



Southampton City Council

Arts and Heritage

Collections Development Policy

2013 – 2017

Plan approved on:

Review date: November 2017

SOUTHAMPTON CITY COUNCIL'S

ARTS AND HERITAGE COLLECTIONS DEVELOPMENT POLICY 2013 – 2017

DRAFT

1. Introduction

The collections we hold include objects, documents, photographs and art works are the 'archive of memories and history' in which our city's identity as gateway to the world over the last 2000 years is recorded. The Fine Art collection is recognised as one of the finest collections outside of London. They are the sources of artistic inspiration that have changed local people's view of the world. They are jam-packed full of fascinating and diverse stories waiting to be explored through exhibitions, online resources, tours, workshops, study visits and publications.

These collections form a dynamic resource which has been built up through the vision and stewardship of our city forefathers. Over the last 100 years, they have been an important focus of civic pride and an invaluable and inspirational resource for local people and visitors to the city. As guardians on behalf of local citizens and future generations, we aim to continue that focus, and to maintain and develop the collections in a way that continues to maximise their access and enjoyment by a wide audience.

This document outlines how Southampton City Council intends to develop the Arts and Heritage collections over the next 5 years, and should be read in conjunction with the Arts and Heritage Forward Plan 2013 – 2016. It forms part of a raft of other collections plans and procedures which have been developed to meet the appropriate standards of the museum and archives profession, including Accreditation.

This Policy summarises the content of these collections and defines their local, regional, national and international importance. It states our policy for collecting until 2017, in terms of both acquiring and disposing of material, and identifies our priority areas.

2. The Strategic Context/Statement of Purpose

2.1 The current Arts and Heritage Mission Statement is:

“To build and promote a thriving business, which showcases and preserves the remarkable collections and assets held in trust for the people of Southampton and our visitors.”

2.2 As a result of the successful outcomes of initiatives set out in the earlier Arts and Heritage policy document “Towards an international city of culture”, published in 2008, Southampton's arts and heritage community has been placed in a strong position. Significant investment from the Heritage Lottery

Fund, Southampton City Council, and a number of external trusts and foundations have contributed to a thriving cultural offer in the city, with the opening of Tudor House and Garden in 2011, and SeaCity Museum in 2012 to complement the internationally acclaimed Southampton City Art Gallery. With backing from the Arts Council England (ACE), plans for Southampton's New Art Centre continue to progress, which will further complement the already active Cultural Quarter.

2.3 The two museums and art gallery provide engaging and inspiring venues within which Southampton's outstanding designated art and archaeology collections, and the extensive archive and maritime and local collections are showcased. The interpretation at Tudor House and Garden focuses on the story of the house itself and the lives of those who have lived and worked there. These stories are complemented with artefacts from the collections, for example the lives of the wealthy Tudor owners are illustrated by ceramics, glass and metalwork from the archaeology collection, while items from the maritime and local collections reflect domestic life there in the 19th century, and illustrate the importance of trade and shipping. Copies of archive material provide political and historical background throughout. A fine selection of 18th and 19th century oil paintings from the art collection showing local views put the house in its geographical context.

2.4 SeaCity Museum has two permanent galleries. One tells the story of the Titanic and its close associations with Southampton. This gallery showcases Southampton's outstanding Titanic collection, including iconic items such as the pocket watch whose hands stopped at the time the ship went down. The second gallery "Gateway" is populated with a range of artefacts from across all the collections, telling the story of the people who have passed through this area, from earliest prehistoric times to the present day. Both museums have temporary exhibition spaces providing opportunities to display more of the collections, as well as touring exhibitions from elsewhere.

2.5 Southampton City Art Gallery is the prime showcase for the designated art collection. It has a varied programme of exhibitions which provides the opportunity to both rotate and re-interpret our own extensive collections as well as bringing in innovative and exciting shows from outside.

2.6 However, the economic environment and financial challenges facing local government services mean that funding for cultural services provision is diminishing and Arts and Heritage has to reassess the way in which it manages its services. Consequently we will find different and innovative ways to be more entrepreneurial to ensure the "business" of arts and heritage is sustainable in an ever more competitive environment.

2.7 One way in which we are exploring new ways of working, is in partnership with Hampshire County Council and Winchester City Council, to provide a countywide programme of exhibitions and (with Bournemouth and Southampton Solent Universities) digital innovations to both engage existing audiences and reach new and emerging ones.

2.8 In May 2011, the Hampshire-Solent Alliance of museums was established to deliver a range of projects that explore the intellectual and practical benefits of understanding our collections as an inter-connected resource, telling a nationally and internationally significant story of shared identity. The Alliance members consist of Hampshire County Council, Isle of Wight Council, Mary Rose Trust, National Motor Museum Trust Beaulieu, Portsmouth City Council, Southampton City Council and Winchester City Council. Joint collections narratives in the areas of archaeology, maritime history and transport and technology were commissioned, all of which demonstrated synergies and the strong contribution that Southampton's collections could make to the Alliance. A joint collections storage options appraisal was prepared by Drivers Jonas Deloitte, with particular reference to the requirements of Southampton, Portsmouth, Winchester and Hampshire. Digital preservation needs of the alliance were reviewed by external specialists and recommendations prepared for action.

2.9 This preparatory work will inform the development of a proposed joint collections centre initiative currently called "The Engine Room Project." The aim of this project is to consider bringing together collections and associated expertise and transforms our ability to generate stories for customers to enjoy in the physical and digital environment. The project is focused on the Maritime, Social History and Archaeology collections. An activity plan for this project has been developed, working with a range of current and potential customers to explore how such a project can bring collections and their stories alive.

2.10 An example of recent effective partnership working by Hampshire, Winchester and Southampton councils is our successful application to ACE, for a project entitled 'Stronger and Bolder Together', for £625,000 over two years. This will support our joint 2014 Big Theme programme on the Soldiers Journey (with Southampton's big story being embarkation of troops for the Front) and an art exhibition of works by members of the Artists Rifles Association serving in the First World War, as well as some digital and viral marketing in partnership with the National Motor Museum Trust and wider Alliance/ museum development partners.

3. An Overview of Current Arts and Heritage Collections

3.1 Our collections range from archives to archaeology, fine art to ship models, steam engines to corsets. We hold well over a million items, ranging in date from prehistoric stone axes to 21st century art installations, and in size from a Victorian farthing to a steam engine. We hold items of great beauty and intrinsic value such as the 14th century Nuzio altarpiece contrasting with items of insignificant appearance and of little financial worth yet huge historic value such as the earliest known fragments of manufactured steel, from Saxon Hamwic. They provide us with links both to prominent local individuals such as Hubert Scott –Paine, who developed the record-breaking British power boats of the 1920s and 30s, or Walter Taylor, inventor of the circular saw which revolutionised the production of wooden blocks for the British navy, and to

lesser known people such as the hundreds of merchant seamen who sailed from the port, recorded in our crew lists.

