

# Norfolk Museums Service

## **Collections Management Strategy 2018-2022**



## Contents

<b>1. Collections Development Policy</b> .....	<b>3</b>
Background to the Policy .....	3
Ownership of the collections .....	4
1. NMS Statement of Purpose .....	4
2. History of the collections .....	5
3. An overview of current collections.....	5
4. Themes and priorities for future collecting .....	6
5. Themes and priorities for rationalisation and disposal.....	7
6. Legal and ethical framework for acquisition and disposal of items .....	7
7. Collecting policies of other museums .....	8
8. Archival holdings – photographs & archives .....	8
9. Acquisitions.....	9
10. National and International Standards .....	10
11. Human remains.....	10
12. Biological and Geological material .....	10
13. Archaeological material .....	11
14. Exceptions.....	11
15. Spoliation .....	11
16. The Repatriation and Restitution of objects and human remains.....	11
17. Disposal procedures .....	12
Individual museum and department collecting policies .....	15
Appendix 1 Norwich Castle Museum & Art Gallery.....	15
A. Archaeology.....	15
B. Fine Art.....	21
C. Decorative Art.....	23
D. Natural History.....	27
E. Costume & Textile .....	31
Appendix 2 Museum of Norwich.....	35
Appendix 3 Strangers' Hall.....	39
Appendix 4 Royal Norfolk Regimental Museum .....	43
Appendix 5 Gressenhall Farm & Workhouse.....	45
Appendix 6 Lynn Museum .....	51
Appendix 7 Ancient House Museum .....	55
Appendix 8 Cromer Museum.....	59
Appendix 9 Great Yarmouth Museums .....	63
<b>2. Documentation Policy</b> .....	<b>68</b>
<b>3. Conservation and Collections Care Policy.....</b>	<b>71</b>

# 1. Collections Development Policy

**Names of museums:** Norwich Castle Museum & Art Gallery; Museum of Norwich at the Bridewell; Stranger's Hall; Royal Norfolk Regimental Museum; Gressenhall Farm & Workhouse; Lynn Museum; Ancient House Museum of Thetford Life; Cromer Museum; Time & Tide Museum; Elizabethan House; The Tolhouse

**Name of governing body:** The Joint Museums Committee of Norfolk County Council

**Date on which this policy was approved by governing body:** 26.7.2018

**Policy review procedure:** The Collections Development Policy will be published and reviewed from time to time, at least once every five years.

**Date at which this policy is due for review:** July 2022

**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.**

## Background to the Policy

This policy sets out the principles that will provide the partners to the Joint Museums Agreement and staff of Norfolk Museums Service (NMS) with a framework for the scrupulous and ethical acquisition and disposal of collections using clear procedures and decision-making processes common to UK museums in the Accreditation Scheme. It is based upon the template provided by Arts Council England for museums applying to the Accreditation Scheme, last updated in 2014.

Implementing the policy will enable museums of NMS to demonstrate the public benefit in their actions relating to the acquisition and disposal of collections. It provides a basis for open and transparent decision-making and an informed dialogue between governing bodies, donors, funding bodies and other stakeholders.

This policy applies to:

- material which NMS museums own or to which they intend to acquire legal title
- material which the NMS museums own and have accessioned into their collections or intend to own and accession into the collection.

The acquisition, management and disposal of collections will flow from:

- the Joint Museums Agreement and statement of purpose
- the legal basis on which the collections are held
- the public benefit derived from the effective use and management of the collections
- an assessment of the needs of the museum's collections

- the collections held by other museums and organisations collecting in the same or related geographic areas or subject fields.

### **Ownership of the collections**

NMS is managed under a Joint Museums Agreement, established in 1974 and last re-negotiated in 2006, between Norfolk County Council (NCC) and district councils (Norwich City Council, North Norfolk District Council, Great Yarmouth Borough Council, King's Lynn & West Norfolk Borough Council, Breckland District Council, South Norfolk District Council and Broadland District Council). Material acquired by a museum is understood to be owned by the partner council in whose district the museum resides but managed by the Joint Museums Committee. The agreement acknowledges that in the event of the ending of the Joint Museums Agreement the collections revert to the district, except for material that was specifically acquired with purchase funds provided by Norfolk County Council.

Any disposal of collections will be approved initially by Area Museum Committees (representing the interests of the district) and ultimately by the full Joint Museums Committee.

The collections of the Royal Norfolk Regimental Museum are owned by the Trustees of the Royal Norfolk Regimental Museum, and accordingly disposals are approved by them.

## **1. NMS Statement of Purpose**

Norfolk Museums Service is a multi-award winning service comprising ten museums and a study centre. The Service aims to inform and inspire people's interest in the cultural and natural heritage of Norfolk, and address relevant contemporary issues by:

- Collecting, preserving and interpreting material evidence of the past
- Stimulating creativity, inspiration and enjoyment
- Providing an enjoyable way to learn throughout life
- Engaging with the widest possible audience
- Enriching people's lives and creating a sense of place and identity
- Enabling people to understand and value other cultures

NMS is one of 16 Major Partner Museums receiving substantial revenue funding from Arts Council England in order to achieve ACE's strategy for the arts and culture sector:

- Goal 1. Excellence is thriving and celebrated in the arts, museums and libraries
- Goal 2. Everyone has an opportunity to experience and be inspired by the arts, museums and libraries
- Goal 3. The arts, museums and libraries are resilient and environmentally sustainable •
- Goal 4. The leadership and workforce in the arts, museums and libraries are diverse and appropriately skilled
- Goal 5. Every child and young person has the opportunity to experience the richness of the arts, museums and libraries

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

By definition, NMS 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 and due diligence must be exercised before consideration is given to any acquisition to the collection, or the disposal of any items in NMS' collection.

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

NMS 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.

NMS 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 NMS can acquire a valid title to the item in question. This procedure will be in line with NMS Due Diligence Policy.

NMS will not undertake disposal motivated principally by financial reasons

## 2. History of the collections

NMS' collections have disparate origins. Further details about the history of individual collections are given in the appendices for each museum:

- Appendix 1 Norwich Castle Museum & Art Gallery
- Appendix 2 Museum of Norwich at the Bridewell
- Appendix 3 Strangers' Hall
- Appendix 4 Royal Norfolk Regimental Museum
- Appendix 5 Gressenhall Farm & Workhouse
- Appendix 6 Lynn Museum
- Appendix 7 Ancient House Museum of Thetford Life
- Appendix 8 Cromer Museum
- Appendix 9 Time & Tide, Elizabethan House, Tolhouse (Great Yarmouth Museums)

## 3. An overview of current collections

The collections of NMS reflect the history and character of the county of Norfolk. Due to earlier collecting practices there are also collections of non-local material with wider historic and cultural significance.

- **Norwich Museums collections** comprise:

**Norwich Castle Museum & Art Gallery** with specialist Designated collections of archaeology, fine and decorative art, and natural history. The museum also holds a nationally-significant costume and textiles collection. The curatorial offices and many

of the collections of NMS are housed at the adjacent **Norwich Castle Study Centre** in the Shirehall.

The **Museum of Norwich at the Bridewell** and **Strangers' Hall Museum** have the bulk of the social history collections, with Strangers' Hall concentrating on domestic life and the Museum of Norwich on the story of Norwich, its communities and trades and industries.

The **Royal Norfolk Regimental Museum** houses the regimental collection and since 2013 has formed part of Norwich Castle Museum.

There are also important ecclesiastical collections from the former St. Peter Hungate Museum (closed 2001), which are now housed mainly at the Museum of Norwich and the **Norfolk Museums Collections Centre** at Gressenhall.

- **Gressenhall Farm and Workhouse** houses a county-wide collection reflecting the rural way of life of the county, principally of the 19th and 20th centuries. New displays and archives relating to the stories of people who lived and worked in the workhouse. The site also includes the **Norfolk Museums Collections Centre**, the central store for collections from across NMS.
- **Lynn Museum** reflects the history and character of King's Lynn, west Norfolk and the Fens, including a Bronze Age timber circle from Holme-next-the-Sea.
- The **Ancient House Museum of Thetford Life** reflects the history and character of Thetford and Breckland.
- **Cromer Museum** reflects the history and character of Cromer and its environs. It has a strong collection of photographs of the town.
- **Great Yarmouth Museums** comprise **Time and Tide**, the **Tolhouse Museum** and **Elizabethan House Museum**. Their collections chiefly reflect the history and character of Great Yarmouth and its connections with the sea.
- Further details about individual collections, also details relating to themes and priorities for future collecting and disposal are given in the appendices for each museum:

Appendix 1	Norwich Castle Museum & Art Gallery
Appendix 2	Museum of Norwich at the Bridewell
Appendix 3	Strangers' Hall
Appendix 4	Royal Norfolk Regimental Museum
Appendix 5	Gressenhall Farm & Workhouse
Appendix 6	Lynn Museum
Appendix 7	Ancient House Museum of Thetford Life
Appendix 8	Cromer Museum
Appendix 9	Time & Tide, Elizabethan House, Tolhouse (Great Yarmouth Museums)

#### **4. Themes and priorities for future collecting**

While historically each museum has had its own collecting policy, NMS takes a county-wide approach to its collecting ambitions. It is also reviewing and rationalising the collections which it holds.

General aims in collecting applicable to all NMS museums and collections:

To enhance the existing areas for collecting for individual departments and museums, these are described in the appendices for each museum / department.

The main collecting area is Norfolk and collections relating to the county, potentially covering all periods from prehistoric to modern. Acquisitions will include material originating from, used in or with strong connections with Norfolk and people and institutions connected with the county. Exceptions may include:

- Certain subject areas where it is desirable to collect from outside the county on a limited basis in order to place the Norfolk heritage in context.
- Where the administrative boundary of the county falls awkwardly across natural features it may be desirable to extend collecting to a limited extent. This will be subject to an understanding with neighbouring museums.
- In order to enhance the collections in selected cases where the existing collection is not primarily based on the collecting area of Norfolk, for instance in Fine and Decorative Art or Archeology.

Digital collecting: the acquisition of born-digital material, this is subject to the same policies and decision-making processes as other object types. This is an emerging area of collections development, we will work with stakeholders, for example the NRO, and professional advisors in establishing robust procedures for collecting and archiving born-digital material.

- Photographic collections are generally referred to Norfolk Library & Information Service; archival collections are generally referred to Norfolk Record Office. See section 8 Archival holdings for more detail.

## **5. Themes and priorities for rationalisation and disposal**

NMS 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.

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

For rationalisation and disposal themes and priorities for individual museums see the appendices for each museum / department.

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

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

## **7. Collecting policies of other museums**

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

Specific reference is made to the following museums/organisations:

- 100th Bomb Group Memorial Museum
- Bishop Bonner's Cottage Museum
- Bressingham Steam Museum
- Diss Museum
- Fakenham Museum of Gas & Local History
- Mundesley Maritime Museum
- Museum of the Broads
- Nelson Museum
- RNLi Henry Blogg Museum
- Sheringham Museum
- Swaffham Heritage
- True's Yard Fishing Heritage Museum
- William Marriott Museum and North Norfolk Railway
- Wymondham Heritage Museum

For individual NMS museums, detailed references to the collecting policies of other museums can be found in museum / department appendices:

In addition, NMS recognises the collecting policies of other national and regional museums and will consult with those organisations before collecting material which may complement their collections. NMS also recognises and will consider the collecting policies of non-Accredited museums and other heritage organisations which aim to keep collections within the public domain. It will maintain relationships with organisations in Norfolk and further afield, including members of the Museums Norfolk group, the History of Advertising Trust, the National Trust, and English Heritage.

NMS will pay particular attention to the collecting policies of Norfolk Library & Information Service and Norfolk Record Office, as described in Section 4, Themes and Priorities for Future Collecting.

## **8. Archival holdings – photographs & archives**

NMS has historically collected photographs and archives. These collections are no longer added to, except in the circumstances described below.

## **Photographic collections**

Photographic collections are held by all NMS departments and museums, and span the period 1840s to the present day; the bulk of collections date to the late 19th to early 20th centuries and 1970s to 1990s. Overall they comprise a very significant visual record which contributes significantly to the regional and national photographic heritage.

The Local Studies Library of Norfolk Library & Information Service (NLIS) is the primary collector of historic photographic material in Norfolk. It collects photographs related to Norfolk from across the whole of the county and covering all subject areas. For this reason it is important to avoid duplication in collecting across NCC Cultural Services.

NMS museums will collect only photographs which add context to or complement objects already in its own collections. Significant photographic material, whether single images or whole collections (including albums), will only be acquired in consultation with the NLIS Local Studies Library. NMS Museums should direct all photographs unconnected to their specialist subject areas to the NLIS Local Studies Library.

## **Archives**

Archives are held by all NMS departments and museums, and span the medieval period to the present day. The most significant archives are held by the Archaeology Department of Norwich Castle Museum, and includes material relating to Norwich Castle as a prison.

The Norfolk Record Office (NRO) is the primary repository of archives in Norfolk and collects material from across the county covering all historical periods to the present day and from all subject areas. As with photographs it is important to avoid duplication in collecting across NCC Cultural Services.

NMS museums will collect only archival material which adds context to or complements objects already in its own collections. Significant archival material, from single items to entire archives, will only be acquired in consultation with NRO.

## **9. Acquisitions**

The policy for agreeing acquisitions will be managed by an Acquisitions Committee.

The Committee comprised of relevant curators, representatives from collections management and conservation departments, will convene to make decisions about potential acquisitions. Taking into consideration the individual collecting policy and resource implications.

Curators are required to provide sufficient information about the proposed acquisition to enable the Committee to come to a decision on whether to accept or reject a proposal. Information should include:

- Brief details of the object, including dimensions and condition

- A completed due diligence checklist and risk assessment
- The particular reason(s) the object is proposed for collecting, including its relevance to the museum's own collecting policy
- Details of proposed storage location
- Details of potential risks: physical or reputational

In exceptional cases the Committee may agree to retrospective approval of an acquisition. This will be where:

- The curator has carried out due diligence and risk-assessed the acquisition, has a clear idea of its significance to the collecting policy, and is able to identify suitable storage; *and*:
- it was not possible to consult about the acquisition due to pressures of time. For example, an offer which would be withdrawn if not collected immediately; or one which requires urgent fundraising and a Committee cannot be convened in time.

Once agreed, Spectrum entry procedure and documentation as outlined in the NMS Documentation Procedural manual is to be completed.

## **10. National and International Standards**

NMS 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).

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, NMS 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 Digital Culture, Media and Sport (DCMS) in 2005.

This will be identified in accordance with the NMS Due Diligence checklist.

## **11. Human remains**

NMS holds human remains from any period, as such it will follow the procedures in the 'Guidance for the care of human remains in museums' issued by DCMS in 2005.

NMS does not hold or intend to acquire any human remains under 100 years old. This will be identified in accordance with the NMS Due Diligence checklist.

