence with museum staff and volunteers concerning numismatic items within Gloucestershire and their investigation: 2 filling cabinet drawers

Relevance to the museums' statement of purpose:

The numismatic collections are of very high quality. They enable the story of Gloucester to be told through exhibition, activities and research.

The specimens were acquired because they were produced or found locally or were from the cabinets of local collectors. Undocumented specimens form comparative and illustrative material that gives context to the material from other collections. For example a farthing die seen alongside a Gloucester farthing may illustrate the manufacturing process while the coins representing an artisan's wage can give context to objects from a Gloucester shop.

The numismatics collections do not appear to contain material which is not relevant to the museums' statement of purpose.

3.4 ART

- The art collections' greatest strengths are in depictions of Gloucester and Gloucestershire and works by local artists. Of particular note are the early 17th century portraits of Gloucester benefactors, one of the two best civic collections in the country, and the unique collection of puppets by William and Eve Simmonds of Far Oakridge.
- All of the material is owned by the museums' governing body other than five items which have been loaned in. These are the J.M.W Turner and Francesco Guardi paintings which are exhibited under the terms of the Conditional Tax Exemption Scheme. None of the collections are in digital form.

The existing collection consists of the following type and quantities of material:

Sculpture, including works by Lynn Chadwick and William Simmonds:
55 pieces

Oil and Tempera Paintings*, including works by Thomas Gainsborough, Philip Wilson Steer, Richard Wilson, Edward Burra, Walter Sickert, Sir Thomas Lawrence, Adriaen Van der Werff, Francesco Guardi, Johannes Vosterman and Charles Gere: 205 paintings

Water-colours and Drawings*, including works by J.M.W. Turner, Joseph Farington, William Fleetwood Varley and a collection of Gloucestershire scenes by Thomas Colman Dibdin: 242 works

Fine Art Prints, including etchings by Walter Sickert: 56 prints

Gloucestershire Topographical Prints*, including historic maps and sets of engravings by Samuel Lysons and Jan Kip: 256 prints

English Ceramics, including the Gloucestershire Bowl by Alfred and Louise Powell for Wedgwood, and the Katherine Tidswell collection of rare Staffordshire figures and important examples of tin-glazed earthenware: 287 pieces

Silver, including work by William Corsley of Gloucester and the Cirencester Hoard of spoons: 307 pieces

Glass, including a collection of pieces decorated by James Giles: 204 pieces

Clocks, Watches, Sand-glasses and Barometers, including the most complete collection of work by Gloucestershire clockmakers in the county, clocks by Christopher Pinchbeck, Richard Peyton of Gloucester and barometers by Daniel Quare: 177 items

Furniture, particularly strong in Queen Anne style London pieces: 115 items

Un-accessioned Collections:

This material is not suitable for accessioning because the way it is used exposes it to damage and loss. The specimens do not satisfy the criteria of the collections policy or duplicate accessioned material and have not gone through the acquisition process where transfer of title documentation is available.

- Library, contains some rare early 20th century books collected by Stanley Marling: 200 books
- Correspondence between museum staff, art historians and artists, index cards recording works of Gloucestershire artists: 1 filing cabinet

Relevance to the museums' statement of purpose:

The art collections are of high artistic quality. They are strong in the representation of the city and its environs so enable the story of Gloucester to be told through exhibition, activities and research.

The collections contain some artworks which do not have a local connection. The artistic merit of these works serves as inspiration for craft activities in which the public participate, especially children. They also form comparative and illustrative material that gives context to the more local artworks. For example a wine glass, cooler and strainer seen alongside the glass debris from the cellar of the Gloucester Bell Hotel gives context to it, and the landscapes of Richard Wilson and Thomas Gainsborough illustrate the Romantic style William Marlow wanted to achieve in his view of Gloucester.

The art collections appear to contain some material which is not relevant to the museums' statement of purpose. Further investigation is needed, but these items include:

- Pieces of furniture and barometers for which the museums are not able to provide high-quality care
- Decorative art objects that do not have a local connection whose function is served by other objects in the collection.