3.2 The collections are nationally and internationally significant because they have been shaped by the people of Southampton as a vital record and symbol of Southampton's importance as an international 'settlement' for over 2000 years. They demonstrate the:

- Civic importance of Southampton as a national and international city
- Role of Southampton as an international port and gateway to the world for over 2000 years, based on its sheltered and strategic geographic location and unique double tide.
- Depth of human occupation and activity in the area of the city from the period before an urban settlement existed, with surviving evidence from at least 800,000 BC
- Constant movement of diverse peoples through the port from earliest times, arriving as immigrants or invaders and departing as travellers to exotic locations, emigrants embarking on new lives or soldiers embarking on military campaigns.
- Role of Southampton as an international centre of merchant trade, enterprise and innovation
- Rich and varied stories of the people who settled or were born and lived here, from all walks and classes of life, helping with our understanding of how they lived, worked and played, giving a fascinating insight into the development of our city and providing a real sense of civic pride as well insight and inspiration for the future.

The collections can tell these stories through the huge range of material culture they contain, comprising artefacts, documents, photographs and recorded and digital media. They offer real and tangible links with the past, and unique "first hand" experience which only original artefacts, documents or artworks can provide.

The national and international significance of our collections were officially recognised in 1998, when the art and archaeology collections were awarded Designated status.

3.3 The collections are currently grouped into four disciplines: Fine Art, Archaeology, Archives, and Maritime and Local History. Each is managed by a specialist curator or archivist. The content and main strengths of each collection is summarised here but please see Appendix A for a more detailed description of each collection area. The range of the audiences that we reach can be found in Appendix B.

3.3.1 The **archaeology collection** contains an extensive archive from excavations carried out within the city from the 19th century through to the present day, and particular strengths are:

- Material from Hamwic (Saxon) and medieval Southampton, including an extensive archive from archaeological investigations, providing unique evidence for the domestic, industrial and trading activities of one of the foremost towns of the period. The range of domestic and imported goods, particularly pottery and glass, from the households of the wealthy cosmopolitan merchant class of medieval Southampton, is second to none.
- Roman material from limited excavations of the Roman settlement at Bitterne Manor and a hoard of over 4000 late 3rd century coins discovered in Millbrook in 2008; a large amount of prehistoric stone artefacts, mostly stray finds, but including some excavated sites; Bronze Age and Iron Age pottery and metal artefacts; and a range of post-medieval material from excavated sites.
- A small collection of ancient Egyptian material, some of which was collected by Flinders Petrie, and including an internationally renowned ancient Nubian statue of the black pharaoh Taharqa.

3.3.2 The fine art collection is designed to be an inspirational learning resource that:

- Is on a par with national collections
- Tells the story of post-1900 British art through to the present day
- Provides context for this story by holding a strategic selection of key relevant European and pre-1900 works
- Reflects Southampton's contribution to the evolution of this story
- Focuses primarily on fine art, with a very substantial collection of works on paper, and a strategic selection of sculpture, ceramics and video and digital media

It therefore comprises:

- A small collection of old masters including Impressionists
- A representative collection of French and British 19th works
- A growing collection of 20th century and contemporary progressive British works – this is the main strength of the collection recognised as one of the most outstanding collections outside London in the UK.

These works form 4 primary clusters:

- The Camden Town Group and related British Post-Impressionism
- Surrealists
- St. Ives
- Contemporary art from 1976 onwards (including many Turner Prize winners and nominees)
- Occasional modern and contemporary works by international artists that provide strategic connections between the work of British and non-British artists

Within the constraints of resources, the emphasis is placed on high quality works and emerging significant artists. Historical collections bequeathed by

key individuals such as Robert Chipperfield, Eric Milner-White, Arthur Jeffress and Dr David Brown in the history of Southampton City Art Gallery are considered of interest and importance in their own right.

NB Art works are also found in the Maritime and Local History collection, but these have been collected for their topographic or local interest, rather than their artistic quality. Another, separate, collection of artworks is held within the civic collections, housed in the Mayor's Parlour.

3.3.3 The Maritime & Local History collection contains objects, pictures, drawings, photographs, ephemera, film, video and archives that have strong associations with the maritime and local history of Southampton and Southampton Water.

The national and international importance of our maritime and local history collections is widely recognised:

- Southampton's role as one of Britain's primary merchant ports from the medieval period through to the present day ensures the collection's particular strength lies in recording the history of Britain's merchant navy and the associated life of a port city.
- The collections also record how Southampton has been and is an international place of maritime innovation and technology
- The unique holdings of material relating to the Titanic disaster, with their particular focus on the crew of this ship and the Southampton aspects of this global story
- The collection includes a significant proportion of liner interiors, particularly furniture, relating to liners with a connection to Southampton, particularly in the mid-20th century.

We will investigate seeking Designated status for the maritime holdings (including archives), when the scheme, currently under review, is re-launched, as this would provide national recognition for this important part of our collection, and bring additional benefits to the service, for example grant funding opportunities.

3.3.4 The City Archives collection contains records relating to Southampton and its people. It includes a wide range of source material, including Oral History, for Southampton's history, development and governance from 1199 to the present day. We possess:

- Southampton City Council's own archives and those of its predecessors
- Archives of statutory bodies operating in Southampton
- Public Records offered under the terms of the Public Records Acts 1958-67 relating to Southampton and its interests
- Southampton manorial and tithe documents offered under the Manorial Documents Rule 1960 and Tithe Act 1936
- Ecclesiastical records for Southampton parishes under the Parochial Registers and Records Measure 1978 and a 1966 agreement with the Diocese of Winchester

- Archives of individuals, organisations, businesses, institutions etc. germane to the history of Southampton

It is an outstanding collection featuring material of national and international importance, for example the Brokage Books (1430-1566) and Port Books (1426-1803), which provide a unique record of traded goods entering and leaving the town by land and sea. We will seek Designated status for the collection, in conjunction with the maritime collections, once the revised Designation Scheme is open for further applications. The City Archives do not usually collect records outside Southampton's boundaries: one notable exception is the Central Index of Merchant Seamen, which contains details of personnel serving on British registered ships between 1918 and 1941.