## **12. Biological and Geological material**

NMS 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, such as the 1973 Convention of International

Trade in Endangered Species of Wild Fauna and Flora (CITES) or the Wildlife and Countryside Act 1981, and taking into consideration The Ivory Bill 2018. This will be identified in accordance with the NMS Due Diligence checklist.

### **13. Archaeological material**

NMS will not acquire archaeological material 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. This will be identified in accordance with the NMS Due Diligence checklist.

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).

### **14. Exceptions**

Any exceptions to the above clauses will only be because NMS 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 NMS will be open and transparent in the way it makes decisions and will act only with the express consent of an appropriate outside authority. NMS will document when these exceptions occur.

### **15. Spoliation**

NMS will use the statement of principles issued by National Museums Directors Conference on 'Spoliation of works of Art during the Holocaust and World War II period' in 1998, updated 2016

### **16. The Repatriation and Restitution of objects and human remains**

NMS's governing body, acting on the advice of the NMS 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. NMS 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.

## 17. Disposal procedures

All disposals procedures will be undertaken with reference to the Spectrum Primary Procedures on disposal, the Museums Association (MA) Code of Ethics and MA disposal toolkit.

Disposal for financial reasons is not a route for disposal of NMS collections

NMS Disposal Committee comprising the Chief Curator, Departmental Curator, Collection Development Manager, Registrar, Head of Conservation will recommend to AMC and JMC objects for disposal.

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 NMS' governing body acting on the advice of professional curatorial staff, if any, and not of the curator or manager of the collection acting alone.

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.

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.

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.

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 directly to other Accredited Museums likely to be interested in its acquisition.

If the material is not acquired by any Accredited museum to which it was offered as a gift then the museum community at large will be advised of the intention to dispose of the material normally through a notice on the MA's Find an Object web listing service, an announcement in the Museums Association's Museums Journal or in other specialist publications and websites (if appropriate).

The announcement relating to gift will indicate the number and nature of specimens or objects involved, and the basis on which the material will be transferred to another institution. Preference will be given to expressions of interest from other Accredited Museums. A period of at least two months will be allowed for an interest in acquiring the material to be expressed. At the end of this period, if no expressions of interest

have been received, NMS may consider disposing of the material to other interested individuals and organisations giving priority to organisations in the public domain.

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.

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.

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

### **Disposal by Exchange**

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

If the exchange is proposed with an Accredited non-Accredited museum, with another type of organisation or with an individual, the museum will place a notice on the MA's Find an Object web listing service, or make an announcement in the Museums Association's Museums Journal or in other specialist publications and websites (if appropriate).

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

### **Disposal by Destruction**

Destruction is 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.

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.

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.

Objects disposed in this manner will be reported to AMC / JMC retrospectively if the object poses a risk and therefore requires immediate destruction.

## **Individual museum and department collecting policies**

### **Appendix 1 Norwich Castle Museum & Art Gallery**

#### **A. Archaeology**

The archaeological collections of Norwich Castle Museum & Art Gallery are Designated of National importance and date from the earliest prehistoric times to the more recent past..

##### **2. History of the collections**

Archaeology was one of the principal collecting areas of the Norwich Museum from its first foundation in 1824. Although this has enabled the present-day collections to include various items found in the 19th century, the first major benefactor donating material was Robert Fitch, a Norwich chemist who donated a large antiquarian collection in 1894. His finds were principally collected from Norfolk with a few from Suffolk and covered most chronological periods. A particular interest of Fitch appears to have been the medieval period as two especially fine collections, of seal matrices and finger-rings, were among his donations and provide the basis for the Castle Museum's maintained eminence in these areas.

Other major collections include those of the Beloe family, which has a good assemblage of pilgrim badges, and the Perowne bequest of medieval manuscripts, including ornately decorated psalters and a rare processional from Castle Acre priory.

Norfolk has always been archaeologically rich and a number of important excavations have been undertaken in the county, the archives of which were given to Norwich Castle. The Castle Museum has hence come to act as the county museum for archaeology and the repository for all county excavations. Among the more important sites in the collections are North Elmham Park, site of the Anglo-Saxon see of East Anglia; Spong Hill, Britain's largest Anglo-Saxon cremation cemetery; and the Anglo-Saxon inhumation cemeteries of Bergh Apton, Morningthorpe, Harford Farm, Caister by Yarmouth and Burgh Castle. Medieval sites include the Castle Mall excavation, then the largest urban excavation in Europe.

The rise of metal-detecting in the 1970s saw a fundamental change in the way the archaeology collections developed and Norfolk was one of the first counties to embrace the hobby and liaise with detector users. The late Dr Sue Margeson was especially important in developing the collection with metal-detected finds, specialising in 10th-11th century Scandinavian finds from which she explored issues of ethnicity and migration that have now become current in modern scholarship. As a result, the Castle has a particularly fine collection of Early Medieval material.

Modern collecting has continued this lead and through an active acquisition policy, attempted to meet the challenge of Norfolk yielding more Treasure cases and more Portable Antiquities than any other county in UK. Rationalisation in recent years has attempted to refine the collections to having a Norfolk focus or, for prehistoric periods before the county border was a meaningful construct, an East Anglian relevance.

##### **3 An overview of current collections**

The Archaeology collections aim to tell the cultural and chronological story of Norfolk, and East Anglia, from the evolution of man to the post-medieval period. They are uniquely placed to do so as traces of the earliest human ancestors in northern Europe have been found in Norfolk, notably Happisburgh, which has yielded the earliest example of a north

European handaxe. This and other material from the site is held by Norwich Castle Museum.

The archaeology collections are extensive, numbering over 2,000,000 items and have been Designated in recognition of their outstanding importance and international significance. They incorporate collections of numismatics, arms and armour, maps and manuscripts, ethnography, and foreign archaeology, in particular Egyptology.

While all chronological periods are represented, of particular strength are the Bronze Age, Iron Age and Anglo-Saxon collections. The Bronze Age material includes a large number of founder's hoards of various sizes, rare moulds for casting spears and axes and gold work, among which the Wessex-culture grave-group from Little Cressingham and the composite rings from Gresham are notable. Iron Age finds include material from the ritual site at Snettisham including gold torcs, numerous coin hoards issued by the local Iceni tribe; and the excavation assemblage from the ritual complex at Thetford. Anglo-Saxon archaeology is a particular strength of the collections as it includes many excavation assemblages from cemeteries, with attendant grave-goods, and urban sites revealing the process of urbanisation. Outstanding features include Spong Man, the Harford Farm brooch, the Balthilde seal matrix and the second-largest collection of runic-inscribed objects in the UK.

Metal-detecting and ongoing rescue excavation in Norfolk continues to yield large quantities of material. While Norwich Castle Museum still acts as the central repository for excavation archives from the county, limited storage space will mean increased consideration of which archives are accepted in the future, those which have the greatest research and display potential being more likely to be accepted in whole or in part.

Metal-detecting provides a unique challenge as the material found annually is numerically so large and often of financial value which is realised by finders. The Archaeology Department maintains an active policy to acquire the most significant items either through the Treasure Act or through private purchases to maintain and enhance the existing collections.

Handling collections are usually made up of material that is accessioned but which duplicates existing other examples.

Old assemblages are already beginning to be reviewed for the potential to rationalise some or all of their components, while the records are retained. Rationalisation is not generally exercised simply on the basis of the duplication of material as archaeological artefacts are generally considered in terms of their data potential for research. Rationalisation is instead proposed on the basis of items considered of low academic research potential, or which derives from areas outside East Anglia and/or Norfolk.

#### 4 Themes and Priorities for future collecting

NMS will only collect archaeological material that contributes to an understanding of the social, economic and cultural development of local life from its earliest origins until the present day. Careful selection of material will be necessary.

With regard to the acquisition of excavation material the prevailing policy is that developed originally by Norfolk Archaeological Unit based on the Guidelines on Selection, Retention and Dispersal produced by the Society for Museum Archaeologists (1993). This lays down specific criteria for the selection of each class of excavated material for retention by museums according to the nature of each site and based on the recommendations of the finds specialist and the Keeper of Archaeology at Norwich Castle Museum & Art Gallery.

The retention of archaeological material must be on the basis of the future use of the collections. Thus additions to the collections will be made primarily when these are evidence of new sites or new artefact types, or to complement or to fill in gaps in the existing collections.

The Archaeology Department will monitor the implementation of the collecting policy in consultation with the NMS Curators' Forum, and is committed to make the collections available for study and analysis and to increase public access through documentation and more accessible stores.

### **Geographical area**

The general geographical area covered by the Archaeological Collecting Policy of Norwich Castle Museum is the modern (post-1972) boundary of the county of Norfolk. However, given that this is a modern construct that is not relevant to many of the historical and pre-historical periods whose material is held by the archaeology department, some flexibility in this area is recognised. In particular the Iron Age and Anglo-Saxon periods saw recognised groupings of people (the Iceni tribe and the Kingdom of East Anglia) extending over Norfolk and into Suffolk and Cambridgeshire. It therefore makes historical sense to include items found in those counties after discussion with other local museums from such areas.

Acquisition of archaeological material by other museums within the Service may be made in consultation with the Archaeology Department. Norwich Castle, King's Lynn, Thetford, Cromer and Great Yarmouth Museums will collect archaeological material and records from known locations in their own collecting areas, the collecting area of Norwich Castle Museum & Art Gallery being the whole county. The overriding premise will be to keep archaeological material together in unified or coherent collections and archives.

Excavation archives cared for by Norfolk Museums Service are normally accessioned and stored centrally for the county, by Norwich Castle Museum & Art Gallery. Where appropriate, individual items are collected by local museums using their own accession codes, for display, reference or education. These are all recorded on the County Historic Environment Record (HER) in the normal way.

### **Subject areas**

Local archaeology from excavations

Collecting will focus on local archaeological material from known sites in the collecting area (predominantly Norfolk) consistent with the aims of the Archaeology Department, which are:

1. To collect material from Palaeolithic to 19th century date, including selected excavated material of post-medieval date.
2. To collect pottery, building materials, metalwork including coins and tokens, objects of organic material, industrial evidence, plant and animal remains which provide evidence, together with the full documentary archive of the excavation or archaeological intervention.
3. To follow the guidelines of the Society for Museums Archaeologists regarding the selection of material from excavation for retention.

#### Individual archaeological items

Individual items which are not primary evidence for an archaeological site are collected if of exceptional interest and of high quality, or if the item adds significantly to the strength of the present collections, and if the general archaeological collecting criteria are also met. Wherever possible information about material collected should include an exact provenance.

#### Numismatic collections

Unprovenanced coins will only be collected if of exceptional interest and of high quality and if they add significantly to the strength of the existing collection, or are sought to complete or complement the collection. In particular examples include locally-minted coins of the Iron Age (Icenian) and Anglo-Saxon periods (kingdom of East Anglia).

#### Foreign archaeology

Further acquisitions will not be made to these collections unless there is a specific display purpose, a Norfolk connection (e.g material related to Howard Carter or Henry Rider Haggard) or for education purpose relating to the National Curriculum (e.g. Egyptology).

#### Ethnography

Further acquisitions will not be made to these collections unless there is an overriding local connection, and the material will be available for loan to an appropriate museum for display/research purposes, subject to the usual conditions of loan.

#### Arms and armour

Further acquisitions will only be made for a specific display purpose, or where there are strong local associations, or for educational purposes in relation to the National Curriculum. Norwich Castle Museum's Archaeology Department holds weaponry on behalf of other NMS museums as the representative for NMS's institutional Firearms Certificate.

#### ***Early printed maps and manuscripts***

Further acquisitions will only be made if there is a local connection and the object complements existing collections, for instance being a product of a local scribal/illumination workshop for manuscripts, or its former ownership by a local person. Any future collecting will be done in consultation with the Norfolk Record Office and the Local Studies Collection of the Norfolk Library & Information Service.

#### ***Norwich Prison***

Material relating to the history of Norwich Castle Gaol and the lives of its inmates and staff will be collected, as will any documentation (for instance Calendars of trials or prisoners) relating to the same. The latter will be subject to advice from Norfolk Record Office.

#### ***Records***

Documents relating to the history and use of the museum buildings in NMS, or relating to the history of the Museums Service itself will be collected, subject to advice of the Norfolk Record Office on each acquisition.

## **Limitations on collecting**

Due to pressure on storage space, NMS reserves the right not to accept excavation archives, although as a principle we aspire to collect all material from the county. Guidelines for the deposition of excavation archives will be made available to all persons and companies intending to deposit with NMS/Norwich Castle, to ensure that material and associated records are supplied in a format consistent with existing practice. We may additionally place restrictions on specific elements of site archives, for instance modern material, bulk material of limited data potential (for instance Ceramic Building Materials or, unstratified material), unconserved material (especially if an organic or of unstable nature).

We may also choose not to accept material that requires particular resources for its storage and use, whether mechanical or intellectual, in which case we will attempt to help find another more suitable long-term repository.

## **5. Themes and priorities for rationalisation and disposal**

To ensure the relevance of our archaeology collections and maintain appropriate storage conditions we will conduct ongoing reviews of existing collections. Particular priorities to address relating to potential rationalisation or disposal are:

1. Objects which have no provenance or which do not meet the main collecting policy.
2. Modern or late post-medieval elements to excavation archives with little or no research potential
3. Ceramic building materials and other building materials especially those unstratified or from residual archaeological contexts with little potential for site/phase dating
4. Stray or individual finds which appear to have little or no research potential due to lack of contextual information or being replicated elsewhere in the collections
5. Ethnographic material with little local relevance or for which a case can be made for the object's preferential curation by another institution (for example where there is better potential for display, interpretation or conservation)

## **7. Collecting policies of other museums**

As well as the general considerations for NMS as a whole, the Archaeology Department of Norwich Castle Museum will make special consideration and reference to the collecting policies of those museums across Norfolk, regionally and nationally, which have strong archaeology collections.

Norwich Castle Museum curators are expected to support their counterparts in other NMS museums for expertise and display/exhibition work. In cases where material is perceived to be significant to the collections of individual NMS museums as well as the county as a whole, discussion will be conducted between the relevant specialist curator at Norwich Castle and the museum curator to decide the best museum to acquire and accession an item. If material belongs to a centrally-accessioned excavation archive it may be made available on loan to those museums for display if required (as with Kings Lynn, Thetford Ancient House, Yarmouth Time and Tide and Cromer Museums). Cases of Treasure are automatically shown to curators of relevant NMS museums as well as Norwich Castle Museum by the Norfolk Heritage & Environment Service and discussion is then undertaken by the relevant NMS curators to decide which museum, if any should pursue acquisition. In the unlikely event of dispute, the Head of Museums will examine the relative merits of acquisition by a particular museum.

The Norwich Castle Natural History Department will collect reference material to answer archaeological enquiries (e.g. organic building materials, seeds and pollen, domestic animal bones, and footprints).