3.5 SOCIAL HISTORY

- The objects described below have mostly been made or used in Gloucester and Gloucestershire, unless otherwise stated, and range in date from the 16th to the 21st centuries. They form a unique resource for the study of past communities in the area.
- As one of the first social history collections to be established in Britain, it is especially rich, particularly in the representation of rural and urban crafts of the early 20th century and before.
- All of the material is owned by the museums' governing body other than 57 loans. None of the collections are in digital form.
- The key strengths of the collections are described below.

Working Life*: 9,450 objects

Pin-making in Gloucester, a nationally important collection

Arable and dairy farming equipment especially from the Vales of Berkeley and Gloucester, the dairying collection is particularly strong

Lower Severn fishing industry, a unique collection

Tools and equipment from a wide range of traditional trades and crafts, those of the blacksmith, shoemaker, and signwriter are the best represented since the acquisition of the contents of the Price, Farmer and Stephens workshops respectively

Material relating to wholesale and retail distribution, that of the ironmonger and butcher are the best represented

Objects relating to Gloucester's manufacturing industries, the largest collections include bell founding (Rudhalls), engineering (Kell & Co) and match manufacture (Moreland & Sons)

Two Cotton racing motorcycles made in Gloucester

A Dursley Pedersen bicycle

Collection of model locomotive steam engines made by Arthur Trotter of Coleford

Domestic and Family Life*: 7,882 objects

These collections are important for the breadth of the range of objects represented, with those relating to food, drink, toys and laundry being the most numerous

Early wood and leather domestic objects collected by Stanley Marling

Horn items of the 18th and 19th centuries

Toys of the 19th and 20th centuries

Personal Life*: 3,655 objects

Costume and accessories made and worn in Gloucestershire, including a good series of 19th-20th Century dresses (some published)

Embroidered agricultural smocks and samplers

Objects relating to the Gloucester eccentric millionaire Jemmy Wood, martyred Bishop John Hooper and social campaigner Robert Raikes

Community Life*: 2,984 objects

A good county-wide collection illustrating customs, traditions, superstitions including the 'Dymock Curse', friendly societies, police (loan), weights and measures and medical and dental practices.

Gloucestershire standard weights and measures 1824-1891

Judicial robes of Sir Matthew Hale 1671-1675

Band instruments and colours from the Frampton Volunteers of 1798

Munitions, clothing and letter of Charles I relating to the Siege of Gloucester 1643

Horns said to be from the cow from which Dr Jenner extracted the first vaccine lymph

Un-accessioned Collections:

This material is not suitable for accessioning because the way it is used exposes it to damage and loss. The specimens do not satisfy the criteria of the collections policy or duplicate accessioned material and have not gone through the acquisition process where transfer of title documentation is available.

- Library, especially strong in early 20th century trade manuals and catalogues: 1,000 books
- Correspondence with museum staff and photographs concerning social history in Gloucestershire and its investigation since the 1930s, this includes a particularly rich resource for the history of pin making: 4 filing cabinets

Relevance to the museums' statement of purpose:

The social history collections are rich and diverse. They enable the story of Gloucester to be told through exhibition, activities and research.

Many of these collections contain artefacts which have not been collected locally but form comparative and illustrative material that gives context to the more local material from the social history and other collections. For example Georgian sugar nippers illustrate Gloucester's 18th century sugar refinery and pin making machinery from Birmingham gives context to the pin making debris found below the floorboards of the Folk Museum.

The social history collections appear to contain some material which is not relevant to the museums' statement of purpose. Further investigation is needed, but these items include:

- Collections of printed books that are duplicated in other public collections and would be more appropriate as handling material

- Large objects, such as industrial machinery, for which appropriate long-term care cannot be ensured
- Objects that have deteriorated beyond use and are duplicated in other public collections.

3.6 EDUCATION

- The purpose of this collection is to help the museums achieve the vision for the service outlined above (1.1) through engaging members of the public, particularly families and children.
- The objects in this collection are for public handling so are liable to damage and loss, and may be stored in insecure and environmentally unstable conditions. Therefore this collection does not contain accessioned material because accessioned objects require a higher level of care as the museum has pledged to preserve them.
- The objects were either acquired specifically for this collection or were de-accessioned from the other collections. In cases where objects are donated for educational use the donor is informed of the different standard of care that these objects receive.
- All of the material is owned by the museums' governing body. None of the collection is in digital form.
- The collection contains both genuine and replica objects. None fulfil the criteria for the accessioned collections. The key strengths of the collection are described below.