4. Themes and priorities for future collecting

4.1 We will continue to collect items and associated information relating to the four collection areas (Archaeology, Fine Art, Archives, and Maritime and Local history) that have a strong connection with Southampton, and with existing collections, according to the principles and procedures in Section 6 below.

4.2 Decisions relating to future acquisitions are made by senior Arts and Heritage management based on specialist advice provided by the relevant curator or an external advisor. Fine Art acquisitions follow a different route; potential acquisitions are taken to the Chipperfield Bequest Advisory Committee by the Head of Leisure and the Curator. The Committee make recommendations to the Trustees (who are the city councillors) of the Chipperfield Art Gallery and School of Art charity. The trustees have delegated acquisition powers to the Head of Leisure for works up to £125,000. Acquisition of works above that level will need to be ratified by the Trustees at Full Council. The Terms of Reference for the Chipperfield Bequest Advisory Committee are attached as Appendix C.

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

- Relevance, importance and long-term value of the item in the context of existing collections
- Potential use for all levels of museum and gallery activities
- Condition and completeness
- Cost of acquisition, including purchase price and availability of external funding if appropriate, transport and packing, storage provision, conservation, documentation and research
- Ability to provide long-term care and access
- Options for preservation *in situ*
- Interests of other Accredited museums and public institutions
- Quality of supporting documentation, particularly contextual information and provenance
- Confirmation of legal title of the present holder and the right of the holder to transfer title to Southampton City Council.

4.4 Objects may be acquired as gifts or bequests, purchased or collected through fieldwork. No person or organisation with any possibility of financial or personal gain should be involved in the decision-making process as there should be no conflict of interest during the acquisition process. Where a conflict of interest might arise, public interest should always prevail and a written declaration be made and kept on record by the Arts and Heritage service.

4.5 Whenever possible legal copyright and other rights to the items are to be transferred to the Arts and Heritage service at the time of acquisition. This is particularly important in the context of photographs and works of art.

4.6 There will be a presumption against collecting duplicates of items already in the collection unless a case can be made, for example, to replace a similar item of poorer quality. In this case, the original item will be disposed of in accordance with the Disposal Procedures outlined in Section 6 of this policy. Duplicate material might also be collected for handling purposes, or as group value for display purposes.

4.7 The acquisition of material for handling will conform to the same standards as material in the permanent collections. Potential donors of such material will always be advised and their agreement obtained at the time of acquisition.

4.8 With the exception of City Archives, loans will only be accepted in exceptional circumstances as a research or temporary exhibition loan, or when the loaning body cannot legally dispose of the item. The loan will always be for a specified time although it may be subject to renewal.

4.9 Specific collecting priorities for the individual collection areas are detailed below:

4.9.1 Archaeology Future Collecting, 2014-17

We will continue to collect archaeological archives created during systematic archaeological investigations carried out in Southampton and, on occasion, individual provenanced finds of archaeological interest found within the city boundaries. The City Council is designated through the planning process as the appropriate recipient body for the archives from all developer-led archaeological investigations within the city. For larger archives, a collection assessment process is applied, which identifies only archaeologically significant material for inclusion in the permanent archive. Detailed guidelines, setting out processes and procedures, have been produced for archaeological contractors depositing archives with Southampton City Council.

4.9.2 City Archives Future Collecting, 2014-17

We will continue to collect the archives of Southampton City Council and its predecessor authorities, those of relevant statutory bodies, Public Records, manorial and tithe documents, ecclesiastical and organisational/ business records as they become available, as consistent with this Development Policy and our position as a recognised place of deposit by the National Archives. The accreditation scheme for Archives is administered by the National

Archives and is shortly to change to be more in line with the Accreditation scheme for museums and galleries. This Collections Development Policy will be submitted for that new scheme.

4.9.3 Maritime and Local Future Collecting, 2014-17

We will continue to collect maritime material related to Southampton and Southampton Water and local material from Southampton, adopting a thematic, interdisciplinary approach with the City Archives collection.

We are keen to develop our contemporary collections and have begun work towards this, with our partners in the Hampshire-Solent Alliance. We will invite and encourage community participation in contemporary collecting activity to support specific exhibitions and themes, and also explore broader themes across the region with our Alliance partners.

4.9.4 Fine Art Future Collecting, 2014-17

The Tate continues to be our National Advisor on all Fine Art acquisitions. In December 2012 the City Council set up the Chipperfield Bequest Advisory Committee to advise the Trustees of the Chipperfield Art Gallery and School of Art charity (charity number 307096), who are also members of the City Council, utilising the expertise of the Tate, on acquisitions to the fine art collection, including all potential purchases, gifts and bequests as well as giving advice on other Art Gallery related matters. The Trustees have delegated their power to acquire work to the Head of Leisure for works under £125,000 in value. The committee consists of 7 members of the public with considerable knowledge and experience of the visual arts, gallery management and local cultural affairs, and includes a chair and vice-chair. The members will be elected every 4 years. City Council officers and the Tate advisor will report to the committee as required.

Within this context, we will continue to acquire progressive contemporary art in all media (often within two years of their making) by artists, notably rising stars, who are universally deemed to be advancing British art practice, continuing the founding tradition of creating a nationally significant collection for the people of Southampton. We will continue to make funding applications to both the Art Fund, and the V&A Purchase Fund (and others as appropriate) to provide matched funding to the Chipperfield and other bequest funds for the purchase of works.

We will also continue to respond to opportunities to enhance strengths in the historic elements of the collection, especially British 20th and 21st century art and existing clusters such as Surrealists.

We will also collect works that can contribute significantly to the Art Gallery's future exhibition programme.

5. Themes and priorities for rationalisation and disposal

5.1 Responsible, curatorially-motivated disposal will take place during the life of this Collections Development Policy, in order to increase public benefit

derived from museum collections and to prepare the collections for a move to new storage at some stage in the foreseeable future.

5.2 All rationalisation and disposal of items from the Arts and Heritage collections will be undertaken in strict accordance with the Disposal Procedures in Section 6 of this policy.

5.3 Each collection area will continue to be audited to identify priority areas for rationalisation and disposal. Particular attention will be given to the following areas as detailed below.

5.3.1 Archaeology

Rationalisation of the archaeology bulk collections has already seen the recent recording and discard of archaeologically insignificant marine and terrestrial shell. Other materials have been identified as suitable for similar processing, and resources are being sought to carry out this work. These materials are:

- Unworked stone
- Mortar and plaster
- Ceramic building material
- Burnt clay
- Clay pipe
- Smithing slag

5.3.2 Fine Art

A major review of the fine art collection was carried out in 2009. Each work of art was classified against the existing collecting policy. The categories were:

- 1) highly significant
- 2) significant to core collection
- 3) of low significance to the core collection.