The Norwich Castle Learning Department will only accept archaeological artefacts if useful in an educational role and which may include material outside the policy of the permanent collections, on the basis of them being accessioned by the Archaeology Department and then placed with Learning as a handling collection. This ensures proper control and documentation of all items within NMS can be maintained.

### ***Liaison between museums***

The NMS Curators' Forum meets quarterly to discuss issues of common interest including matters arising from the Collecting Policies. The team will ensure appropriate co-operation and consultation between museums with an archaeological interest. The Archaeology Department of Norwich Castle maintains close links with the county Historic Environment Service, and in particular with the Identification & Recording Service which runs the Portable Antiquities Scheme in Norfolk. Norwich Castle staff attend metal-detector club meetings and aid in making identifications and one member of staff of Identification & Recording Service is based in the Department.

Norwich Castle Archaeology Curators maintain close links and liaison between Archaeology staff at Colchester and Ipswich Museums Service, St Edmundsbury Borough Museums, the Cambridge Museum of Archaeology & Anthropology and the Fitzwilliam Museum. Sites, finds, potential acquisitions and other issues of interest to one or more of these museums can therefore be quickly and easily communicated. Norwich Castle staff act as the co-ordinating voice between these museums and NMS for archaeological matters within Norfolk.

# Appendix 1 Norwich Castle Museum & Art Gallery

## B. Fine Art

The fine art collections of Norwich Castle Museum & Art Gallery are Designated of National importance and date from the medieval period to contemporary art.

### 2. History of the collections

The earliest collection of paintings to be acquired by the Norwich Museum was in 1841 when Captain William Manby presented a unique collection of 17 seascapes in oil and watercolours. When an art gallery was first incorporated in the Norwich Museum in 1894 the nucleus of the collection was a gift of 80 Norwich School paintings from the East Anglian Art Society. In 1898, twenty major Norwich School paintings were bequeathed by JJ Colman of Colman's Ltd.

The Norwich School collection was developed under the curatorship of James Reeve. The greatest gift to the collection was the Russell James Colman Bequest of 1946, which included thousands of Norwich School paintings, watercolours, drawings and prints and funds for the construction of art galleries to house them.

The Museum has acquired numerous items through gifts, bequests and purchases over the years, building a small but important collection of 17th century Dutch and Flemish art including 93 etchings by Rembrandt, among others.

### 3. An overview of current collections

The collections include topographical material relating to Norfolk and Norwich including works by the Norwich School of Artists, Norfolk portraits, artists' personalia, and an art library. They comprise over 24,000 works of art. Of these, approximately 1,200 are paintings, 10,000 are watercolours and drawings and the remainder are prints, printed books and photographs.

Around 900 artists are represented in the collections. The most significant holdings are: Norwich School paintings and drawings (the most significant such collection anywhere in the world); landscapes of the British School; Dutch and Flemish art; Rembrandt etchings; and a small but important collection of modern and contemporary art from Impressionism to the present day.

### 4. Themes and priorities for future collecting

#### Geographical area

The general collecting area covered by the Fine Art Collecting Policy of Norwich Castle Museum is works and objects related to the county of Norfolk. In certain circumstances the Museum may collect from a wider collecting area as defined in the themes for collecting below, with reference to other museums also collecting those subject or geographical areas.

## **Subject areas**

### ***Norfolk fine art***

There will be active collecting where the following add significantly to the existing collections:

1. The Norwich School of Artists
2. Works of art made locally
3. Works of art formerly in local collections

### ***National fine art***

Collecting will focus on selected works of art in the British and European Schools, including old master and contemporary work, particularly those artists whose work has influenced the Norwich School and whose works sets the Norwich School in context.

### ***Sculpture***

Collecting will be limited to selected works of British artists, especially good quality East Anglian artists with a national reputation to augment the small existing collections. This will not become a major collection.

### ***Contemporary art (all media)***

Acquisition will focus on selected objects from a wide variety of materials focussing on the specialist areas of the collection, while also continuing to acquire representative examples to fill important gaps in the existing general collections. This will include work made or decorated in Norfolk where this is of a standard to compare with other artefacts in the same field or where it adds to a specialist collection.

## **Limitations on collecting**

Collecting is limited by staff resources and by the cost of new acquisitions. NMS will seek external funding to meet important acquisitions.

## **5. Themes and priorities for rationalisation and disposal**

1. Objects which have no provenance or which do not meet the fine art collecting policy.
2. Poor quality objects that require large conservation resources to be of display standard, where such resources cannot easily be met by NMS, either through its own budgets or by seeking external funding.

## **7. Collecting policies of other museums**

As well as the general considerations for NMS as a whole, the Art Department of Norwich Castle Museum will make special consideration and reference to the collecting policies of other museums across the county, region and nationally which have strong collections in fine art.

In cases where material is perceived to be significant to the collections of individual NMS museums as well as Norwich Castle, it should be accessioned by Norwich Castle but made available on loan to those museums for display if required.

# Appendix 1 Norwich Castle Museum & Art Gallery

## C. Decorative Art

The decorative art collections of Norwich Castle Museum & Art Gallery are Designated of national importance.

### 2. History of the collections

From its inception the remit of the decorative arts collections has included ceramics, glass, silver and jewellery from 16th century to the present day. Traditionally it has mainly comprised British objects, and very little European material. There were a few Oriental pieces, mostly of Chinese export porcelain, acquired mostly during the late 19th-early 20th century, although many of these were sold to Liverpool Museums in the 1950s, clearly reflecting a change of curatorial policy at the time.

The main focus of the collections has been and remains to emphasise works of greatest relevance to Norfolk, and/or East Anglia. These include Norwich-made silver, dating from the period of the city's assay from 1567 through to 1697. The earliest Norwich silver donation occurred in 1894, from Robert Fitch, an important local benefactor who gave significant works of fine and decorative arts in all media, including the Chinese export wares referred to above. Lowestoft porcelain has also been an important focus for the collections, originating from the only factory in East Anglia, operational c1760-1800. Significant donations of Lowestoft porcelain were given during the 1920s-50s, particularly by Susanna Taylor in 1938 and Mrs Russell Colman in 1948.

In 1946 a bequest of over 600 18th century ceramic teapots from Edward Bulwer began the Castle's collecting in this area. A purchase from Philip Miller of almost 2,000 19th-20th century teapots in 1992 later ensured the continued centrality of teapots within decorative arts at Norwich Castle.

Other major holdings in the decorative arts collection include 1,100 pieces of 18th-20th century jewellery, donated by the nationally important collector Mrs Anne Hull Grundy during the 1970s.

### 3. An overview of current collections

The decorative arts collection comprises just over 11,000 objects. Its Norwich silver and Lowestoft porcelain are particularly strong and highly important, both representing the largest collections of these media in public ownership, and including many rare or unique pieces. The ceramic teapots, almost 3,000 items, now represent the largest collection in the world. There is also a small but significant grouping of contemporary craft objects, acquired in recent years. A new donation of 19th-20th century studio ceramics, including late 20th century teapots by prominent British makers, has helped further to augment the outstanding teapot collection.

Current collecting has focused on acquiring a small number of objects of high quality only, with an emphasis on the filling of major gaps, identifying objects of particular relevance to the region, and contextualising items already in the collections. Recent significant acquisitions include a set of internationally important 16th century Norwich-made stained

glass roundels, which form part of the Castle Keep's display reflecting the city's medieval wealth and prominence. By contrast, the most recent acquisition, a contemporary glass interpretation of the Norwich Snapdragon by a nationally known Norfolk-based maker will also be displayed in the Keep, making a connection between the medieval and modern worlds. These two acquisitions between them represent in microcosm a crucial aim of the Art Department's collecting as a whole: to encompass outstanding artistic work within the county and the region, both past and present.

#### **4. Themes and priorities for future collecting**

##### **Geographical area**

The general collecting area covered by the Decorative Art Collecting Policy of Norwich Castle Museum is works and objects related to the county of Norfolk. In certain circumstances the Museum may collect from a wider collecting area as defined in the themes for collecting below, with reference to other museums also collecting those subject or geographical areas; this applies particularly to the collection of Lowestoft porcelain.

##### **Subject areas**

Collecting will focus on the following subject areas:

##### ***Pottery and porcelain***

1. Lowestoft porcelain: unrepresented types of shape, and those documentary pieces which constitute evidence of the history of the factory and its personnel.
2. Wares relating to Lowestoft porcelain
3. Examples copied from Lowestoft or other English wares.
4. Porcelain of particular factories c. 1790-1984
5. Victorian 'art' pottery after 1870 (except de Morgan, Doulton and Martin Bros.)
6. 20th century studio ceramics and innovative factory wares

##### ***Glass***

1. English glass: 17th century especially 'facon de Venice' and Ravenscroft; 18th century glasses other than wines and desserts, 18th century coloured and enamelled glasses, late Victorian cameo, 'rock crystal' engraved, etched and marked pressed glass and 'art' glass attributable to particular firms.
2. Foreign pieces: Venetian, Bohemian and American pieces which have influenced English pieces already in the collection.

##### ***Silver***

1. Norwich silver:
  - makers and types not represented in the existing collections
  - evidence for the history of the Norwich assay
2. Other English silver:
  - Neo-classical silver
  - 19th century silver including chased work, Victorian historicist, Aesthetic Movement and Arts and Crafts

##### ***Craft***

Contemporary craft such as ceramics, glass, wood, textiles, silver and jewellery. Outstanding examples of 20th century craft both modern and contemporary that complement the existing collection.

### **Teaware**

1. Teapots: select examples from the period before 1950 which fill major gaps and post 1850 examples of the following: Aesthetic Movement, art pottery, art deco, modernist, early studio and contemporary ceramics.
2. Other teawares: only where they are part of existing sets or where they serve to put the existing material in context.

### **Limitations on collecting**

Collecting is limited by staff resources and by the cost of new acquisitions. NMS will seek external funding to meet important acquisitions.

## **5. Themes and priorities for rationalisation and disposal**

1. Objects which have no provenance or which do not meet the decorative art collecting policy.
2. Poor quality objects that require large conservation resources to be of display standard, where such resources cannot easily be met by NMS, either through its own budgets or by seeking external funding.

## **7. Collecting policies of other museums**

As well as the general considerations for NMS as a whole, the Art Department of Norwich Castle Museum will make special consideration and reference to the collecting policies of other museums across the county, region and nationally which have strong collections in decorative art. Examples of other museums we may consult with include the V&A and Lowestoft Museum.

In cases where material is perceived to be significant to the collections of individual NMS museums as well as Norwich Castle, it should be accessioned by Norwich Castle but made available on loan to those museums for display if required.



# Appendix 1 Norwich Castle Museum & Art Gallery

## D. Natural History

Norwich Castle Museum & Art Gallery maintains the major biological and geological collections in Norfolk Museums Service. As well as being of great local and regional significance the collections are Designated as nationally and internationally important.

### 2. History of the collections

Natural history collections formed the bulk of the original material acquired by Norwich Museum when it was formed in 1825. Most of the early exhibits were private collections donated to the Museum by its founders, and this tradition of donating by local naturalists continues today. Many early specimens were collected abroad but current policy places greater emphasis on local material. In the past, particularly important specimens were usually purchased but today most material comes from donation and staff fieldwork.

The bird collections include many fine examples of Victorian taxidermy. They mostly date from the 19th and early 20th centuries, but are still added to from road and weather casualties. There is a large collection of birds' eggs which is no longer added to for ethical and legal reasons; the two Great Auk eggs are the most important individual items.

Mammals include specimens from Victorian and Edwardian foreign expeditions including a Polar Bear and a notable group of antelope, including Nile Lechwe, as well as East Anglian specimens.

The entomology includes several large and important collections, notably the pre-eminent Fountaine-Neimy bequest of 22,000 Lepidoptera. This resulted from a lifetime's collecting by Margaret Fountaine, who travelled all over the world from 1892. Her bequest included a sealed box which when opened in 1978 was found to contain twelve journals detailing her life from 1878 until her death in 1940. This combination of a scientifically important collection and sociologically significant literature is not unique but there are few naturalists who have collected in and written about sixty countries on six continents over fifty years. Much of the modern invertebrate material has been collected during recent survey work.

The most important collection of molluscs is that of WJO Holmes, with 12,000 British specimens.

The botany collections include a main herbarium of 50,000 vascular plants, mostly local material. They incorporate material from naturalists including JD Salmon, J Paget and EL Swann.

Geological specimens reflect the geology of Norfolk but the collection has been built up by the generosity of geologists who have donated or bequeathed their own collections which were often built up from trips further afield. Because of this the collections contain some exotic specimens.

Disposals have included foreign material given to Liverpool and Coventry Museums after the war, and part collections bought by the British Museum (Natural History) when it was actively seeking to acquire type material. Notable transfers of the latter sort include the Gurney birds of prey and Edwards' type series of Homopteran bugs.

### **3. An overview of current collections**

The collections number about 1,500,000 specimens, covering all aspects of natural history and geology. Although mainly of East Anglian origin, the collections incorporate material from elsewhere in Britain, Europe and the rest of the world. The Natural History Department has a countywide role and in certain groups also acquires reference material from elsewhere in Britain and the rest of the world, but only where it is directly relevant to the existing collections.

The bird collections include several historically important specimens. The skins constitute an important British and European collection; they are often used for reference by artists and amateur and professional ornithologists. The Museum holds extensive egg collections of British and foreign birds numbering some 10,000 specimens, which are an important historical resource for scientists studying bird biology. From a scientific and conservation point of view it is material of the more common species that is most useful.

Among the mammals are important mounted specimens from Australia and Africa. There is a comprehensive collection of East Anglian mammals (skins and mounts) which are frequently used for education and research. The osteology collections are important as reference material for work on Pleistocene mammal remains.

Reptiles and amphibians are not well-represented in the collections (about 130 specimens). The 300 fish specimens are mainly of local origin.

Apart from the Fountaine-Neimy collection, the entomology includes several nationally important collections of British Hymenoptera and Lepidoptera and British and foreign Coleoptera and Hemiptera

Modern invertebrate material includes marine, freshwater and terrestrial species, mainly from East Anglia, and constitutes the most comprehensive collection of East Anglian non-insect invertebrates. There are extensive collections of foreign shells.

The botany collections comprise mainly local material but also contain exchange specimens from elsewhere in Britain and smaller collections from abroad.

Of the many thousands of geological specimens, some are internationally important. These mostly reflect the geology of the county and therefore are largely fossils from the Chalk, Crag and Ice Age deposits. Highlights of the geology collection include bones, antlers and tusks from large vertebrates of the Cromer Forest Bed formation which outcrops around the coast of Norfolk and Suffolk, and the largest and most complete fossil elephant ever found in Britain, the West Runton elephant.