Archaeological material, particularly stone tools and pottery: 1,200 objects

Natural history specimens, particularly fossils and mounted and cased animals: 250 specimens

Social history objects, especially Victorian and Second World War domestic material: 200 objects

Relevance to the museums' statement of purpose:

The education collection enables the story of Gloucester to be told by engaging members of the public, particularly families and children, with historic and natural specimens.

It does not appear to contain material which is not relevant to the museums' statement of purpose.

4 Themes and Priorities for Future Collecting

4.1 NATURAL HISTORY

The Museums' vision for the development of the natural history collections:

- The natural history collections will be developed as a unique source of knowledge about the natural environment of Gloucester and the people who have studied it, as both aspects form an integral part of the story of Gloucester.
- They will not be developed as a countywide collection as has been the case in the past. They are to be seen as a resource to be used in conjunction with Gloucestershire material in other museums and public bodies.
- The presumption is that material will not be acquired unless its usefulness can be justified.

How the collections will be used:

- They will provide material for public display and activities as well as study by the wider scientific community.

What will be collected and why:

- Natural history material directly related to the City of Gloucester that is not duplicated elsewhere in the collections so that it will assist in telling the story of Gloucester. Anything collected outside of the City of Gloucester will only be acquired in exceptional circumstances such as to provide context to existing objects or where they form part of a collection by a local collector and the material would not be more appropriate in another museum or public body.
- Botanic, invertebrate and taxidermy specimens will only be considered if they are scientifically or historically important and do not present a hazard to the existing collections. This is because their vulnerable nature requires special care.
- Rocks and minerals will only be considered if they are scientifically or historically important specimens. This is because the existing collections appear comprehensive enough to tell the story of Gloucester.

Material that will not be collected:

- Material for which the museums cannot provide an appropriate level of care, including very large specimens or specimens preserved in liquids. Such material would prevent compliance with the statement of purpose above (1.1).

- Bird's eggs will not be acquired as the museums staff are not equipped to ensure that they have been collected in an ethical and legal manner.
- Material that is in contravention of any law or treaty as described below (11.1).

4.2 ARCHAEOLOGY

The Museums' vision for the development of the archaeology collections:

- The quality of the archaeology collections will reflect Gloucester's status as one of Britain's most important historic cities.
- They will be developed as a unique source of knowledge about the growth and people of Gloucester as well as the people who have studied it as both aspects form an integral part of the story of Gloucester.
- They will not be developed as a countywide collection as has been the case in the past. They are to be seen as a resource to be used in conjunction with Gloucestershire material in other museums and public bodies.
- It is not intended that they will duplicate archives that are cared for by the Archaeology Data Service (ADS).
- The presumption is that material will not be acquired unless its usefulness can be justified.

How the collections will be used:

- They will provide material for public display and activities as well as study by the wider academic community.

What will be collected and why:

- Archaeological material directly related to the City of Gloucester that is not duplicated elsewhere in the collections so that it will assist in telling the story of Gloucester. Anything collected outside of the City of Gloucester will only be acquired in exceptional circumstances such as to provide context to existing objects or where they form part of a collection by a local collector and the material would not be more appropriate in another museum or public body.
- Archaeological archives will only be considered if they were generated in the City of Gloucester (including Barnwood, Longlevens, Matson, Hempsted, Hucclecote, Quedgeley) or one of the following parishes: Ashleworth, Badgeworth, Brockworth, Chaceley, Churcham, Churchdown, Down Hatherley, Forthampton, Great Witcombe, Hartpury, Hasfield, Highleadon, Highnam, Innsworth, Lassington, Longford, Maisemore, Minsterworth, Norton, Prinknash Park, Rudford, Sandhurst, Tirley, Twigworth.