Within the 3rd category, given their low level of contribution to the purpose of the collection, will be de accessioned. They include primarily:

- Duplicate prints (etchings, screen-prints and lithographs) where there are more than 2 examples.
- The collection includes 187 drawings and 256 small etchings by Vernon Hill (1886 – 1972), a gift from the artist's widow in 1972. Twenty Five of the etching subjects include duplicates though these are on different coloured papers with varied aesthetic qualities. Surplus duplicates will be transferred to other public collections such as Halifax where Hill was born or Guildford where Hill produced decorative work for the cathedral.
- Non fine art material.

The principles set out in paragraph 6.9 will be applied. Any further disposals from the Fine Art collection will have to be discussed by the Chipperfield Advisory Committee, who will make their recommendations to the Trustees.

5.3.3 City Archives

The following categories have been identified for City Archives:

- Duplicate and non-Southampton books
- Multiple duplicates of printed material
- Rationalisation of some Council departmental records (notably Treasurer's records and Town Clerk's files)
- Distribution of material without a Southampton connection to more suitable repositories.

5.3.4 Maritime and Local Collections

The following categories have been identified for the Maritime and Local Collections:

- Duplicate objects with no additional distinct information
- Natural history specimens with no data
- Items in a poor condition that cannot reasonably be conserved or which pose a risk to other items in the collection
- Items with specific curatorial requirements which would be better met in other collections or by other institutions
- Any loaned items which are not required for current research or exhibitions

6. The Legal and Ethical Framework for Acquisition and Disposal

This section outlines the legal and ethical framework set down by ACE as a requirement under the Accreditation Scheme for Museums. It also incorporates sections on ACE and The National Archives requirements regarding Archives.

6.1 Limitations on collecting

Southampton City Council (SCC) recognises its responsibility, in acquiring additions to its collections, to ensure that care of collections, documentation arrangements and use of collections will meet the requirements of the Accreditation Standard. It will take into account limitations on collecting imposed by such factors as staffing, storage and care of collection arrangements.

When material is offered for acquisition that falls outside of our collecting policy we will refer, when possible, the potential donor, vendor etc. to an appropriate alternative museum.

6.2 Collecting policies of other museums and archives

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

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

Tate
National Maritime Museum and UK Maritime Collection Strategy
Solent Sky Museum
Hampshire Museums and Records Service
Portsmouth Museums and Records Service
National Museum of the Royal Navy group of museums
Winchester Museums Service
St. Barbe Museum, Lymington
Russell-Cotes Museum and Art Gallery, Bournemouth
Borough of Poole Museum Service
University of Southampton Archives

6.3 Policy review procedure

The Collection Development Policy will be published and reviewed from time to time, at least once every three years. The date when the policy is next due for review is November 2017. Arts Council England will be notified of any changes to the Collection Development Policy, and the implications of any such changes for the future of existing collections.

6.4 Acquisitions not covered by the policy

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

6.5 Acquisition procedures

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

c. 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.

d. SCC will not acquire any biological or geological material.

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

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

f. Any exceptions to the above clauses 6.5a, 6.5b, 6.5c, or 6.5e will only be because SCC is either:

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

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

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

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

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

g. As SCC 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.

6.6 Spoliation

SCC 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.

6.7 The Repatriation and Restitution of objects and human remains

Southampton City Council, acting on the advice of the museum's professional staff, may take a decision to return human remains (unless covered by the "Guidance for the care of human remains in museums" issued by DCMS in 2005), objects or specimens to a country or people of origin. The museum 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 6.9a-d, 6.9g and 6.9s below will be followed but the remaining procedures are not appropriate.

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

6.8 Management of museum archives

As the museums owned and managed by the Council hold archives, including photographs and printed ephemera, its governing body will be guided by the Code of Practice on Archives for Museums and Galleries in the United Kingdom (3rd ed., 2002). There are additional arrangements for archive collections held by a Record Office or Public Archive collated in the TNA Standard for Archival Repositories^{1st} edition 2004. See sections 8.10 and 8.11 for management of archives with specific reference to acquisition and disposal.

6.9 Disposal procedures

- a. SCC will ensure that the disposal process is carried out openly and with transparency.
- b. By definition, the Council's museums and galleries in SCC have a long-term purpose and hold collections in trust for society in relation to its stated objectives. The governing body therefore accepts the principle that sound curatorial reasons for disposal must be established before consideration is given to the disposal of any items in the museums and gallery collections.
- c. SCC will confirm that it is legally free to dispose of an item and agreements on disposal made with donors will be taken into account.
- d. When disposal of a museum or gallery object is being considered, the Council 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.

e. When disposal is motivated by curatorial reasons the procedures outlined in paragraphs 6.9g-6.9s will be followed and the method of disposal may be by gift, sale or exchange.

f. In exceptional cases, the disposal may be motivated principally by financial reasons. The method of disposal will therefore be by sale and the procedures outlined below in paragraphs 6.9g-6.9m and 6.9s 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.

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

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

i. Any monies received by SCC from the disposal of items will be applied for the benefit of the collections. This normally means the purchase of further acquisitions. In exceptional cases, improvements relating to the care of collections in order to meet or exceed Accreditation requirements relating to the risk of damage to and deterioration of the collections may be justifiable. Any monies received in compensation for the damage, loss or destruction of items will be applied in the same way. Advice on those cases where the monies are intended to be used for the care of collections will be sought from the Arts Council England.

j. The proceeds of a sale will be ring-fenced so it can be demonstrated that they are spent in a manner compatible with the requirements of the Accreditation standard.

k. Once a decision to dispose of material in the collection has been taken,

priority will be given to retaining it within the public domain, unless it is to be destroyed. It will therefore be offered in the first instance, by gift or sale, directly to other Accredited Museums likely to be interested in its acquisition.

l. If the material is not acquired by any Accredited Museums to which it was offered directly as a gift or for sale, then the museum community at large will be advised of the intention to dispose of the material, normally through an announcement in the Museums Association's Museums Journal, and in other specialist journals where appropriate.

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

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

o. In cases where SCC wishes for sound curatorial reasons to exchange material directly with Accredited or unaccredited museums, with other organisations or with individuals, the procedures in paragraphs 6.9a-6.9d and 6.9g-6.9h will be followed as will the procedures in paragraphs 6.9p-6.9s.