The archives include some 30,000 letters and 550 manuscript books relating to the collections and local naturalists. Among them are several 18th and early 19th century journals and notebooks. Other historical material held in the Department includes a small collection of microscopes, one of which is of great importance.

### **4. Themes and priorities for future collecting**

#### **Geographical area**

The general collecting area covered by the Natural History Collecting Policy of Norwich Castle Museum & Art Gallery is restricted to the county of Norfolk. In certain circumstances

the Museum may collect from a wider area as defined in the themes for collecting below, with reference to other museums in that area. Where applicable to the existing collections, the collection area may continue into Suffolk, e.g. the Cromer Forest-bed Formation containing internationally important Pleistocene faunal remains extends as far south as Kessingland, Suffolk.

Acquisition of natural history material by other museums within the Service may be made in consultation with the Natural History Department. Norwich Castle, King's Lynn, Thetford, Cromer and Great Yarmouth Museums will collect biological and geological material and records from known locations in their collecting areas, the collecting area of Norwich Castle Museum & Art Gallery being the whole county. The overriding premise will be to keep important natural history material together.

## **Subject areas**

### ***Biology***

Fieldwork and collecting will follow the various national specialist groups codes of conduct. There is a strong emphasis on biological recording rather than collecting specimens. Biological records were formerly collected by the Natural History Department but are now dealt with by Norfolk Biodiversity Information Service (NBIS).

The Service aims to reach the standards for collecting in the MGC **Standards in the Museum Care of Biological Collections (1992)**.

Gaps in the biological collections which should be filled include the following:

1. Good display material for galleries and to replace poor specimens in the galleries.
2. Voucher specimens and samples which are relevant to current research topics (both regionally and nationally) e.g. biting flies, alien plants, birds' nests.
3. Specimens which are of direct relevance to the biology of the county and which do not substantially duplicate material already held in the collections.
4. Material for handling by the public during talks, workshops and events. Including 'duplicate' specimens to take the place of those that are considered scientifically or historically important, thereby reducing wear and tear on valuable items.
5. Reference collections in areas which are currently popular with local naturalists, e.g.
  - bats – droppings, skeletal material, etc.
  - dragonflies – transparencies, larval exuviae.
6. Reference collections required to answer enquiries from other departments (e.g. hair and other fibres for social history (Costume & Textiles).
7. Reference material for research and identification, e.g. small vertebrate skeletal material.
8. Digital photographs of disappearing habitats and temporary phenomena.
9. Digital photographs or other pictorial representations and biographical details of local naturalists.

### ***Geology***

At the time of writing NMS does not employ a curator specifically to care for the geology collections and the collection is in storage following the Castle Museum redevelopment 1999-2001. This is an unfortunate, but temporary situation and there is a strong ambition to restore a fully functioning geological service in due course. However the Acting Curator of Geology (also Curator of Natural History) does add to the existing collections when important Norfolk material that comes to light, which has good associated data and is in urgent need of a permanent home.

The Service aims to reach the standards for collecting in the MGC **Standards in the Museum Care of Geological Collections (1993)**.

Gaps in the geological collections which should be filled include the following:

1. Good display material for galleries and to replace poor specimens in the present galleries.
2. Voucher specimens and samples which are relevant to current research topics (both regionally and nationally) e.g. in-situ erratics and material from ancient hominin sites.
3. Reference material for research and identification, e.g. recent and fossil/sub-fossil vertebrate skeletal material.
4. Specimens which are of direct relevance to the geology of the county and which do not substantially duplicate material already held in the collections.
5. Material for handling by the public during talks, workshops and events. Including 'duplicate' specimens to take the place of those that are considered scientifically or historically important, thereby reducing wear and tear on valuable items.
6. Reference collections required to answer enquiries from other departments (e.g. building materials, domestic animal bones and footprints for Archaeology).
7. Digital photographs of temporary phenomena.

### **Limitations on collecting**

Due to limited space for expansion and a lack of resources and staff, the Natural History collections are not being enlarged to any comprehensive degree at present.

Unprovenanced material will not be collected unless it fills a gap in the reference or teaching collections.

## **5. Themes and priorities for rationalisation and disposal**

The Natural History Department will rationalise objects which have no provenance, which do not meet the main collecting policy, or which are in poor and/or deteriorating condition.

## **7. Collecting policies of other museums**

As well as the general considerations for NMS as a whole, the Natural History Department of NMS will make special consideration and reference to the collecting policies of other museums across the county, region and nationally which have strong collections in natural history.

In cases where material is perceived to be significant to the collections of individual NMS museums as well as Norwich Castle, it should be accessioned by Norwich Castle but made available on loan to those museums for display if required.

# Appendix 1 Norwich Castle Museum & Art Gallery

## E. Costume & Textile

The Costume & Textile Collection is a specialist museum collection, but one with a wide appeal. It was formerly housed at the Strangers' Hall Museum and is now at the Norwich Castle Study Centre, Shirehall, Norwich.

### 2. History of the collections

The Costume and Textile collections of Norwich Museums were originally part of the Strangers' Hall Museum. They were created as a domestic life collection that gives an understanding of how people lived through the clothes they wore, the textiles in their homes and the crafts they practised.

In 1922 the collections of Strangers' Hall were incorporated into the City of Norwich collections and are believed to be one of the earliest Social History museums in the country. Enriched with collections such as the 1938 Buxton donation which contained important 16th-18th century costume and domestic textiles, the Norwich collections had an excellent reputation among textile historians.

From the 1960s onwards the collections were proactively developed to include not only high status fashionable dress and textiles but also: working dress; sporting and leisure dress; religious dress; and Norwich textiles including Norwich shawls, pattern books of worsted cloths from the 18th century, and dress and furnishing silks and horsehair fabrics of the 19th century. The pioneering curator Pamela Claburn was largely responsible for this systematic collecting programme and for raising awareness of the collections, especially those of the Norwich shawl industry, to the growing community of dress and textile historians working across the UK.

In 1973 the Costume Society held its annual conference in Norwich with the subject of Strata of Society, recognising the Norwich collections' pre-eminence in collecting working dress.

### 3. An overview of current collections

The current collections number around 30,000 accessioned items, enhanced with a large 6,500 volume library and some 16,000 resources such as photographs, fashion plates and paper patterns. They consist of British costume and textiles including men's, women's and children's dress, domestic and furnishing textiles and needlework tools, Religious dress and Norwich civic costume collections.

Areas of particular strength are accessories (especially shoes and shawls), working and sporting dress. There are several significant large collections of dress such as the Lady Fairhaven collection of 170 items of dress and accessories from a wealthy heiress, c1895-1935; the Maurice Walker collection of locally tailor-made suits, sporting dress and a city gentleman's accessories, c1950-1990; and the Elizabeth Forster collection of knitted garments, patterns and archive of a knitwear designer from 1960-80.

The Costume & Textiles Department collects only to enhance its specialist collections or to fill in gaps. For example, there is a photographic archive of everyday and sub-cultural dress

in Norwich from 1985 to the present day which it uses as the basis for collecting dress from the past 30 years. Collecting continues to reflect changes in communities and society by adding recent examples to the working, religious and sporting dress. Also collected are examples of Norwich shawls and textiles (usually with grant assistance) and contemporary textiles which offer the opportunity to demonstrate a continuum of practice and highlight key themes seen in the textile techniques and teaching collections such as mending and making clothing.

#### **4. Themes and priorities for future collecting**

##### **Geographical area**

The Costume & Textiles Department collects material from East Anglia generally and specifically Norwich and Norfolk. If objects are offered which have no connection to those regions the donor is advised to contact other museums.

Acquisition of costume and textiles by other museums within the Service may be made in consultation with the Costume & Textile Department. Norwich Castle, King's Lynn, Thetford, Cromer and Great Yarmouth Museums will collect such material from their own collecting areas, the collecting area of Norwich Castle Museum & Art Gallery being the whole county.

##### **Subject areas**

###### **Costume**

The main strength of the costume collection lies in its breadth and in its diversity, and also in its emphasis on the everyday dress of ordinary people. The main areas of active collection are as follows:

- Subcultural clothing worn in Norwich to connect to our photographic archive
- Late 20th century dress – male and female, children's, working, sporting and religious dress 1970-2010s

To fill in gaps in the collection the following will be considered:

- Early 18th century dress – female, c1700-1730
- Late 18th century dress – female, c1785-1800
- Male costume of the 18th and 19th centuries, especially day wear and casual wear
- Working class dress – male and female
- Ladies' trousers, jeans, shorts, pyjamas – all dates
- Maternity wear
- 19th century corsets
- Crinolines of the 1860s
- Rational dress or Heath Reform dress, Aesthetic dress
- Couturier costume
- Suffragette costume

The following specialist areas of the costume collections are also candidates for expansion:

- Shawls - especially Norwich shawls, French shawls, Indian shawls
- Norwich textiles, including worsteds and silks

###### **Textiles**

The main aim of the textile collection is to collect textiles and related material which record

and illustrate East Anglian industries. The main collecting areas of the textile collection are as follows:

1. Modern embroidery/creative textiles and contemporary textile artists' work that relates to the historic collections or local region.
2. Post-1950 domestic and furnishing textiles.

### **Resources Collection**

The collecting policy extends from the collection of objects itself to their documentation and the collection of supporting information. Collecting will focus on material which supports the study of costume and textiles such as fashion plates, photographs, paper patterns and embroidery transfers, magazine and journals.

### **Limitations on collecting**

Restrictions on collecting are in place due to storage capacity in the main stores. We do not collect examples of textiles or costume that are already represented in our collections unless they will be of use to the Handling Collection which is made available to Learning Teams and students to consult.

## **5. Themes and priorities for rationalisation and disposal**

Objects which have no provenance, which do not meet the main collecting policy, or which are in poor and deteriorating condition. We will also work towards rationalising areas of the collection where there is duplication, ensuring we have enough examples to rotate objects on display.

## **7. Collecting policies of other museums**

As well as the general considerations for NMS as a whole, the Costume & Textiles Department of Norwich Castle Museum will make special consideration and reference to the collecting policies of other museums across the county, region and nationally which have strong collections of costume and textiles. Examples of other museums we may consult with are the V&A, Bath Costume Museum, Platt Hall Manchester, the Museum of East Anglian Life, Southend Museums and Luton Culture.

In cases where material is perceived to be significant to the collections of individual NMS museums as well as Norwich Castle, it should be accessioned by Norwich Castle but made available on loan to those museums for display if required.



## **Appendix 2 Museum of Norwich**

The Museum of Norwich was known until 2013 as the Bridewell Museum. Since its redevelopment and redisplay (2009-12) the focus of the museum has changed from Norwich trades and industries to the wider story of the development of Norwich as a city

### **2. History of the collections**

The Museum of Norwich at The Bridewell, formerly the Bridewell Museum of Trades & Industries, has its origins in the 1920s. In 1923 Sir Henry Holmes, a successful shoe manufacturer, bought the Norwich Bridewell with the intention of giving it to the City as a museum of local trades and industries. The Bridewell building itself already had a rich history, as home to the first Mayor of Norwich, as well as latterly becoming the city's House of Correction.

The museum was opened by the Duke of York in October 1925. It presented items linked to Norfolk crafts and industries, with displays on printing, shoe making, local building techniques, agriculture, textiles, transport and engineering, country crafts and leather working. A display on blacksmithing was installed in the undercroft in 1936 and relocated upstairs in 1966. Those visiting in the 1950s would remember the display of live birds, which complemented the display on local canary breeding.

In 1975, the rural life collections were transferred to the newly established Gressenhall Museum, establishing a newly developing focus for the museum on the City of Norwich rather than the county of Norfolk.

In 1985, John Newstead, a local pharmacist, donated his extensive collection relating to pharmacy. The collection of over 2,400 items was then, like today, displayed as a traditional chemist shop made up of the contents and shop fittings of over sixty separate shops from across East Anglia

The museum reopened in 2012 after a major redevelopment project. Following extensive public consultation, the building was made fit for the 21st century with ten refurbished galleries telling the story of Norwich and its people. New displays chart the progress of Norwich from Medieval times up to the present day, with the focus on telling those histories through individual lives. Objects from Strangers' Hall, the Costume & Textiles collection and Norwich Castle Art collections were used to support the new focus. In particular large 20th century domestic life collections were used in galleries which focus on the city from 1900 onwards.

### **3. An overview of current collections**

The collection comprises nearly 23,000 objects, ranging broadly from the 15th to late 20th centuries, with particular focus on the mid-19th to late 20th century.

Since the 1970s, the accessioned collections have focussed on the trades and industries of Norwich although, following on from the 2012 redevelopment project, the collection is broadening to include other elements of the city's social history, for example collections linked to Norwich City Football Club. They have specific strengths in the Norwich boot and shoe trade, local industries such as textiles, engineering, food manufacture, printing and brewing as well as an extensive photographic library of local images. We are currently

working in partnership with Picture Norfolk, part of Norfolk Library & Information Service, to digitise the very best of these photographic collections.

The boots and shoes, Norwich textiles, metalwork and pharmacy collections are seen to be especially significant. The boot and shoe collections have developed most strongly over the past 20 years and will remain our primary collecting focus. The pharmacy collection is also highly regarded. The Royal Pharmaceutical Society of Great Britain regards it as a unique collection, unrivalled in other museums, and deems it as of national importance.

Star objects include the newly refurbished Jacquard loom, Barnard's wire netting machine and the Shand Mason steam fire engine; and of course, the recreated pharmacy.

Many items in the new displays are drawn from the domestic collections from Stranger's Hall Museum, as well as costume and textiles, art and decorative art collections from other NMS departments based at Shirehall, Norwich. All collections on display were strictly selected to fit the new focus of the museum, to show a more people focussed social history of the city, from its medieval roots to the present day.

The redevelopment project triggered a major collection relocation and latterly storage reorganisation programme. This includes the beginning of an ongoing rationalisation process, which has been identifying collections that fall outside of the museum's city, rather than county, focus.

#### **4. Themes and priorities for future collecting**

At the time of writing NMS no longer employs a Collections Curator at the Museum of Norwich. Following the termination of this post in 2014, the existing staff members have been tasked with completing outstanding post-project documentation and ongoing collections care. Tasks previously assigned to the Collections Curator, including collecting, have been temporarily suspended. NMS is still collecting social history from the Norwich area through Strangers' Hall and the Costume & Textile collections, and it is reassessing its capacity to continue collecting for the Museum of Norwich.

##### **Geographical area**

The general area covered by the collecting policy of the Museum of Norwich is that represented by the City of Norwich along with its suburbs beyond the city boundaries proper. In certain circumstances the Museum may collect from a wider area as defined in the themes for collecting below, with reference to other museums in that area.

The Museum's collecting area was once the whole of Norfolk, and focused on trades and industries. Since the redevelopment the museum has a new focus telling the story of Norwich. Any future collecting will focus on Norwich alone.