- Archaeological archives will only be considered if they are presented in the form specified by the latest version of the Gloucester City Museums Deposition Guidelines. This will enable them to be better preserved and used.
- Bulk finds will only be considered if they have been subjected to a selective disposal process by the excavator, more detail can be found in the Gloucester City Museums Deposition Guidelines. This is because long-term storage space is limited.
- Human remains will only be considered if they do not require a licence under the Human Tissue Act 2004, and have been recovered with a Coroner's Licence from the Ministry of Justice that does not require reburial. See below (10.1).

Material that will not be collected:

- Material for which the museums cannot provide an appropriate level of care, including very large or waterlogged objects. Such material would prevent compliance with the statement of purpose above (1.1).
- Material whose recovery has contravened any legal procedures as described below (12.1-2).
- Ethnographic material will only be considered if it relates directly to the life of a local collector. In such exceptional cases the object(s) will be seen as part of the Social History collection.

4.3 NUMISMATICS

The Museums' vision for the development of the numismatic collections:

- The quality of the numismatic collections will reflect Gloucester's status as one of Britain's most important historic cities.
- They will be developed as a unique source of knowledge about the growth and people of Gloucester as well as the people who have studied it, as both aspects form an integral part of the story of Gloucester.
- They will form a comprehensive type series of the coins and medals manufactured or commissioned in the City of Gloucester
- They will not be developed as a county or national type collection as has been the case in the past. They are to be seen as a resource to be used in conjunction with Gloucestershire material in other museums and public bodies.

- The numismatic material in the Social History and Archaeology collections will be incorporated into the numismatics collection so that everything can be considered together.
- The presumption is that material will not be acquired unless its usefulness can be justified.

How the collections will be used:

- They will provide material for public display and activities as well as study by the wider academic community.

What will be collected and why:

- Numismatic material directly related to the City of Gloucester that is not duplicated elsewhere in the collections and will assist in telling the story of Gloucester. Anything collected outside of the City of Gloucester will only be acquired in exceptional circumstances such as to provide context to existing objects or where they form part of a collection by a local collector and the material would not be more appropriate in another museum or public body.
- A second example of each important coin or medal, where necessary, so that both the obverse and reverse can be shown together in displays.
- Material relating to Gloucester's banking heritage as this is an important part of the city's story but appears under-represented in the existing collections.
- Hoards in their entirety in preference to pieces split from hoards as there is more value in studying the group than individual items.

Material that will not be collected:

- Material whose recovery has contravened any legal procedures as described below (12.1-2).

4.4 ART

The Museums' vision for the development of the art collections:

- The quality of the art collections will reflect Gloucester's status as one of Britain's most important historic cities.
- The art collections will be developed both as a unique source of knowledge about the artists and craftspeople of Gloucester and how the city and life relating to it has been depicted and interpreted by artists, both these aspects form an integral part of the story of Gloucester.
- Although they will not be developed as a county or national collection as has been the case in the past, in exceptional circumstances non-local works may be acquired that enable works already in the collections to be better

understood and interpreted. The collections are to be seen as a resource to be used in conjunction with material in other museums and public bodies.

- The presumption is that material will not be acquired unless its usefulness can be justified.

How the collections will be used:

- They will provide material for public display and activities as well as study by the wider academic community.
- They are intended to act as a source of inspiration for contemporary artists and people engaged with the creative culture of Gloucester furthering the goals of the Gloucester Cultural Strategy of 2007.

What will be collected and why:

- Fine and decorative artworks directly related to the City of Gloucester that will assist in telling the story of Gloucester and enhancing its cultural life. Works not relating to the City of Gloucester will only be acquired in exceptional circumstances such as to provide context to existing material or where they form part of a collection by a local collector and the material would not be more appropriate in another museum or public body.
- Contemporary artworks reflecting Gloucester's rich creative culture as these appear under-represented in the existing collections.

Material that will not be collected:

- Works for which the museums cannot provide an appropriate level of care, including very large objects or pieces that require high levels of maintenance or specialist installation. These would prevent compliance with the statement of purpose above (1.1).
- Works where there is evidence that spoliation has taken place as defined below (14.1).