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

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

r. Both the notification and announcement must provide information on the number and nature of the specimens or objects involved both in the museum's collection and those intended to be acquired in exchange. A period of at least two months must be allowed for comments to be received. At the end of this period, the governing body must consider the comments before a final decision on the exchange is made.

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

UK Museum Documentation Standard) Procedure on de-accession and disposal.

6.10 Acquisition of material for the archive collections

6.10.1 The acquisition of and disposal of much archival material – particularly public archives and Anglican church records - is governed by a number of pieces of legislation and legal agreement, and two national standards. These outline what material can be accepted and what (eg public records of a local nature) must be accepted, the environmental conditions they should be held in and the provision of access to them. Key framework documents are:

- The National Archives (TNA) Standards for Record Repositories (1st edition 2004)
- BS5454 Recommendations for the Storage and Exhibition of Archival Documents
- Freedom of Information legislation
- Recognition by TNA as a Place of deposit for public records of a local nature
- Local Government Act 1972 s.224
- Agreement with Diocese of Winchester 1967

6.10.2 The Code of Ethics on Acquisition and the Standard for Record Repositories identifies various points to apply to possible acquisitions. Chief among them:

- Collect according to detailed published policies
- Due diligence to ensure holder has the legal right to sell, give or loan the item
- Diligence in establishing ownership history
- Strict geographic collecting areas to avoid conflict and duplication
- Respect the principles of archival integrity (provenance and archival group)

6.11 Disposal of material from the archive collections

6.11.1 Disposal from archive material is handled either at the point of receipt, or later on (sampling or other suitable techniques) sanctioned by power of disposal that is obtained when material is deposited.

6.11.2 The Standard also requires the archivist to seek the authority of the depositor at the time of deposit (or subsequently for older deposits) for any destruction or transfer of material

6.11.3 SCC shall have authority to transfer archive material to a more appropriate archives repository should it be beneficial to the documents and their users.

APPENDIX A

Describing the individual Arts and Heritage Collections and Collecting Policies

A1 The Arts and Heritage Collections

The individual Arts and Heritage Collections are:

- Archaeology
- City Archives (including oral history)
- Art
- Maritime and Local History

A1.1 Archaeology

A1.1.1 Archaeology: collection beginnings.

The archaeology collections are founded on material collected by 19th enthusiasts including William Dale and Rev. Edmund Kell. These pioneer archaeologists recorded and collected archaeology disturbed by developments including brick-earth digging in the St Mary's area, building in Bitterne Manor and gravel extraction in the Test Valley. They have developed as a result of systematic archaeological investigation carried out within Southampton over the last century, and the city council is now designated as the appropriate recipient body for the archives from all archaeological investigations within the city. The collections also include smaller groups of foreign archaeology and ethnographic material. These collections now comprise over half a million items, and their national significance was officially recognised in 1998 when they were awarded Designated status, positioning them within the country's top ten archaeological collections outside London. Many of these collection items are now showcased in the displays at Tudor House and Garden, and SeaCity's Gateway gallery. They supercede the Museum of Archaeology at Gods House Tower, opened in 1963 to show off the city's rich archaeological finds, which closed in 2011.

A1.1.2 Archaeology Content and Strengths The archaeology collections include a wide range of material collected prior to the beginnings of formal excavation programmes in the 1950s. This material, much collected by enthusiastic local people, includes large numbers of prehistoric stone and flint objects, Roman coins, pottery and metal objects, an eclectic range of Saxon and medieval objects, all from the city, as well as material from other parts of southern England and from abroad. Much of this material is poorly provenanced, but provides important evidence of early archaeological recording and is a rich source of stories from all periods of Southampton's past.

The major element of the collection consists of the archives from over 1500 formal archaeological investigations (excavations, watching briefs, building and photographic surveys) carried out within the city since the 1950s. These

archives include plans, photographs, paper and digital records as well as environmental samples and the artefacts themselves.

These archives include significant evidence of life in both Saxon Hamwic and the medieval town of Southampton, which are the core of the collections. The Saxon town is one of the best preserved in the country, with roads, alleys, houses, rubbish pits and wells recorded, and large amounts of associated finds. The medieval town has significant standing remains and important archaeological evidence from the late Saxon period onwards. The collections are rich in imported objects, demonstrating the town's importance as an international trading centre and port, and domestic objects and industrial waste which reflect the every day life and technological achievements of its inhabitants. The pottery collections are particularly important, including a broad range of local and imported wares, which are of international significance.

These archives also provide increasing evidence of prehistoric, Roman and post medieval activity in the town. Prehistoric worked flints and pottery sherds have been found across the city, associated with ditches, pits and other features. The poorly recorded Roman material recovered earlier at Bitterne Manor has been enhanced by better recorded excavations, including that of a pottery warehouse burnt down in the late 2nd century AD and a hoard of over 4000 3rd century AD coins found in Millbrook in 2008. Increasing amounts of post medieval material includes 18th century pottery from Georgian rubbish pits, 19th century material from artisan housing and evidence of 18th century sugar refining. These archives broaden the range of the collections and of the stories they can tell.

The collections are well documented and appear in many local, national and international publications. There is a searchable database of over 15,000 archaeological items from the Southampton City Council Arts and Heritage collections available online.

The archaeology collections also include small groups of foreign archaeology, particularly Ancient Egyptian material, including an important statue of the Nubian Pharaoh Taharqa. There is a small collection of ethnographic objects, collected by people from Southampton travelling or working abroad in the 19th and early 20th centuries.

A1.2 City Archives (including Oral History)

A1.2.1 City Archives: collection beginnings.

During the early 20th century there had been increasing pressure from citizens and historians throughout the country worried about a lack of access to and safe provision for written historical material. In Southampton the main demonstration of the interest in local archives came via the newly formed Southampton Record Society under the editorship of Professor FJC Hearnshaw. Members of the Society began publishing editions of early borough records, starting with Court Leet records, borrowing material from the

Audit House and working on them at home. Southampton opened its Record Office to the public in 1953. It was staffed by one archivist and was used by only a handful of researchers a year. At that time the collections were small and included only the records of the local authority and its predecessor bodies; collections, staff and visitors were all housed in one windowless, basement room. Now the collections have greatly expanded to include material from private individuals, public bodies, institutions, societies, churches etc and are consulted by some 2500 individuals each year. Visitors come not only from Southampton, but from the rest of the UK and abroad to pursue their interest in family history, educational projects, social and economic history and maritime history. This commitment to Southampton's history was one of the grounds on which Southampton petitioned for and was awarded City Status in 1964. The reasons for the successful application included the 'importance of the town in the shipping world' ... 'public spirit' ... 'maintenance of historical records and customs, and the existence of a true sense of citizenship'. Special mention was also made of the 'long history of public administration and the efficiency of municipal services' – still reflected today in the provision of a records management service to the authority to improve and maintain this efficiency and to meet demands of new legislation such as Freedom of Information.