##### **Subject areas**

###### ***Social History – general***

Any future collecting will focus on developing oral histories, building on work done to include 'peoples stories' as part of the redisplay project (where oral histories were collected from shoe workers, chocolate workers and other Norwich residents). New collecting to include stories of the Second World War in the city, including families who took in children in the kindertransport scheme.

### ***Social History – Community Life***

The museum has recently rebranded and repositioned itself as The Museum of Norwich at the Bridewell. The new proposition is for the museum to be at the heart of city life, and actively engaged in the local community. Any future collecting on community life will be used as a way of engaging with different community groups, e.g. running sessions outside the museum with partner organisations, to raise the profile of the museum. It will focus on:

1. Post-1960s life in the city, in particular social life and sport (especially speedway)
2. The ambition is to bolster collections relating to the 1970s, 1980s and 1990s with a specific Norwich provenance.
3. Valentine's Eve in Norwich
4. Pippa Miller ephemera & art work

### ***Social History – Domestic Life***

There are no plans to collect in this area.

### ***Social History – Personal Life***

A new display at the museum relates to personal experiences of being gay, and also being disabled. There is potential to explore these personal stories by collecting a limited number of objects to bolster the existing display.

### ***Social History – Working Life***

Collecting in this area has been a priority in the past, and a wide ranging collection has been built up. Consequently only particularly significant objects or items will be considered in the following areas, and duplication of existing collections will be avoided:

1. Textiles industry
2. Shoemaking
3. Chocolate manufacturing
4. Bolton & Paul Ltd
5. Service industries such as insurance and banking
6. Shopkeepers
7. New creative and industries and the expansion of the UEA and its Research Park.

### **Limitations on collecting**

Museum storage space at the Museum of Norwich is very limited which is a severe constraint on collecting significant local material. This makes it essential at present to be very selective when adding to the collections. Some storage space is available at the Norfolk Collections Centre at Gressenhall Farm & Workhouse, particularly for larger objects, but this is also limited.

## **5. Themes and priorities for rationalisation and disposal**

1. Collections related to Norfolk building materials, currently stored in the Undercroft
2. Collections related to windmills, and possibly railway development, currently stored in the Undercroft.
3. Collections displaced by the project redevelopment such as Boston's Pawnbrokers, which have no limited future display potential within NMS and which are difficult to store effectively
4. Collections of furniture, mainly 19th & 20th century and in poor repair, currently stored in the Undercroft
5. A small amount of material related to Norwich City Football club

6. Brass rubbing collection
7. Encyclopaedia Britannica and other non-Norfolk specific book collections

## **7. Collecting policies of other museums**

As well as the general considerations for NMS as a whole, the Museum of Norwich will make special consideration and reference to the collecting policies of the City of Norwich Aviation Museum and Dragon Hall.

In cases where local material is perceived to be significant to the collections of specialist NMS departments or museums it should be accessioned there but made available on loan to the Museum of Norwich for display if required.

## **Appendix 3 Strangers' Hall**

### **2. History of the collections**

Strangers' Hall is an historic house museum established in 1900 by its founder Leonard Bolingbroke, a local solicitor and antiquarian, who gifted the museum and its collections to the City of Norwich in 1922. His collecting interests were wide and can be found throughout Norwich's museum and archive collections. He created open displays of period room settings and installed cased folk life collections. Much of the museum's original furniture remains on display today.

The folk life ethos was developed by curator Frank Leney, drawing inspiration from the Scandinavian model of collecting based on local ways of life and traditional building preservation. The period rooms were enhanced by notable acquisitions in the 1920s-30s. These included Tudor and Stuart furniture for the Great Hall, high quality textiles including a rare 16th century table carpet, fine Georgian dining furniture and the significant London-made 18th century glass chandelier.

In the 1960s-70s the collecting remit broadened under curators including Rachel Young and Pamela Clabburn. New period rooms were set out including architectural features such as panelling and ceilings from notable local buildings. The new focus prioritised the collecting of costume and textiles, where a large collection was rapidly accumulated. The costume and textile collections were moved out of Strangers' Hall in 1996 and are now housed at the Shirehall under the care of the Costume & Textile Department.

An increasingly local remit developed for social history collecting in the 1980s-2000s under curators Fiona Strodder and Helen Renton with the aim of ensuring a record of 20th century domestic life in particular.

Large objects were collected initially but restricted storage has impacted upon the museum's capacity to add to these collections in recent years. Limited collecting continues in key areas.

### **3. An overview of current collections**

The collections number some 25,000 items. The overall quality is high and they are particularly strong in traditional folk life collecting areas such as cooking, household and food preparation equipment, and childhood including toys, games, dolls and children's books.

The collection as a whole includes large and small objects, photographs, magazines, and ephemera. Individual collections of note include the Brereton Collection of bedroom furnishings and textiles (with the textiles element in the care of the Costume & Textile Department) and the Sarah Glover Collection relating a local pioneer's development of

The collections have particular strengths in children's books, especially the 18th and early 19th centuries and 'Golden Age' publications; and in dolls, with over 500 including one dating to the 1790s. The musical instrument collection contains rare instruments including a tenor cornett, a Bressan bass recorder and a horn by Nicholas Winkings. Other strong collections comprise valentines (including the Norwich tradition of 'black valentines'), small personal equipment, writing equipment and home entertainment. The collections benefitted from the donation of significant fittings from demolished historic houses in Norwich.

A redisplay of early period rooms in 2006-07 to focus attention on the history of former owners of Strangers' Hall and its central place in the history of Norwich has involved the selective use of commissioned replica ceramics, tableware and Norwich textiles, which are not accessioned.

An ongoing programme of rationalisation has been identifying those objects which have no local provenance, are in poor condition, are duplicates or which have no identified research or display possibility.

#### **4. Themes and priorities for future collecting**

##### **Geographical area**

The general area covered by the collecting policy of Strangers' Hall is Norwich and Norfolk. Collecting from Norfolk outside of the Norwich area will take place with reference to other local museums. Collecting from England outside Norfolk will take place only if of particular interest to Strangers' Hall and not obviously conflicting with other individual museums' collecting interests.

##### **Subject areas**

Current collecting will focus upon:

1. Objects which have potential use in period room displays, especially for rotating existing collections, e.g:
  - Household objects of the 16th & 17th centuries
  - Domestic furnishings of the 16th and 17th centuries
  - Furniture of the 16th, 17th and 18th centuries
  - 19th century ornaments, handicrafts and small furnishings
2. Dolls, dolls houses, and dolls house furniture of the 18th century or earlier
3. Furniture and furnishings of actual or possible Norwich manufacture from the 16th century to 19th century
4. Ceramics and personalia commemorating significant local events or personalities, 16th-21st century, where these do not conflict with the collecting policy of the Museum of Norwich
5. Two-dimensional collections of exceptional interest with local relevance
6. Photograph albums, of exceptional interest with local relevance, especially 1940s-present day, in consultation with NLIS' Local Studies Library
7. Significant innovations and objects revealing key trends from the 1990s to the present day, e.g communications equipment, 'must-have' toys
8. Diaries, housekeeping books, and 17th or 18th century recipe books
9. Material relating to the former residents of Strangers' Hall
10. Early musical instruments of local significance
11. Objects needed to rotate with current Bridewell displays of 19th and 20th century life

In addition, the museum will collect replica artefacts for handling/ interpretation, which will not be accessioned into the main collections.

##### **Limitations on collecting**

Museum storage space at Strangers' Hall is very limited which is a severe constraint on collecting significant material. This makes it essential at present to be very selective when adding to the collections. Some storage space is available at the Norfolk Collections Centre at Gressenhall Farm & Workhouse, but that too is limited.

## **5. Themes and priorities for rationalisation and disposal**

Current rationalisation priorities are:

1. Large specialised collections without obvious display possibilities offering limited wider appeal e.g. sewing machines, bicycles, bibles and religious books
2. Furniture which is duplicated or in poor condition
3. Objects are in themselves hazardous or present security risks e.g. fire arms & weaponry

Curatorial resources are currently needed to assess the significance of certain larger collections stored at Strangers' Hall e.g. lighting equipment, domestic heating, smoking and tobacco, and laundry collections. If it is possible to identify these additional resources, then certain collections in this category could be considered for rationalisation.

## **7. Collecting policies of other museums**

As well as the general considerations for NMS as a whole, Strangers' Hall will make special consideration and reference to the collecting policies of the Museum of Norwich, Dragon Hall and other museums across the county with strong social history collections including Bishop Bonner's Cottage Museum, Diss Museum, Fakenham Museum of Gas & Local History, Museum of the Broads, Sheringham Museum, Swaffham Museum, True's Yard Fishing Heritage Museum, and Wymondham Heritage Museum. It will also make reference to the NLIS Local Studies Library.

In cases where local material is perceived to be significant to the collections of specialist NMS departments or museums it should be accessioned there but made available on loan to Strangers' Hall for display if required.



## **Appendix 4 Royal Norfolk Regimental Museum**

### **2. History of the collections**

The proposal for a museum devoted to the Norfolk Regiment was first mooted in the regimental journal 'The Britannia' in 1931. The editor wrote 'It would undoubtedly be a useful institution in the Regiment and would serve as an interesting repository for many articles which now, being scattered, may eventually be lost, although of great Regimental interest. Many things which by themselves appear of little general interest would nevertheless be very useful in a Museum, and such articles as original operation orders, letters, photographs, articles of enemy equipment, or other battlefield relics would be most interesting.'

By October 1934 a regular list of items being sent in for inclusion in the museum was being published. This was a collection set up by the Regiment for the Regiment and it remained in Britannia Barracks, in the Regimental Association offices until 1990, when The Royal Norfolk Regimental Museum came under the management of Norfolk Museums Service under the terms of a 25 year agreement between the Trustees of the Collection and Norfolk County Council. Initially the Museums Service only took on the items that were to be displayed, but gradually moved most of the collection and all the archive into its care. In 2015 the agreement was renewed for another 25 years.

Under the terms of this agreement the Trustees loan the collection to the Museums Service, and continue to support it through project grants. Norfolk Museums Service cares for the collection, displays it and employs curatorial staff to manage and provide access to it. The Trustees will, in consultation with the Head of Museums, acquire items for the Regimental Museum by purchase, gift or bequest. Such items are the property of the Trustees

With the move of the collection into the NMS came a new focus in its display and interpretation into the social history of the regiment, and then the experience and stories of individual soldiers. In 2013 the Regimental displays were moved from the Shirehall Study Centre into the heart of the Castle Museum galleries.

### **3. An overview of current collections**

The collection consists of approximately 16,500 items, divided into seven main categories: uniforms; curios, issued equipment, souvenirs; firearms and edged weapons; prints, drawings and paintings; medals; photographs; archives.

The accessioned collection is focussed on the history of the Royal Norfolk Regiment from its formation as Colonel Cornwall's Regiment in 1685 to its amalgamation with the Suffolk Regiment in 1959, the men who served in it and the places they served. It encompasses around 11,500 objects with a broad geographical spread and a particular focus on the First and Second World Wars. It has specific strengths in printed and manuscript archives, medals and photographs.

The collection meets the statement of purpose and key aims of the museum by informing and inspiring people's interest in the history of the county regiment and the men who served in it. The range of material also enables people to understand and value other cultures. The collection is regularly used for family history and local history projects providing an enjoyable way to learn, enriching people's lives and creating a sense of place and identity.

As well as the accessioned collection, there is an unaccessioned reference collection of information about individuals who served in the Regiment and a photographic survey of First World War Memorials in the county of Norfolk. As these collections contain copies, newspaper cuttings, references and survey photographs it is not appropriate to accession them.

#### **4. Themes and priorities for future collecting**

##### **Geographical area**

The general area covered by the collecting policy of the Royal Norfolk Regimental Museum is worldwide, representing the regions and countries in which the regiment and its successors have served.

##### **Subject areas**

Items will only be collected if they conform to the following criteria, having regard to the existing collections:

1. Items associated with the Royal Norfolk Regiment from all periods of its history (1685-1959) and items associated with the 1st Battalion of the Royal Anglian Regiment, the 'descendant' of the Royal Norfolk Regiment for comparative purposes.
2. Items which assist in the interpretation of the regiment's history as part of the British Army, on a county, national and international level.
3. Items that illustrate aspects of the social history of the regiment and those persons connected or associated with or affected by it.
4. Material that may be collected includes uniform, curios, issued equipment, souvenirs, drawings and paintings, medals, photographs archives.
5. Only in exceptional circumstances will firearms and edged weapons be acquired.

##### **Limitations on collecting**

Due account of the limitations of storage and resources for conservation and proper documentation will be taken before acquiring items. A large object will only be collected in exceptional circumstances and where there is appropriate display space available. Duplicate items will not be acquired.

#### **5. Themes and priorities for rationalisation and disposal**

Rationalisation will focus on duplicate items and collections which have no known provenance.

#### **7. Collecting policies of other museums**

As well as the general considerations for NMS as a whole, the Royal Norfolk Regimental Museum will make special consideration and reference to the collecting policies of the Royal Anglian Museum, Duxford, the Imperial War Museum, and other military museums in Norfolk and the East of England.

## **Appendix 5 Gressenhall Farm & Workhouse**

### **2. History of the collections**

Curator Bridget Yates set up the Norfolk Rural Life Museum in 1976, having worked since 1970 on sourcing the rural life collections which would be its foundation. At its creation a significant number of rural items from the Norwich social history collections of the Museum of Norwich at the Bridewell (formerly the Bridewell Museum) and Strangers' Hall were transferred to the new museum.

Bridget was curator of the rural life collections for 18 years, collecting throughout the county, often at a prolific rate – at times 500 objects per week were collected. Another major influence on the collection was Dick Joice, who advised and supported the collection during its formative years in his role as Chairman of the Friends of Gressenhall. Collecting slowed in the 1980s and 1990s but continued to be focussed on rural crafts, trades and agriculture. The significant Taylor's Collection from a seed merchant's shop and warehouse, numbering over 5000 items, was collected in 1982.

During the early part of the 21st century there was a gradual change in collecting policy with a shift in focus to collecting specific crafts, trades and industries currently missing from the collection rather than the broader sweep of earlier years. From 2006 the Curator and Assistant Curator with the support of Bridget Yates (via a Monument Fellowship funded by the Museums Association) have worked to standardise collections management. Collecting now focuses on objects with a context. Significantly, it was not until 2014 that items relating to Norfolk's workhouses were actively accessioned.

### **3. An overview of current collections**

The accessioned collections are focussed on Norfolk's rural life. They encompass around 60,000 objects with a broad geographical spread from across the county and a chronological span from the late 17th to the mid-20th century, with particular focus on the late 19th and early 20th centuries.

There are specific strengths in vernacular furniture, printed material, agricultural engineering, rural clothing, village shops and grass roots societies, in addition to the more obvious farming collections. The museum buildings, being a workhouse and associated farm, are also key collection items in themselves. Several of the museum's specialist collections, for example in rural trades and union activity, are nationally significant. The collections clearly match the key aim of the museum to reflect the changing nature of Norfolk as a rural county.