4.5 SOCIAL HISTORY

The Museums' vision for the development of the social history collections:

- The quality of the social history collections will reflect Gloucester's status as one of Britain's most important historic cities.
- They will be developed as a unique source of knowledge about the growth and people of Gloucester as well as the people who have studied it, as both aspects form an integral part of the story of Gloucester.
- They will not be developed as a countywide collection as has been the case in the past. They are to be seen as a resource to be used in conjunction with Gloucestershire material in other museums and public bodies.
- It is not intended that they will duplicate material that is cared for by the Gloucestershire Archives, Soldiers of Gloucestershire Museum or Gloucester Waterways Museum.
- The presumption is that material will not be acquired unless its usefulness can be justified.

How the collections will be used:

- They will provide material for public display and activities as well as study by the wider academic community.

What will be collected and why:

- Social history material directly related to the City of Gloucester that is not duplicated elsewhere in the collections so that it will assist in telling the story of Gloucester. Anything produced and used outside of the City of Gloucester will only be acquired in exceptional circumstances such as to provide context to existing objects or where they illustrate significant aspects of life in Gloucester that would not otherwise be represented and the material would not be more appropriate in another museum or public body.
- Material relating to Gloucester's engineering heritage other than agricultural machinery, particularly of the 20th and 21st centuries, would be welcomed as this important aspect of the city's development is under represented in the existing collections.
- Material relating to the ethnically diverse communities who have made Gloucester their home, particularly during the 20th and 21st centuries, would be welcomed as this important aspect of the city's development is under represented in the existing collections.

- Material recovered in the course of archaeological projects will be incorporated into the archaeology collections so that the documentary and finds archives remain complete and receive the appropriate specialist care.

Material that will not be collected:

- Material for which the museums cannot provide an appropriate level of care, including very large objects. Such material would prevent compliance with the statement of purpose above (1.1).
- Objects that are intended to be kept in a working condition as long-term maintenance cannot be guaranteed.
- Anything that may present a health risk such as objects that contain unsealed asbestos or unidentified medicines and chemicals.

4.6 EDUCATION

The Museums' vision for the development of the education collections:

- The education collections will be developed as a unique educational resource to be used for the benefit of both children and adults that will assist the museum to fulfil its vision described above (1.1).
- They will facilitate the attainment of new skills, knowledge, emotional and social experiences as well as promoting a wider understanding of Gloucester's rich heritage and natural environment.
- These are unaccessioned collections distinct from the accessioned collections. The way in which individual objects are intended to be used makes them subject to loss and damage so these collections will not have the same level of long-term care as the accessioned collections.
- The presumption is that material will not be acquired unless its usefulness can be justified.

How the collections will be used:

- They will provide material for public display and activities, often involving direct handling of objects, in both formal and informal learning settings.
- Objects may be loaned into the temporary care of others, such as schools or community groups.

What will be collected and why:

- Material that can be related to the history or natural environment of Gloucester and programmes of learning planned by museum staff to meet the vision described above.
- Duplicates of objects in the accessioned or educational collections may be acquired where necessary so that they may be handled and utilised by groups of users concurrently.

Material that will not be collected:

- Material whose size or robustness would limit its use for the uses described above.
- Objects that would meet the criteria for accessioned collections as described in any section above or in the policy of another public institution.
- Anything that may present a health risk such as objects that contain hazardous materials or sharp edges.
- Anything whose recovery has contravened any legal procedures as described below (11.1, 12.1-2).

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.

5.3 Disposals will only be undertaken for legal, safety or care and conservation reasons (for example, spoliation, radiation, infestation, repatriation) or for sound curatorial reasons where the material is not relevant to the criteria in this policy.

5.4 NATURAL HISTORY

The rationalisation of these collections is not a priority during the period of this policy. This is because the collections are not being added to significantly, and the condition of the specimens is stable.

In recent years there has been an increased emphasis on producing in-house exhibitions and a greater range of public activities such as science days and the 2014 'Wow!' exhibition in which the breadth of the collections including non-local elements have proved especially useful.