A1.2.2 City Archives: content and strengths

The City Archive collections include a wide range of unique records pertaining to Southampton's history and governance, from a 12th century royal charter and the 14th Oak Book to current day records. The duties and responsibilities of the local authority in Southampton have changed over time but have been vast – the extant records include charters, burgess admissions, electoral rolls, property deeds, court and trade records, licensing, rating from 1552 onwards, poor relief, the militia and much more. In addition, the local authority took over the functions (and therefore records) of many individual companies or bodies, such as school boards, bridge companies and waterworks. Public records of a local nature have subsequently been added, including records of hospitals, magistrates' courts and more recently maritime collections (crew lists and merchant seamen's records).

One of the collection's particular strengths is the series of borough archives dating from the 14th century onwards. These reflect the borough's extremely wide-ranging duties, for example defence of the town. A defence terrier of 1454 lists all the households in the town responsible for the upkeep of the walls. Brokage books (which survive for 1430-1566 and are unique to Southampton) are a series of accounts recording all goods and carriers passing through the Bargate. Petty Custom Books, also known as Port Books, (1426-1803) record all goods arriving and leaving by sea. These books list all kinds of trade from precious luxury goods such as silk and spices from the east, to the more mundane import of herring. They also give information about the merchants and ships engaged in this trade.

The sea is a major theme in the collections: nineteenth century crew lists and twentieth century merchant navy records provide information on ships and the men and women who sailed on them. These sources attract researchers from

all over the world. The City Archives document stories of the various communities who came to Southampton: traders who settled here, people seeking refuge from religious persecution such as the Huguenots, and more recently immigrants settling for economic reasons, for example the post-war African Caribbean community.

Law and order was vital to ensure a safe place to live and trade, and court records from 1374 onwards document crimes and offenders, providing personal, social and economic information. The series of Court Leet records (beginning in 1549) also records 'strangers and aliens' trading here in the Medieval and Tudor periods in the quaintly named 'Stall and Art' lists. This is a growing collection since the court still meets annually – a rare survival of medieval practice.

There is a wealth of material available to research family histories both for established Southampton families and newly-settled families. Social and economic history is well represented in the collections, allowing research on 'ordinary' lives, e.g. poor relief, education and welfare of children, family papers, workhouses, crime and punishment, health, hospitals and housing conditions. Southampton is well known for its Second World War history and there is an important body of written and photographic material about the city in wartime. In anticipation of the major centenary commemorations of World War I, the City Archives have been particularly interested in collecting First World War material, for example, the Chine House collection of contemporary photographs and letters.

The format of records has changed over the last 800 years. Documents were originally handwritten on parchment and were often in Latin or Anglo-Norman French. As paper became more widely available it replaced parchment as a medium, and in most sources, English replaced Latin as the written language. The introduction of printing had an effect on the format of archives; the collections include examples of documents produced on early printing presses as well as modern-day typed or photocopied items. The development of photography and film has also shaped the collection: the Archives holds examples of early photographs, glass lantern slides, stereoscopic prints, negatives, postcards and other visual images, all with their own specific storage and access needs. In the 21st century, Archives faces the challenges of preserving and accessing digital records, including Word documents, databases, spreadsheets, digital images, film and sound files.

A1.2.3 Oral History: collection beginnings

In 1983 Southampton began a one year project to record the life histories of Southampton people. Further projects included memories of the city's African-Caribbean community, women in World War 1, and dock workers. This direct voice of the recent past complemented written and object collections and by 1986 oral history was an accepted part of the approach to documenting the recent past. The collections hold 800 recordings and over 5000 related photographs documenting the lives of seafarers, shipyard workers, Titanic survivors, and local communities.

A1.2.4 Oral History: content and strengths

The extensive oral history record created since 1982 captures the personal stories of people who served in the merchant navy, worked in the docks, immigrated to the UK, and those living in Southampton through the Blitz. It now contains approximately 800 interviews. The first two years recorded memories of the city's African Caribbean community, women in the First World War, dock workers and dockland communities. Subsequently projects on the Titanic, Chapel and Northam, Thornycrofts and many others have followed. These projects have resulted not only in the recorded interviews and transcripts, but also photographs from the participants and many successful publications. In the 25 years since the oral history recording began there has been a change in media. The recorded interviews were formerly made on reels, later cassettes and now digital media. There is an ongoing project to digitise the reels and cassettes to ensure that the material is readily available. The Oral History archive is now physically held with the Archives section, for easier public access.

A1.3 Fine Art

A1.3.1 Fine Art: collection beginnings.

The story of western art from the Renaissance through to 1900 and the British Modern Movement to the present day can be told using Southampton's fine art collection. It was founded through the bequest in 1911 of the visionary Cllr Robert Chipperfield, pharmacist, councillor, and JP who left funding to build an Art Gallery and a separate trust fund for the purchase of an art collection stating in his will...

' My fervent desire is..., the furtherance and encouragement of Art, in the town of my adoption – Southampton. I therefore bequeath the whole of my collection of oil paintings, water colour drawings and engravings to my Executors for the public exhibition in Southampton...'

Chipperfield also directed that any additions to the collection using the trust fund be made in consultation with the Director of the National Gallery (since 1976 our national acquisitions advisor has been a senior Tate curator) to ensure a gallery with a national aspiration from the beginning.

In 1936, Lord Clark (then Mr Kenneth Clark) advised a "definite policy as to the character and main features of the Chipperfield Collection" which identified four main groups of works: a small collection of old masters, a representative collection of nineteenth century paintings, a collection of watercolours and drawings, and a growing collection of modern paintings in oils. Since this date, gifts and bequests have enhanced the Collection considerably, guided by this overall policy.

Additional bequests have funded the acquisition of new works for the collection; among them Smith, Orris and Brown. Outside organisations such as The Art Fund and the Contemporary Art Society have also contributed substantially to the collection through the last decades, as have the Friends of Southampton's Museums, Archives and Galleries (FOSMAG).

A1.3.2 Fine Art: content and strengths

In 1998, the collection which now holds more than 3,900 works of art was “Designated” by the Museums, Libraries and Archives Council. It remains the finest public collection of art south of London.

The composition of the collection conforms closely to Clark’s original vision and currently comprises a small collection of pre-1900 European old masters including Impressionists, British 18th and 19th century and a collection of works on paper. The growing core element however, is British 20th century and contemporary progressive art with an emphasis on paintings.