A rationalisation programme is identifying a range of objects that sit outside the museum's current collecting policy, mainly duplicate items or those in poor condition or which have no Norfolk connection, but there are no significant parts of the collection that are not relevant to the museum's purpose.

Some historical items, such as those related to the working farm, object handling or set dressing are not accessioned as their use implies they will eventually be discarded due to wear and tear. Such items are duplicates of those in the main collection and/or have no connection to Norfolk or wider national significance. The museum always ensures donors of objects used in this way are clear that the donated objects are not part of its accessioned collections.

## **4. Themes and priorities for future collecting**

Gressenhall Farm and Workhouse aims to collect material which reflects the changing character of rural Norfolk. Collecting should concentrate on what is special and unique about this area and is carried out for the benefit of local people and visitors to the area.

### **Geographical area**

The area covered by the collecting policy of Gressenhall Farm and Workhouse is the whole of Norfolk. However, the museum will in general not seek to collect from the following areas but will instead refer material to the relevant NMS museums:

- The conurbation of Norwich
- King's Lynn and district
- Great Yarmouth and district
- Cromer
- Thetford

### **Subject areas**

#### ***Social history – general***

Collecting will concentrate on material and associated information that reflects the changing character of rural life in Norfolk, including 20th and 21st century developments. This will encompass material relating to community life, domestic life, personal life and working life as outlined below. General principles applying to collecting are:

1. Collecting focuses on objects that have a context. These are accompanied by photographs of the owner, maker and/or user and where information can be recorded about the object, its' use, role and significance. Oral histories will be recorded, where possible, to accompany objects when the item is transferred to the museum. These are stored in the Norfolk Sound Archive at the Norfolk Record Office.
2. We will collect evidence of topographic change across the county using two dimensional material – photographs, prints etc.
3. There is a small unrepresentative collection of “general” social history objects with no special Norfolk links. This collection will not be expanded except for handling material for schools or for “set dressing” displays.

Collecting will exclude the following:

- Military material. The Royal Norfolk Regimental Museum has such a collection.
- Material associated with urban areas of Norfolk
- Material relating to railways, aviation or maritime and water transport

#### ***Community Life***

1. Collecting will aim to build a picture of the lives of people in rural Norfolk within living memory and contemporary life, in consultation with these communities.
2. The Women's Land Army and Timber Corps in Norfolk is an active area of collection.
3. Religious life.
4. Political life – including local government, trade unions and Friendly Societies, particularly agricultural unions.
5. County-wide services provided by local government including education, law and order and public health excluding Norwich, King's Lynn and Yarmouth. Norfolk's workhouses are a collecting priority. The collection includes material from a wide range of Norfolk's 22 workhouses encompassing paper ephemera, oral histories and objects. This is an

area of active collection and we are actively seeking material relating to the entire history of workhouse buildings within the county. Archival material from Norfolk's workhouses is accessioned at Gressenhall but stored at the Norfolk Record Office.

6. Community costume and textiles, including trade union, community groups and uniform. Duplication with the Costume & Textile collection will be avoided.
7. Architecture: limitations of space preclude further collecting of architectural fittings or expansion of the Norfolk brick collection. The Norfolk County Council Historic Environment Service has a good record of historic building techniques and materials.

### ***Domestic Life***

Collecting will focus on material representing life in rural communities, excluding material relevant to Strangers' Hall.

### ***Personal Life***

1. Collecting focuses on objects that have a 'personal context', and collections relating to people with a role specific to rural life in Norfolk are a priority. These should be accompanied by photographs of the owner, maker and/or user and information should be recorded about the object's relationship to the person, its use, role and significance. Oral histories will be recorded, where possible, to accompany objects when items are transferred to the museum. These are stored in the Norfolk Sound Archive at the Norfolk Record Office.
2. George Edwards: material associated with George Edwards, particularly his active role within Norfolk Methodism, trade unions and his political life.

### ***Working Life***

Collection of working life objects is a priority for the following areas:

1. New rural developments (20th and 21st century collecting), for example tourism and use of migrant labour.
2. Rural working costume and textiles (particularly agricultural clothing). The prime NMS collection of this type of material. Duplication with the Costume & Textile collection will be avoided.

Collecting in this area has been a priority in the past, and a wide ranging collection has been built up. Consequently only particularly significant objects or items will be considered in the following areas:

3. Agriculture and horticulture
4. Rural crafts
5. Retail trades
6. Transport (excluding railway, aviation and maritime/water transport material)
7. Rural industries only excluding Norwich, King's Lynn, Great Yarmouth and Thetford.

### ***Archaeology***

Collecting will be restricted to workhouse archaeology from Norfolk workhouse's only. Limited collecting of prehistoric material for educational purposes in consultation with the NMS Archaeology department.

### ***Fine Art***

1. Collecting will focus on developing the existing collection of naive works by local artists with subjects appropriate to other areas of the collecting policy.
2. Art work reflecting specifically Norfolk's rural life – example Norfolk breed animal portraits from Norfolk farms, building on existing collection.

3. Fine art depicting Norfolk workhouses is a current collecting priority.

### **Limitations on collecting**

Museum storage space, especially for large objects, is limited which is a constraint on collecting significant material. This makes it essential at present to be very selective when adding to the collections. This lack of space needs to be addressed; relocation of some material may be possible.

The contemporary collection of objects relating to rural life is complex, especially when considering changes in agricultural technology that involve the collection of extremely large items of machinery. This is well recognised by the Rural Museums Network. Contemporary collecting must take into consideration the long term preservation of the item and whether suitable storage space is available for large objects. It must also consider the necessity for contemporary collecting to be indicative of how life in rural Norfolk is different to elsewhere. The museum does not collect items that demonstrate the generalities of contemporary English rural life, but rather objects that illustrate the specifics of how life in rural Norfolk is different to other English counties.

## **5. Themes and priorities for rationalisation and disposal**

The stores and external storage space at Gressenhall Farm and Workhouse contain a large number of social history objects. These were brought into the collections during the 1970s at a time when museums were generally actively collecting items in a relatively uncontrolled manner, without reference to an official collecting policy or quality control. As a result many collections contain duplicate objects, objects that are duplicated in other museums and/or poor quality objects that now require large conservation resources to be of display standard. Some of the objects have little or no provenance and some have no known relevance to the local history of the area. As a result these fall outside the Acquisition Policy of the museum today.

Some social history objects take up large areas of floor space and are in many cases heavy and cumbersome. As a result access to other stored and better provenanced collections has been made difficult and on occasion, impossible for health and safety reasons. In some cases appropriate storage for very large items is not available and consequently items have been stored in external areas.

Priorities for rationalisation and disposal at Gressenhall Farm and Workhouse are:

1. duplicate objects within the collections
2. objects that are duplicated in other museums, both NMS and the wider sector
3. poor quality objects that now require large conservation resources to be of display standard
4. objects with little or no provenance
5. objects with no known relevance to the local history of the area
6. very large items in poor condition with no appropriate storage facilities, which also meet at least one of the other rationalisation criteria

## **7. Collecting policies of other museums**

As well as the considerations for NMS as a whole, Gressenhall Farm and Workhouse will make special consideration and reference to the collecting policies of the Museum of East

Anglian Life, Denny Abbey Museum and Museum of English Rural Life. Reference to the collecting policies of members of the Museums Norfolk Group will also be made where material may have a more suitable local museum.

In cases where local material is perceived to be significant to the collections of specialist NMS departments or museums it should be accessioned there but made available on loan to Gressenhall Farm and Workhouse for display if required.



## **Appendix 6 Lynn Museum**

### **2. History of the collections**

Lynn Museum was established in 1844 by members of the Lynn Conversazione and Society of Arts to educate and entertain local residents. Its original collections were mostly natural history and ethnography. The museum has since built up social history, industrial history, maritime history, archaeology, decorative art, and fine art collections, which relate to King's Lynn and West Norfolk.

In 1941, the Lynn Museum took on the collections of the Greenland Fishery Folk Museum following air raid damage to its building. Other major acquisitions include over 3,000 wooden patterns, numerous technical drawings, and paper templates from local engineering company Savages Ltd, acquired when the company closed in 1973, and over 2,000 items from Taylor's seed merchants donated when the shop closed in 1982.

Recent significant acquisitions include an Iron Age coin hoard in a cow bone container, found at Sedgeford and purchased in 2005, and contemporary artist Steve Cale's painting Fenland 8000 BC, a legacy of the Fenland project.

### **3. An overview of current collections**

Lynn Museum holds a diverse collection of over 50,000 objects. Strengths of the collection include the poster and photographic collections, the Henry Baines and Walter Dexter archives, the Savages collection, costumes and textiles, Medieval pilgrim badges and the collection of Lynn glass.

Lynn Museum houses the Early Bronze Age timber circle Seahenge, which was discovered in 1998 on Holme beach. While it is on long-term loan and is not an accessioned object, the Bronze Age is an area of development and the museum actively collects items that contextualise Seahenge. For example, in 2014 the museum acquired a middle Bronze Age gold penannular composite ring for this purpose.

The museum also possesses several handling collections that overlap with accessioned objects. These are used in educational activities to engage and inspire.

The museum is currently undergoing a large digitisation project; it has fully digitised the photographic collection and is in the process of digitising the Savages collection and the Baines and Dexter archives. Another major project is the re-creation of the 1980s Lynn photographic survey, re-taking the photos in present-day Lynn.

### **4. Themes and priorities for future collecting**

Lynn Museum collects material which relates to King's Lynn and West Norfolk. Collecting should concentrate on what is special and unique about this locality, and is carried out for the benefit both of local people and visitors to the area.

#### **Geographical area**

The general area covered by the collecting policy of Lynn Museum is that represented by the Borough Council of Kings Lynn & West Norfolk. In certain circumstances the museum

may collect from a wider area as defined in the themes for collecting below, with reference to other museums in that area. This may include:

- Fenland material from parts of neighbouring counties, where not prejudicial to museums in those areas
- to fill important gaps in the collections where local material is unlikely to be available
- reference material for comparison with local specimens.

### **Subject areas**

Lynn Museum will collect evidence of topographic change and architectural developments through maps, photographs, documentary materials, field evidence and records.

#### ***Social History – Community Life***

1. Material related to the early history of museums in King's Lynn, especially photographs (photographs will be collected in consultation with NLIS' Local Studies Library).
2. Material relating to renowned local individuals including Captain Vancouver, Frederick Savage and their King's Lynn connections.

#### ***Social History – Personal Life***

Costume and textiles (where only of strong local significance). Such material will be collected in consultation with the NMS Costume & Textiles department.

#### ***Social History – Working Life***

Collecting will concentrate on:

1. Material relating to Lynn engineering firms, especially Savages, Dodman's and Coopers.
2. Agricultural collections and rural crafts where these do not duplicate Gressenhall collections. In the future Lynn Museums will concentrate collecting on Fenland material.

#### ***Fine art***

Collecting will concentrate on developing the existing collection of representative works by local artists, topographic works relating to King's Lynn and West Norfolk, local portraits, and personalia relating to local artists.

#### ***Decorative art***

Collecting will focus on objects made by, decorated by, or made for and used by the people of West Norfolk since c1500, where these complement existing collections. Collections which will be actively added are:

1. Lynn silver
2. Lynn glass and material made in Lynn by modern and commercial firms, e.g. Wedgwood/Caithness

#### ***Archaeology***

Collecting will be restricted to the acceptance of small finds, in consultation with the NMS Archaeology Department.

#### ***Natural history***

Collecting will focus on the natural history of the Watsonian Vice-county of West Norfolk. It will be limited to key gaps in the existing collection including the following:

- photographs of disappearing habitats and temporary phenomena

- photographs of other pictorial representations and biographical details of local naturalists.

### ***Firearms and Armour***

This collection will not be added to.

### ***Ethnography***

Further acquisition will not be made to this collection unless there is an overriding local connection.

### ***Handling collections***

Material for the school handling collection specific to National Curriculum needs will be collected. Notable gaps include prehistoric material, Tudor and Stuart objects, 19th century domestic life, World War I and World War II. Educational material will be collected even if duplicated in the main collections.

4. Library collecting (differentiated from the object collections by the prefix L) will focus on modern reference works of relevance to the collection as described within this document. Duplications will be avoided, unless there is a necessity for multiple copies for adult education or learning purposes.
5. Archive collecting (differentiated from the object collections by the prefix A) will focus on objects of any type that record aspects of the museum's history. Where possible these items are accompanied by information about the object, its' use, role and significance. Oral histories will be recorded, where possible, to accompany objects when the item is transferred to the museum. These are stored in the Norfolk Sound Archive at the Norfolk Record Office.

### **Limitations on collecting**

The museum storage space at King's Lynn is limited and fairly full. Certain storage areas (e.g. costume and textiles) are over full. This means that future collecting needs to go hand in hand with considered rationalisation in order to develop the collection to meet the needs of museum users.

Museum staff will be focussing on improved management of and access to existing collections in the next few years rather than adding new material.

## **5. Themes and priorities for rationalisation and disposal**

There is limited capacity for rationalisation at present but priorities are:

1. Natural History: mounted specimens in extremely poor condition, including items from the school loans collection.
2. Larger generic social history items with poorer documentation, local provenance and condition, including furniture.
3. Firearms where items have poor local provenance and their condition or completeness makes display unlikely.
4. Stored collections where over-full conditions cause difficulty with managing and accessing the collections, such as the costume and textile collections.

## **7. Collecting policies of other museums**

As well as the general considerations for NMS as a whole, Lynn Museum will make special consideration and reference to the collecting policies of True's Yard Museum, Wisbech Museum, Downham & District Heritage Trust, Ramsey Rural Life Museum and Thorney Museum. The maritime history of King's Lynn and especially the history of the North End community is the particular interest of the True's Yard Fishing Heritage Museum and Lynn Museum will avoid collecting material which conflicts with True's Yard's core mission.

In cases where local material is perceived to be significant to the collections of specialist NMS departments or museums it should be accessioned there but made available on loan to Lynn Museum for display if required.

## **Appendix 7 Ancient House Museum**

### **2. History of the collections**

The Ancient House Museum was opened in 1924 after Prince Frederick Duleep Singh bought the house and donated it to the town for use as a museum, along with funds for its renovation. He bequeathed 90 portraits, historical objects, and family memorabilia to the town collections, and further pictures were donated after his death. Items from the Thetford Mechanics' Institute collection of the late 19th century also helped form the original collection focusing on natural history and archaeology.

In its early days, the museum was associated with local antiquarians and natural historians such as WG Clarke (1877-1925) (author of *In Breckland Wilds*) and H. Dixon Hewitt FGS (1878-1966). During the 1950s and 1960s, staff from Norwich Castle Museum provided curatorial advice to the museum, and in 1974 it became part of Norfolk Museums Service, employing its own professional curator. Collecting broadened to include social and industrial history from the 20th century as well as archaeology, natural history, fine art, photography and ephemera.