Areas that will be considered for rationalisation at a future date:

- Duplicate material in the unaccessioned collections, especially among the animal bone reference collection. These specimens may be more appropriate in the education collections or in the collections of other institutions.
- Duplicate non-local specimens in the geology collections. Some of these specimens may be more appropriate in other institutions. Many are bulky so disposal will enable the remaining collections to be better stored.
- Duplicate local rock and mineral specimens. These have little scientific value and are bulky so disposal will enable the remaining collections to be better stored.
- Duplicate mollusc specimens without field collection documentation as these have little scientific value.
- The marine shells collection will be reviewed after the specimens have been investigated for conservation and local and scientific significance. These specimens are very vulnerable to damage and may be better cared for in another institution or may have lost any relevance to the museums' statement of purpose. This is a large collection so disposals will enable the remaining collections to be better stored.
- The biology, botany and entomology collections will be reviewed after the specimens have been investigated for conservation and local and scientific significance. These specimens are very vulnerable to damage and may be better cared for in another institution or have lost any relevance to the museums' statement of purpose. These are large collections so disposals will enable the remaining collections to be better stored.

5.5 ARCHAEOLOGY

It is anticipated that Gloucester's importance as a historic city and its plans for redevelopment will generate large quantities of locally and nationally significant excavated material over the period of this policy and beyond. Therefore the rationalisation of the existing archaeological collection is a high priority in order for future collections to be accommodated.

Areas that will be considered for rationalisation during the period of this policy:

- Unstratified excavated material that is not of exceptional intrinsic interest or archaeological significance. Mostly consisting of building materials, these finds are bulky so disposal will enable the remaining and future collections to be better stored.
- Environmental and organic samples that have little archaeological or scientific value through contamination or lack of documentation. This material is bulky so disposal will enable the remaining and future collections to be better stored.

Areas that will be considered for rationalisation at a future date:

- Stratified excavated material that is not of exceptional intrinsic interest or archaeological significance. This will be mostly unworked stone, building materials, industrial waste, residual animal bone, post-medieval glass and ceramics representing a large volume of material so that disposal will enable the remaining and future collections to be better stored. This area has not been prioritised because the documentary archive for each site must be put into order before specialist advice can be sought.
- Material relating to sites outside of the geographical collecting area described above (4.2) that would be more appropriate in other institutions. The principal sites being the Frocester and Boughspring Villas. This material has not been prioritised as it will be addressed when all of the relevant museums have an integrated collections rationalisation plan in place.

5.6 NUMISMATICS

The museum does not intend to dispose of any of these collections during the period covered by this policy. This is because their condition is stable, and although it is anticipated that they may be added to significantly, the resources occupied are small.

5.7 ART

Rationalisation is a high priority within these collections because they contain vulnerable objects requiring a level of care that the museums will not be able to provide in the long term without a negative impact upon the fulfilment of the vision for the museums as described above (1.1).

Areas that will be considered for rationalisation during the period of this policy:

- Furniture that does not relate to Gloucester, this material is bulky and requires environmental conditions to be maintained at a high level of stability for display or storage.
- Clocks, watches, sand-glasses and barometers that do not relate to Gloucester, this material requires environmental conditions to be maintained at a high level of stability for display or storage. Some objects, especially the clocks, are bulky, some, especially the barometers, contain hazardous materials.
- Silver, glass and ceramics that do not relate to Gloucester, this material requires a high level of security for display or storage.

Areas that will be considered for rationalisation at a future date:

- Paintings, drawings and prints that do not relate to Gloucester whose role in fulfilling the service's vision (1.1) may be represented by other works within the collection. This material requires a high level of security and environmental stability. Some objects, especially oil paintings, are bulky.

5.8 SOCIAL HISTORY

The vision for the museums described above (1.1) anticipates that these collections will be significantly added to during the period of this policy and beyond. Rationalisation is a high priority within these collections because they contain bulky objects that restrict accommodation for future collections and vulnerable objects requiring a level of care that the museums will not be able to provide in the long term without a negative impact upon the fulfilment of the vision.

Areas that will be considered for rationalisation during the period of this policy:

- Material in the Working Life collections that has deteriorated beyond reasonable repair and especially large bulky objects. Such material may include farm wagons, industrial and agricultural machinery and equipment.
- Material in the Domestic and Family Life collections that does not relate to Gloucester and requires environmental conditions to be maintained at a high

level of stability for display or storage. Such material may include wassail bowls and tea caddies from the Marling bequest.