The historic part of the collection was built up from the 1930s to 1975. Then the high cost of Monet’s “The Church at Vetheuil” necessitated a change of direction. From that time the priority switched to the purchase of work by rising star British contemporary artists.

The earliest work held, Allegretto Nuzi’s “Coronation of the Virgin” is from the mid-fourteenth century. The smaller old-master element of the collection has good clusters of work of the Renaissance, Baroque (notably Dutch 17th century), British 18th century and French and British 19th century (including Impressionism and Pre-Raphaelitism). The core of the collection however remains British 20th century and contemporary art. Within that are four strong clusters: the Camden Town Group and related British Post-Impressionism (one of the best world-wide outside Tate), Surrealists, St Ives School and Contemporary post 1976 (many Turner Prize winners and nominees). The collection includes paintings (over 1,000), works on paper, sculpture, studio ceramics, wall-drawings and film/video work.

The collection continues to grow and recent important acquisitions include the Philip Schlee Collection of 113 drawings, prints and paintings by 44 artists working in Britain between 1920 and 2004. As a collection, it was conceived with a very practical question in mind: what role does drawing play in the work of artists? The Chipperfield bequest has just celebrated its first 100 years with a successful centenary exhibition at the centre of which was a work purchased specially for the occasion: Alison Turnbull’s oil painting, *Moon-viewing Platform* 2010.

A1.4 Maritime and Local History

A1.4.1 Maritime and Local History: collection beginnings

The origins of the city’s museum collections date back to the early 20th century when an exhibition of “Relics of Old Southampton”, lent by local collectors and antiquarians was organised at the Hartley University College (the forerunner of Southampton University) in September 1904. This was intended to “have an influence for good upon the future life of Southampton and its sons and daughters” by demonstrating the important role the port had

played in both “the ancient and modern history of the Empire” and providing a stimulating educational effect on the town’s children. Many of the items displayed were later donated to Tudor House Museum, opened by Southampton Corporation in 1912 as its first civic museum. The first collections were very eclectic, representing a general interest in things historic or curious as well as those with particular local connections. They ranged from early musical instruments and African spears to letters of indenture, and prehistoric axes to watercolours of the Solent. The collections grew as more material was donated, for example, the widow and daughter of Captain Smith, who went down with his ship, the Titanic, presented his ceremonial sword. The significance of the rich maritime holdings was reflected in the opening of a new Maritime Museum in 1964 to showcase this aspect of Southampton’s history. This museum, in an attractive, but unsuitable historic building, was superseded in 2012, when the prestigious new SeaCity Museum opened, on the centenary of Titanic’s sailing from Southampton.

A1.4.2 Maritime and Local Collections: content and strengths The collections contain extensive material relating to the history of Southampton as a port and the many international shipping companies that have been based here. We hold the photographic archives of Associated British Ports, for example, and the unique collection of paintings and drawings of local shipping by Arthur Cozens completed at the end of the nineteenth century. Shipping lines represented include the Royal Mail Steam Packet Company, White Star, Cunard, Union Castle and P&O. These holdings contain rich detail of national and international interest on themes such as immigration and emigration, trade, war and conflict etc. The collection of furnishings and design fittings from many of the great Transatlantic Liners based in Southampton, and ephemera relating to life on board are also outstanding. The collections also record how Southampton was a place of maritime innovation and technology. For example, the archives of the British Power Boat Company record its contribution to the development of high speed craft. We also hold material relating to technological achievements, including the development of the reciprocating steam engine, and material from local shipyards like Thornycroft. The ship model collection includes bone models made by French prisoners-of-war incarcerated in Southampton during the eighteenth century, and the large-scale builder’s model of the Queen Mary.

The collection contains unique material relating to the Titanic disaster, particularly to her crew, most of whom were local people, as well as the extensive material from around the world relating to the disaster. Oral history interviews with survivors and relatives of the deceased are a moving complement to this material. This important collection underpins the prestigious, state-of-the-art displays in the new Titanic gallery at SeaCity Museum.

Southampton’s local history as a town and city is reflected, with star collections including comprehensive collections of jewellery, costume and decorative costume accessories.

Important material includes items relating to the Spa period of the eighteenth century when Southampton attracted wealthy, aristocratic and notable visitors, including Jane Austen, to bathe and take the waters. This collection includes the stone fountain from the spa itself as well as ephemera relating to the balls and theatrical events of the day, a sedan chair and fine items of clothing including a gentleman's embroidered waistcoat and a woman's day dress from the 1770s.

Material relating to local celebrities is also held within the collection including the personal collection of the well-known nineteenth century Southampton artist and eccentric, Richard Cockle Lucas, and the spinet belonging to local composer Charles Dibdin.

APPENDIX B

Who are our collections for?

B.1. Our main target audience is the people of Southampton, although we reach out to national and international audiences through our websites and internet databases and loans of prestigious items to museums and galleries around the world. Our collections are consulted by researchers from all over the UK, and provide the basis of the engaging exhibitions in our three major venues: SeaCity Museum, Tudor House and Garden, and Southampton City Art Gallery, which attract both local people and visitors to the city. Within our audience, we seek to work with some groups in particular:

B.1.2 Children and young people

- reached through learning and education programmes for schools, tied in to National Curriculum requirements
- catering for the needs of home learning groups
- children's holiday events at our own venues and other locations, eg libraries, using objects as inspiration for creative work, with story tellers, or with historical re-enactors
- monthly art clubs, for different age groups from 3 to 12
- Arts & Heritage Youth forum ,for 13- 21 year olds, to discuss new ideas for exhibitions and projects
- as basis of local educational partnerships eg Schools Choice, where pupils curate their own art gallery displays choosing items from the collections, or using them as sources of inspiration to create their own art works
- through work experience placements, to have "hands-on" participation in collections work, from archives to archaeology
- student internships in partnership with local colleges and regional universities to provide more "in depth" experience of working in arts or heritage environment
- trainee placements for young people wishing to start a career in heritage, through the Skills for the Future Scheme
- specialist groups such as the Young Archaeologist Club, run by the Archaeology Unit, makes extensive use of the archaeology collections for their activities
- other youth groups, eg cubs and brownies, come on special visits
- Art4Schools allows schools to borrow original art works from our collections to take into their classrooms

B1.3 Older people

- There are many opportunities for active retired people to pursue their interests in local and family history through volunteer projects within collections. There are currently 45 people volunteering on a variety of collections tasks
- Talks and tours are targeted at specific groups such as U3A or local groups such as the Dynamo Club, or are run for specific events such as the city's Over 50's Festival

- Loan boxes for reminiscence sessions have been developed for those who cannot come to our venues for use in care homes, hospices and day centres, on topics such as the Blitz or the 1930's.