### **3. An overview of current collections**

Ancient House holds over 7000 objects, mainly of local significance with some items of regional if not national importance. Strengths of the collection include the Frederick Duleep Singh collection of fine art, which contains portraits of national importance; the Maharajah Duleep Singh collection; items relating to Thomas Paine; Thetford pulpware; the flint knapping collection; material from early excavations at the internationally important Neolithic flint mines Grimes Graves; and records relating to the 20th century Town Expansion scheme.

The museum also possesses several handling collections, used in activities to encourage learning. These handling collections have some overlap with the accessioned collection but also includes social history objects with no particular Thetford links.

With the help of regular volunteers, Ancient House is currently in the process of digitising its collections.

### **4. Themes and priorities for future collecting**

The Ancient House Museum aims to collect items which reflect the character of Thetford and the surrounding area known as the Brecks. Collecting should concentrate on what is special and unique about this locality. Collecting is carried out for the benefit both of local people and visitors to the area.

#### **Geographical area**

The ecological area known as the Brecks does not fit into any one administrative area. Collecting therefore extends beyond the county boundary to include material from parts of North West Suffolk where this is not prejudicial to museums in this area. The limits of this area are those of the 1987 'Environmentally Sensitive Area' of the Brecks. In practice, however, collecting concentrates on the town of Thetford. It also covers the surrounding parishes that look to Thetford as their nearest town for shopping and other services.

Collecting from further afield in the Brecks would only be done for material that illustrates the distinctiveness of the geographical region as a whole.

## **Subject areas**

### ***Social History – general***

Collection will concentrate on material which reflects social change in the area, including the 20th and 21st century development and expansion of Thetford.

1. Evidence of topographic change using two dimensional material – photographs, prints, etc.
2. The collection includes prints from all East Anglia (Duleep Singh Collection). This will only be added to from the current geographical collecting area.
3. Copies of photographs of local scenes and activities will be actively sought.
4. There is a small, unrepresentative collection of 'general' social history objects with no special Thetford links, other than having been used by local people. It is not envisaged that this be added to except for either handling material for schools studying, e.g. the Victorians, or else for displays.

### ***Social History – Personal Life***

1. Duleep Singh: material associated with Prince Frederick Duleep Singh and the Maharajah's connection to the local area
2. Thomas Paine: material associated with Thomas Paine, in particular his association with Thetford.
3. Items related to former inhabitants of the Ancient House, including the Newton family (rabbit warrening) and Betty Radcliffe (local innkeeping).

### ***Social History – Working Life***

1. Flint knapping, particularly evidence of Thetford manufacture of gun flints.
2. Rabbit warrening, particularly smocks, ferret boxes, photographs. Contact should be made with Gressenhall Farm and Workhouse on the best 'home' for such material.
3. Forestry, including the use of forest for recreation.
4. Thetford Pulpware, particularly early examples.
5. The new Thetford industries - particularly the first companies to come to Thetford in the 1950s and 1960s such as Thermos.

### ***Archaeology***

Collecting will concentrate on material of local interest for display or educational purposes (e.g. the reference flint collection). Excavation archives from Thetford will be accessioned with a Thetford accession number but stored centrally apart from any objects needed for display.

### ***Natural history***

Limited to collecting for display purposes only, in consultation with the NMS Natural History Department.

### **Limitations on collecting**

Museum storage space at Thetford is very limited which is a severe constraint on collecting significant local material. This makes it essential at present to be very selective when adding to the collections. This lack of space needs to be addressed; relocation of some material may be possible.

## **5. Themes and priorities for rationalisation and disposal**

Themes and priorities for rationalisation and disposal include boxed taxidermy, and social history objects with no local connection and not helpful for display or educational purposes.

## **7. Collecting policies of other museums**

As well as the general considerations for NMS as a whole, Ancient House Museum will make special consideration and reference to the collecting policies of the Charles Burrell Museum, Mildenhall Museum, Swaffham Museum, Dad's Army Museum and Brandon Heritage Centre.

Brandon flint knapping material should first be offered to the Brandon Heritage Centre. Material relating to Burrell's engineering works should first be offered to the Charles Burrell Museum. Material relating to the Dad's Army TV programme filmed in the Thetford area should first be offered there.

In cases where local material is perceived to be significant to the collections of specialist NMS departments or museums it should be accessioned there but made available on loan to Ancient House Museum for display if required.



## **Appendix 8 Cromer Museum**

### **2. History of the collections**

The first significant addition to the museum archive, three years after it opened in 1978, was the Crawford Holden collection. It consisted of over 2,000 photographs, documents and books. It had been gathered over many years by a keen local historian. It retains a key importance in the museum archive. It had been held in trust for some years and the existence of this collection was partially instrumental in the creation of the museum itself.

Subsequent collecting by the Museum's curators, donations and judicious purchases has led to the museum holding a significant archive relating to the town's history. Martin Warren, curator from 1979 to 2000 and a keen geologist, built up a good collection of local fossils in his time at the museum both through his own collecting and donations from keen amateur collectors. As a result of the collecting policy there is little material that does not relate to Cromer and its environs. All of the collection has been documented (other than a normal backlog of recently acquired pieces). Over 17,000 images exist in the collection and the vast majority of the collection has been digitised. There are no significant rationalisation issues relating to the archive.

### **3. An overview of current collections**

The museum collection has grown since 1978 within the control of a well-defined collecting policy. It now stretches to over 18,000 photographs, objects, documents and books. The archive covers the story of Cromer from geological times through the middle ages and its Victorian heyday up to modern times.

In 2008 the museum acquired a collection of almost 2,000 images by the Edwardian North Norfolk photographer Olive Edis. This represents the biggest collection of her work in the world and attracts the largest number of enquiries to the collection. The museum also boasts a fine collection of North Norfolk Ganseys which have also attracted attention from across the globe.

In addition to the accessioned collection there is further quantity of ephemera and a number of small but significant handling collections relating to geology and social history that are used for educational purposes as well as museum events. These handling collections are made of items that duplicate better examples in the core collections.

### **4. Themes and priorities for future collecting**

The collection reflects the character of the locality, the history and development of the environment and its communities. The coastal nature of the area is one of its predominating characteristics. Emphasis is placed on those aspects which are of special local significance or peculiar to the locality.

#### **Geographical area**

The museum's interest is limited to the area covered by the District of North Norfolk. However, in practice the main area of interest is within the coastal parishes in the Cromer area, namely: Cromer, the Runtons, Upper Sheringham, Lower Sheringham, Weybourne, Salthouse, Cley, Blakeney, Morston, Stiffkey, Wells-next-the-Sea, Overstrand, Sidestrand, Trimingham, Gimingham, Mundesley.

## **Subject areas**

Cromer Museum collects evidence of topographic change and architectural development through maps, pictures, photographs, documentary material, field evidence and records.

### ***Social History – general***

Collecting will concentrate on the social history of the locality especially as typified by the fishing families, notably the Fisherman's Cottage with furnishings of the late nineteenth century, and occupational costume.

### ***Social History – Working Life***

Collecting will focus on the longshore fishing industry and ancillary trades, maritime trade, emergency and safety at sea, and the holiday industry.

### ***Fine art***

Collecting will concentrate on developing the existing collection of works by local artists, topographic works relating to Cromer and Poppyland.

### ***Decorative art***

Collecting will focus on objects made by, decorated by, or made for and used by the people of West Norfolk, where these complement existing collections.

### ***Archaeology***

Collecting will be restricted to the acceptance of small finds, in consultation with the NMS Archaeology Department.

### ***Natural History***

The beach has an enduring fascination for residents and visitors and the collections should represent the interest this holds. There is active collecting of geological material reflecting the special interest of the locality and the opportunities for collecting that exist, but collecting of biological material is limited to display specimens only.

### ***Handling collection***

In recognition of the educational role that real specimens can provide, we have developed a handling collection of second rank biological and geological material collected from the area – especially from local beaches. Scientifically important material will not be added to this collection. The Geological Handling Collection will be curated (numbered, catalogued and stored) as normal but not accessioned formally. Items in this collection will be subject to loss and degradation through use by the public and will be replaced from time to time. Items from the accessioned collection will not be used for public handling. Other handling collections relating particularly towards Education have been created as well.

### **Limitations on collecting**

Museum storage space at Cromer is very limited which is a severe constraint on collecting significant local material. This makes it essential at present to be very selective when adding to the collections. This lack of space needs to be addressed; relocation of some material may be possible.

## **5. Themes and priorities for rationalisation and disposal**

There are no outstanding rationalisation issues. The museum was opened in 1978 and Martin Warren, the curator who was appointed not long after the opening had a strict

collecting policy that has ensured that there are few accessions that do not fit the criteria outlined in this document.

## **7. Collecting policies of other museums**

As well as the general considerations for NMS as a whole, Cromer Museum will make special reference to the RNLi Henry Blogg Museum, Sheringham Museum, Mundesley Maritime Museum, the Fishermen's Heritage Centre (Sheringham), William Marriott Museum (North Norfolk Railway), the Cromer Signal Box Society and the Cromer Preservation Society.

Local history material from Sheringham and Mundesley will not normally be collected but offered to the Sheringham and Mundesley Museums. The museum will refer to the RNLi Henry Blogg Museum and the Fishermen's Heritage Centre about any material concerned with lifeboats and emergency and safety at sea.

In cases where local material is perceived to be significant to the collections of other NMS departments or museums it should be accessioned there but made available on loan to Cromer Museum for display if required.



## **Appendix 9 Great Yarmouth Museums**

### **2. History of the collections**

The Great Yarmouth collections are based over three museums in the town: The Tolhouse Museum & Gaol, opened in 1883; the Elizabethan House Museum, run in partnership with the National Trust which acquired the building in 1951; and Time & Tide Museum which opened in 2004.

The collections have been informed by the nature of each museum but a significant part came from the Shipwrecked Sailors' Home and the former Maritime Museum. The Sailors' Home on Marine Parade originally opened in 1861. It provided the survivors of shipwrecks with medical help, a change of clothes, food and a bed. It had a small museum which grew as sailors donated the souvenirs they had collected on their travels. The Home closed in 1964 and in 1967 the building reopened as the Maritime Museum which actively collected items relating to Great Yarmouth; the Museum closed in 2002. As the collections originate from a wide variety of sources there are varying levels of documentation across the collections and a range of collections management issues.

Significant individual items include Nelson's funeral drape and an Anglo-Saxon log boat. There is a fine collection of ship models and an important local marine art collection, including Pierhead paintings.

The Captain Manby collection reflects the eccentric owner of the ship rescue mortar. It consists of his famous mortar which is on display, paper ephemera, paintings of Manby and personal items such as his medals, garments and accessories. The collection also includes the monument to him as well as the largest collection of his inventions in model form.

Also significant is the Press Collection. Joseph Press (1847-1851) was a traveller and sailor from an influential Great Yarmouth family who brought back many items he used aboard ship which are on display at Time & Tide. The collection includes photographs and primary source material, including his own books and ledgers detailing his life and work as a merchant sea captain

Collecting now focuses on objects with a context that relate directly to the Borough of Great Yarmouth and the three museums. Since the creation of Time & Tide Museum the curatorial staff have done a great deal of work documenting the lives of fishermen, seaside landladies, offshore workers, the Port Authority, shipbuilders, herring curers and lifeboat crews in the local community. A community curators' forum has been employed to assist with contemporary collecting and commission films and photographs.

### **3. An overview of current collections**

The accessioned collections are largely focused on Great Yarmouth's local history with a strong leaning towards maritime collections. All of the Great Yarmouth museums are situated in listed buildings. Each museum tells the story of a different period in the town's history and the buildings are collection items in themselves. Time & Tide Museum is located in a renovated Victorian herring curing works, the Tolhouse is a 12th century gaol and courthouse, and the Elizabethan House was built in 1596.

The collection encompasses around 30,000 objects and paintings, as well as a maritime archive of approximately 20,000 photographs and documents. The wide-ranging maritime

collection concentrates on fishing, shipbuilding and other maritime trades, merchant trade and lifesaving in Great Yarmouth. The emphasis is on herring fishing and curing from the last two centuries, but the collection as a whole covers archaeology from the Ice Age and ethnography, right up to objects from the 1990's.

The museum holds a comprehensive archive of photographs, plans and charts, research files and a database of Yarmouth registered vessels. The collection's strengths include photographs and shipbuilding plans and objects relating to herring fishing, and meets the key aims of Time & Tide Museum to reflect the diverse nature of maritime Norfolk generally and Great Yarmouth specifically.

A current rationalisation programme is identifying a range of objects that sit outside the museum's current collecting policy, mainly duplicate items or those in poor condition and/or with no Norfolk or maritime connection to Great Yarmouth. However there are no large parts of the collection that are no longer relevant to our purpose.

#### **4. Themes and priorities for future collecting**

##### **Geographical area**

The general area covered by the collecting policy of Great Yarmouth Museums is that represented by the Borough of Great Yarmouth. In certain circumstances the Museums may collect from a wider area as defined in the themes for collecting below, with reference to other museums in that area.

The collecting area of the former Great Yarmouth Maritime Museum was once the whole of East Anglia but Great Yarmouth Museums now concentrate available resources on Norfolk alone and particularly Great Yarmouth. The history of the inland waterways and the Broads is no longer within current collecting ambitions and new material will be referred to the Museum of the Broads in the first instance.

##### **Subject areas**

###### ***Social History – general***

Great Yarmouth Museums collect material and associated information which reflects the history of the Borough of Great Yarmouth encompassing industries, trades and crafts, buildings, personalities, community life and events.

The museums hold a collection of costume and textiles which tell the story of life in Great Yarmouth and the surrounding area. Items range from christening robes and children's outfits to adult clothes including notably fishing clothing and local work wear. There is also a collection of accessories and associated handicrafts. Any further collecting for this collection will be carried out in liaison with the NMS Costume & Textile collections, and will be under the heading of Social or Maritime History collecting categories described below.

###### ***Social History – Community Life***

1. Collecting will aim to build a picture of the lives of people in Great Yarmouth within living memory and contemporary life, in consultation with local people.
2. Architecture. Limitations of space preclude further collecting of architectural fittings. English Heritage has such a collection in The Rows House and it is our policy to cooperate with them.

### ***Social History – Working Life***

1. Trades and Industries. Collecting will concentrate on those objects which relate specifically to Great Yarmouth (i.e. locally produced or branded) including the fishing industry and ancillary trades, and the lives of those engaged in these industries and their families.
2. Holiday Industry. This is an important but not adequately represented area. Collecting will concentrate on material culture which illustrates the lives and experiences of the visitors and the local community.