- Material in the Personal Life collections that does not relate to Gloucester and requires environmental conditions to be maintained at a high level of stability for display or storage. Such material may include items of costume that are duplicated within that collection.
- Material in the Community Life collections that has deteriorated beyond reasonable repair and especially large bulky objects. Such material may include school desks, benches and pumping equipment shown to be associated with the Leyland Metz fire appliance.
- Printed Books in the Working, Domestic and Family, Personal and Community Life collections that are duplicated in other institutions as these are bulky and require environmental conditions to be maintained at a high level of stability for display or storage. Such material includes magazines, text books, children's books, statutes and instruction books.

Areas that will be considered for rationalisation at a future date:

- All material that does not relate to Gloucester whose role in fulfilling the service's vision (1.1) may be represented by other objects within the collections. This material has not been prioritised as the galleries of the Folk Museum are being re-displayed over the period of this policy, the process of which will better inform the consideration of rationalisation.

5.9 EDUCATION

The museum does not intend to dispose of any of these collections during the period covered by this policy. This is because the educational activities of the museums are under development to better reflect the needs of visitors, users and the aspirations of the service.

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.

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 museums/organisations:

- *Gloucestershire Archives*
- *Soldiers of Gloucestershire Museum*
- *Gloucester Waterways Museum*
- *The Wilson- Cheltenham Art Gallery & Museum*
- *Museum in the Park – Stroud District (Cowle) Museum*
- *Corinium Museum*
- *Dean Heritage Centre*
- *Nature in Art*
- *John Moore Museum*
- *Tewkesbury Museum*
- *Jet Age Museum*

8 Archival Holdings

8.1 ARCHAEOLOGY

The museum intends to acquire archival material such as photographs, drawings, and manuscript and digital matter as the documentary element of archaeological archives within the accessioned archaeology collections.

Archival material, including digital data, not presented in the form stipulated by the 'Guidelines for the Deposition of Archaeological Archives at Gloucester City Museum' will not be accepted.

The museum cannot provide long term care for digital material. Therefore it will have been submitted to the Archaeology Data Service (ADS) by the depositor where appropriate and digital only archives will not be accepted.

The care and acquisition of archaeological archival material is guided by the Archaeological Archives Forum 'Guide to Best Practice' (2011).

8.2 OTHER COLLECTIONS

The museum will not usually accept archival material, other than for the archaeology collection as described above, and will direct the depositor to the Gloucestershire Archives. However it is anticipated that there will be exceptional circumstances where it is more appropriate for the archival material to be cared for by the museum. Instances include collector's notes and field observations associated with natural history specimens, and instruction documents and photographs associated with social history objects. the acquisition and care of such material will be guided by advice from the Gloucestershire Archives.

9 Acquisition

- 9.1 The policy for agreeing acquisitions is:
Only the Museums Manager, Gloucester City Museum Curator and Gloucester Folk Museum Curator are authorised to give agreement for accessioning material. In exceptional circumstances, designated Museum Access Officers may be delegated to accept material after the appropriate training.
- 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.

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.

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).
- 12.3 In Scotland, under the laws of bona vacantia including Treasure Trove, the Crown has title to all ownerless objects including antiquities, although such material as human remains and environmental samples are not covered by the law of bona vacantia. Scottish material of chance finds and excavation assemblages are offered to museums through the treasure trove process and cannot therefore be legally acquired by means other than by allocation to Gloucester City Museums by the Crown. However where the Crown has chosen to forego its title to a portable antiquity or excavation assemblage, a Curator or other responsible person acting on behalf of Gloucester City Council, can establish that valid title to the item in question has been acquired by ensuring that a certificate of 'No Claim' has been issued on behalf of the Crown.

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.

16 Disposal Procedures

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

16.2 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.

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 or as a last resort - destruction.
- 16.5 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.
- 16.6 A decision to dispose of a specimen or object, whether by gift, 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.
- 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.
- 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.

Disposal by exchange

- 16.12 The museum will not dispose of items by exchange.

Disposal by destruction

- 16.13 If it is not possible to dispose of an object through transfer or sale, the governing body may decide to destroy it.
- 16.14 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.
- 16.15 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.
- 16.16 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.
- 16.17 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.