B1.4 Disabled People

- All our venues provide regular touch tours for visitors with visual impairments
- Museum displays include real objects for people to touch and audio guides and interpretation providing further information
- Handling boxes have been developed to meet the needs of children with special needs

B1.5 Families

- Collections can be used to support Family Learning initiatives and activities, developed with our Learning and Interpretation team
- Similarly, collaborative work can be done to ensure our venues and activities are Family Friendly
- Collections activities have been developed for events such as Museums at Night or SeaCity Museum's 1st Birthday celebration.

B1.6 Diverse communities

- Our collections need to constantly grow and develop to reflect the changing nature of the city and the new communities who have settled here
- The theme of diversity can be explored through Southampton's history and archaeology, using collections to demonstrate how new settlers brought in new technologies and material culture e.g. the Saxons, or why people came here e.g. to escape persecution – Basque refugees or Huguenots, or for economic reasons e.g. Windrush migrants or medieval Italian merchants, or as military occupiers - Romans
- Projects involving more recent incomers include oral history projects interviewing Asian women, and new Eastern European migrants in the city, or the collection of new archive material from Afro-Caribbean groups
- Material from the collections also celebrates national events such as Black History Month or the centenary of the abolition of slavery

B1.7 Researchers and enthusiasts

Our collections reach people locally, throughout the UK and Europe and all over the world from Iraq to Australia, America to Hong Kong:

- Overseas visitors to Southampton explore the collections through the exhibition programme, as evidenced by the scores of countries represented in our museums' visitor books
- Our events and exhibitions are supported by many enthusiastic amateurs coming from within the city and the wider region
- Visitors come from abroad on individual study visits to research particular topics
- Our collections form the basis of many PhD research projects, in partnership with learning institutions such as the University of Southampton

- We work within international partnerships and networks, for example with Cobh, Belfast, Cherbourg and Halifax, Nova Scotia on Titanic connections
- With the availability of online databases 24/7 people can, from their own armchair, consult, comment on and contribute to our collections on line, for example within the Heritage 100 collaborative project
- We receive e-mail enquiries from around the world
- Objects and pictures are loaned to other galleries and museums around the world, eg the Nubian statue of Taharqa has been displayed in Spain and France, while many of our artworks are in demand for international exhibitions all over Europe and further afield such as the United States, Canada and Japan.

APPENDIX C

Terms of Reference for the Chipperfield Advisory Committee

GENERAL

- a. This Committee is an advisory committee to the Council appointed by the Council under s102(4) of the Local Government Act 1972.
- b. The Committee comprises 7 independent members, quorate at 5, appointed by Council for a period of 4 years. Additionally, the National Advisor to the Gallery may attend Committee meetings at his/her discretion as a non-voting advisor to the Committee.
- c. Similarly, the Committee may invite a representative from the Museums Association, or any other outside experts agreed by a majority vote, to attend a meeting or meetings in a non-voting advisory capacity.
- d. The Committee shall meet in May and October of every year and on any further occasion as may be necessary to carry out the business of the Committee.
- d. Where a function or matter within the Committee's competence has been delegated to an officer, the Committee may exercise that function/matter concurrently with the officer to whom it has been delegated.
- e. The exercise of any function or matter within the Committee's competence is always subject to any relevant requirement of the Council's Constitution including any Special Procedure and Protocol drawn up and approved by the Head of Legal, HR and Democratic Services in pursuance of Council Procedure Rules.

TERMS OF REFERENCE

1. To identify, manage and resolve any conflicts of interest (or perceived conflicts of interest) occurring as a result of the Council's dual role as a corporate body and Trustee to the Chipperfield Bequest, with recommendations to Council as to an appropriate course of action in the circumstances.
2. Conflicts of interest are matters including but not limited to:

- a. determining which of those items acquired since the gallery was established belong to the Charity or to the Council corporately;
 - b. the apportionment of expenses of running, insuring and repairing the Art Gallery between the Council and the Charity (if not entirely funded by the Council);
 - c. the use of any admission fees charged for access to special exhibitions;
 - d. the ownership and exploitation of any intellectual property rights arising out of any publications associated with the Art Gallery or its collection;
 - e. questions as to whether the Charity should (for example) seek a scheme removing its existing obligations.
3. To conduct any investigation or enquiry necessary in furtherance of its functions under these Terms of Reference, and make recommendations to Council as to an appropriate course of action in the circumstances.
 4. To take advice from council officers as necessary and have recourse to any Council facilities or resources necessary for the performance of its duties, other than in cases where a conflict of interest or other reason exists that renders use of such resources inappropriate whereupon the Committee will be entitled to seek its own independent advice.
 5. To recommend the expenditure of Trust funds in relation to the acquisition of works of art, in consultation with the National Advisor.
 6. To provide reports to Council (as Trustees) as necessary and at least annually in relation to the use of the Trust's collection, patronage, use of works loaned to other organisations, details of purchases made, and work of the academy.
 7. To have sight of the Trust's accounts at least annually and, in conjunction with expert advice which to be sought as necessary, make any recommendations deemed appropriate to Council including recommendations as to the best investment strategies for the Trust's funds.
 8. To consider and recommend to Council an Arts and Heritage Collections Policy in relation to acquisitions on its renewal every 3 years.
 9. To contribute where necessary to the accreditation of venues process.
 10. To advise on any other matters that the Committee deem relevant to the objectives of the Chipperfield Bequest and the well-being of the collection and Gallery, including compliance with the Chipperfield Scheme and the protocols of the Museums Association, particularly in the event of consideration of the sale or disposal of works of art (additionally for which the direct advice of the Museums Association

must be sought).

11. To consider additions to the Committee's Terms of Reference if deemed by the Committee to be necessary or in response to suggestions made by the Trustees to the Trust. Any recommended additions must be approved by the Trustees to the Trust before being incorporated into the Terms of Reference.

ANCILLARY TERMS OF REFERENCE

12. Supporting the Curator in planning future exhibitions of contemporary art.
13. Working with officers and Councillors on the Culture and Heritage Team to identify any improvements needed to the gallery's overarching operation, and proposing or assisting with fund-raising activities needed to facilitate such improvements.
14. Suggesting and developing work in any other areas where the Committee believes there is a need for its involvement, in order to further the best interests of the City Art Gallery