### ***Maritime History***

Maritime History is a key strength of Great Yarmouth Museums' collections, and cuts across traditional collections boundaries. The Museums will collect material and associated information which:

- Interprets the maritime heritage of the Borough of Great Yarmouth
- Reflects the maritime history of Norfolk to the present day, encompassing the development of ports and shipping, the maritime trades, crafts, industries and lives of people and communities associated with the sea.
- Is from outside the collecting area but provides a context for Norfolk material.

The criteria below will guide acquisition policy in the following specific collections:

1. Original Vessels. Work with other agencies to ensure the preservation of significant material.
2. Fishing. Collecting will concentrate on the important North Seas fishery collections and lives of families associated with it as they relate to Great Yarmouth.
3. Merchant Passenger Shipping. Collecting will concentrate on material relating to vessels of Norfolk origin or with Norfolk associations, and the families associated with these vessels.
4. Naval History. Collecting will concentrate on vessels, actions and personalities relating to Norfolk, (including Nelson) and particularly the collection of material and information concerning Norfolk naval bases and the two World Wars.
5. Shipping and associated industries. Collecting will concentrate on the development of the material culture relating to Yarmouth shipbuilders and their vessels, and the lives of the people who worked in the industry.
6. Navigation. Collecting will concentrate on material culture which relates to Norfolk.
7. Marine Engines. Will only be collected if they have a strong association with Norfolk.
8. Life-saving. Collecting will concentrate on material culture relating to life saving in Norfolk and the families and personalities associated with life-saving activities.
9. Ship Portraits. Collecting will concentrate on enhancing the existing fine collection of 'Pierhead portraits', with particular emphasis on portraits of fishing vessels by artists of the Yarmouth/Lowestoft school who are not currently represented, and on portraits of Norfolk vessels in foreign ports.
10. Offshore Industry. This represents an important but neglected field in the collections, but the complexity of the industry and its dominance by heavy engineering pose problems for the collection of representative objects. Collecting will concentrate on the development of material culture relating to the lives of people in the offshore industry.

### ***Fine art***

Collecting will concentrate on developing the existing collection of representative works by local artists of regional significance and works of local topography, local significance (including specifically local personalities and events) and marine art.

### ***Decorative Arts***

Collecting will focus on material and associated information which represents the works of local artists of at least regional significance, craftsmen and manufacturers to the present day, and which relates to specifically local personalities and events or local topography.

1. Ceramics. Collecting will concentrate on developing the existing collections of locally manufactured, decorated or inscribed pieces, particularly by Absolon.
2. Glass. Collecting will concentrate on developing the existing collections of locally manufactured, decorated or inscribed pieces, particularly by Absolon.

### ***Archaeology***

Collecting will be restricted to the acceptance of small finds, in consultation with the NMS Archaeology Department. Areas of interest include the pre-Roman settlement of the district, the Roman sites of Burgh Castle and Caister and the medieval and post medieval urban areas.

### ***Natural History***

Collecting will be restricted to mounted bird and other specimens related to local personalities or occupations and to the acceptance of small geological finds from the district, in consultation with the NMS Natural History Department.

### ***Ethnography***

Currently the Museums hold a collection of approximately 120 objects from the North West Canadian and American coast, Africa (across the continent), Asia, and Australasia. There are Haida, Tlingit and Maori objects in the collection. The North West Canadian coast collection has been described as being of particularly good quality, on a par with that held by national museums in Britain. Objects include weapons (swords, spears, and arrows), carved wooden artefacts (bowls, masks, and spoons), scrimshaw, shoes, accessories, religious items, baskets, pipes and pots. The collection is essentially closed but very limited collecting may take place, restricted to items complementing the existing collections or from the same individuals represented in the collections.

### **Limitations on collecting**

Museum storage space at Yarmouth is very limited which is a severe constraint on collecting significant local material. This makes it essential at present to be very selective when adding to the collections. This lack of space needs to be addressed; relocation of some material may be possible. Some storage space is available at the Norfolk Collections Centre at Gressenhall Farm & Workhouse, but that too is limited.

## **5. Themes and priorities for rationalisation and disposal**

Rationalisation will focus on duplicate items and collections which have no known provenance, and material which does not relate specifically to Great Yarmouth (with the exception of the ethnographic collections).

Priorities for rationalisation and disposal at Great Yarmouth Museums are:

1. duplicate objects within the collections
2. objects that are duplicated in other museums, both in NMS and the wider sector
3. objects with little or no provenance
4. objects with no known relevance to the local history of the area
5. poor quality objects that now require large conservation resources to be of display standard

## **7. Collecting policies of other museums**

As well as the general considerations for NMS as a whole, Great Yarmouth Museums will make special consideration and reference to the collecting policies of The Rows House, the Nelson Museum, the Museum of the Broads, the Lydia Eva & Mincarolo Trust and Lowestoft Maritime Museum.

In cases where local material is perceived to be significant to the collections of specialist NMS departments or museums it should be accessioned there but made available on loan to Cromer Museum for display if required.

## 2. Documentation Policy

**Name of governing body:** The Joint Museums Committee of Norfolk County Council

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

**Date at which this policy is due for review:** July 2018

### 1. Principles of Collections Information Management

It is the responsibility of all who work with collections to effectively maintain the collection information systems that are in place. The systems that we have and data we hold makes for a more efficient organisation; their role is to support NMS business functions. If these systems were to break down or fail to be maintained there would be a significant negative impact on almost every aspect of service delivery including loans, exhibitions, emergency planning, disaster recovery, enquiries, insurance, audit, education provision and public access.

Good collections information management provides an integrated approach to developing and maintaining information about collections and enabling the public to access, engage with and learn about NMS collections. Our users depend on stories to help them shape their world by building on the lessons learned from the past. NMS aims to reveal the stories buried in its collections. Our duty is as much to future users as to current ones.

Now is the time to develop and build on the wealth of collections related knowledge which has been created in the past and use this to embrace and develop new digital strategies and products which offer the opportunity to reach greater audiences, work collaboratively with our users and peers, and help present NMS as a high achieving, leading regional museums service.

### 2. Aims of the NMS Documentation Policy

The aims of the NMS Documentation Policy are:

1. To promote the principles and methods of high standard documentation to staff and volunteers.
2. To ensure that all staff and volunteers concerned with documentation and collections information are aware of their responsibilities and able to fulfil them.
3. To ensure that all documentation procedures meet Spectrum minimum standards.
4. To ensure that for each object in its collection:
  - NMS has documentary proof of legal title which meets ethical standards

- There is an accurate record on the Collections Management System (Modes Complete)
- There is an accurate entry in the accessions register
- A unique accession number is allocated which identifies the object with its accession register entry and which is labelled or otherwise marked on the object
- That there is a robust link between the objects and its associated documentation
- The museum has an accurate and up to date record of location

### **3. Documentation Policy**

1. NMS will ensure that these aims are met for all new acquisitions and will plan to achieve them for all collections and objects acquired prior to this policy.
2. This policy applies to all collections and museums in NMS, including any items in handling collections. It is to be read in association with the NMS Collections Development Policy, Care & Conservation Policy and Documentation Manual.
3. With the exception of accessioning, labelling and marking, this policy also applies to every object on long term loan (over 1 year) to NMS.
4. Each site or department within NMS must have an individual Documentation Plan to support this policy. Each site or department will work with the NMS Collections Documentation Officer to write their plan within 9 months of the policy's approval. These plans will be reviewed quarterly with the Collections Documentation Officer.
5. This Documentation Policy will be reviewed at least every five years.

#### ***Backup and storage***

6. NMS museums will store its accession registers where possible in fire-proof safes, and will make security copies of registers which will be kept in secure storage away from museum sites. Security copies may include photocopies, digital facsimiles, and electronic backups of the Collections Management System.
7. NMS uses the IT infrastructure provided by Norfolk County Council and relies on that to ensure proper backup of its files. Backup copies are made daily. NMS will monitor any changes to IT infrastructure which may impact on the security of museums data.

#### ***Documentation***

8. NMS uses Modes Complete as its Collections Management System.
9. NMS will periodically review its Collections Management System to ensure that it has a system which meets the needs of the Service and its users.
10. Museum staff or volunteers will not be permitted to carry out documentation procedures until they have been trained to the level their duties require.
11. Each object will be catalogued on Modes Complete to meet Spectrum minimum standards and the aims described in section 2.4 above. NMS always aims to achieve more than the minimum standard.
12. NMS aims to capture and record contextual information about objects in its Collections Management System and hardcopy files, including digital images, photographs, supporting information and notes, oral history recordings and AV footage as appropriate.

#### ***Accessibility***

13. NMS will make its collections information publicly accessible via its website and online catalogues, whilst respecting the rights of donors and others associated with its collections.
14. NMS will make its collections information publicly accessible in partnership with third party organisations.

#### ***Data Protection***

The personal information NMS collects relating to acquisitions, loans, disposals is used for the sole purpose of managing the collections. The data will not be shared with any third party unless in line with legitimate business interests and will be held securely in accordance with current data protection legislation.

## 3. Conservation and Collections Care Policy

**Name of governing body:** The Joint Museums Committee of Norfolk County Council

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

**Date at which this policy is due for review:** July 2018

### **The purpose of the Conservation and Collections Care Policy**

1. To preserve collections and buildings in the care of NMS
2. To maximise the safe use and access to collections
3. To support the service plan cost-effective and sustainable use of resources of the NMS
4. To promote the conservation ethic and teach the principles and methods of conservation and collections care.

### **Principles of conservation and collections care**

1. The policy covers all activities that are designed to preserve the cultural assets of NMS and objects in its care (e.g. loans), including preventive measures as well as interventive/remedial conservation.
2. The policy aims to maximise intellectual access to collections by sharing understanding of their physical nature and needs. It aims to present collections in the best possible condition.
3. The policy aims to promote physical access to and use of collections, while minimising risks to the objects and to users.
4. The policy aims to make sustainable use of resources in local/regional/global contexts.
5. The policy involves all staff of the NMS

### **Approach to conservation and collection care**

1. The preservation of NMS cultural assets will be optimised by assessment and reduction of risks to them, with priorities decided in the light of their needs and significance.
2. NMS will aim to meet appropriate published standards and benchmarks in collections care. It will adhere to relevant legislation, and professional code of ethics.
3. NMS will document all activities covered by the policy to the standards outlined in Spectrum.
4. NMS will employ qualified and experienced staff to implement the policy.
5. NMS will seek to obtain appropriate specialist advice where necessary, under the direction of the Conservation Department.
6. NMS will deliver this policy through the Collections Management Plan and site specific Collections Care Plans.
7. Conservation and collections care factors and costs will be considered when NMS makes decisions on acquisition and disposal.

8. NMS will seek to benefit from close partnership with the Norfolk Record Office in the care of archives and other paper-based collections.
9. Projects and exhibitions involving collections will have a 'lead conservator' assigned to each one at an early stage.

## **1. Buildings and environments**

1. NMS will seek to ensure that all collections are housed in buildings that meet agreed minimum standards of construction and condition.
2. NMS recognises that the maintenance of a building's fabric and services is fundamental to the preservation of both buildings and collections. Working with NPS Property Services and contractors, NMS will seek to secure adequate funding and promote good practice in these areas.
3. Internal environments will be monitored, as an aid to achieving the conditions that promote the preservation of collections.
4. Control of the internal environment whether actively (e.g. by heating, cooling, humidification, de-humidification, mechanical ventilation and lighting) or passively (e.g. through solar controls, natural ventilation and natural lighting) is vital to preservation. Conservation advice will be sought whenever changes are planned.
5. For reasons of economy and sustainability NMS recommends passive controls over mechanical controls wherever feasible.
6. Cleaning, housekeeping and pest management are important to the preservation of collections. NMS will establish and maintain programmes that should aim for best practice and use standards such as Benchmarks in Collections Care.
7. Objects that may be infested must be quarantined when they enter NMS premises.
8. NMS will consult Conservation at an early stage when planning building developments, repair programmes and changes of use so as to ensure cost-effective and sustainable measures are taken for the benefit of collections.

## **2. Displays, exhibitions and loans**

1. NMS will ensure that lenders' conservation requirements can be met before agreeing to borrow objects.
2. The loans committee will consider the risks, benefits and resource implications to lending objects including conservation implications.
3. A condition report will be made before NMS lends an object. Objects borrowed and loaned by NMS will be condition checked on arrival and departure.
4. Conservation will contribute to the selection of objects for new displays and temporary exhibitions by assessing their condition and advising on work needed.
5. Conservation will contribute to the selection of furniture, materials, mounting and presentation aids used in production of new displays and exhibitions, having reference to current best practice.

## **3. Collections and individual objects**

1. Conservation will contribute to the selection of furniture, materials, mounts, packaging and presentation aids used in collections stores, having reference to current best practice.
2. All NMS staff will be aware of Integrated Pest Management at sites where they work, and contribute to its implementation, as the financial and ethical costs of an infestation are high.

3. Specialist trained staff and contractors will be used to handle and transport large, heavy and/or fragile objects.
4. All working objects will be agreed with Conservation and a plan of care written and recorded.
5. NMS will record appropriate access level for objects using agreed practice. These records will be used as a basis for selection of handling collections.
6. Conservation will provide further advice and practical help with packaging and care of objects in handling collections.

#### **4. Remedial conservation treatments**

1. Only conservation staff and conservation students under supervision will carry out remedial treatment. Where work is contracted out, freelance conservators appropriate to the job, will be selected by NMS Conservation. Conservation will always advise on the most appropriate conservator for remedial work on NMS collections.
2. Volunteers may be employed in basic object cleaning and then always under the supervision of a suitably qualified curator or conservator. Anything more than this should not be attempted unless specifically authorised and supervised by a conservator.

#### **5. Emergency planning and response**

1. Conservation will contribute to the content of the emergency plan for each museum.
2. Conservation must be notified immediately of any incident involving collections.
3. All response teams will include at least one conservator.

#### **6. Training/learning/dissemination**

1. As part of their induction, all NMS staff should be made aware of the issues around handling objects and working within a museum environment. Those who have direct contact with collections will receive training in object handling.
2. NMS conservation team will share expertise and information as widely as possible with diverse groups of learners and in response to requests from individuals and institutions.

#### **7. Staffing levels and budgets**

1. NMS will review the Service Plan in order to balance the available resources of the Conservation Department against the needs of the collections.
2. Conservation should determine the range and type of work done on collections by volunteers and trainees. The in-house team must approve the person who supervises volunteers that work on collections.
3. Conservation costs generated by projects and exhibitions should be identified with advice from Conservation, and either paid for out of project funds or recognised as part of NMS match funding, and scheduled through Countywide Programming.
4. When acquiring large collections, NMS will seek endowments for their housing, care and conservation.

Version Number	Revision Date	Change Description	Changed Name	Approved Name	Comments
1.0	July 2014	final		Jamie Everitt	Agreed JMC
1.1	July 2018	Updated - final		Samantha Johns	Agreed JMC