

Birmingham Museums Trust

Collection Development Policy 2020-2025

This Collection Development Policy has been agreed between Birmingham City Council and Birmingham Museums Trust ('BMT'). It was approved by BMT's Board of Trustees on 20 February 2020. This policy replaces the previous Collection Development Policy approved on 13 November 2014.

The Collection Development Policy will be published and reviewed from time to time, at least once every five years. During this period the policy will be reviewed in relation to BMT's strategic priorities and its major projects. A full and comprehensive review of this five-year policy will be conducted by no later than March 2025.

Any proposed changes to the policy will be agreed between Birmingham City Council and Birmingham Museums Trust's Board of Trustees before being implemented. Arts Council England will be notified of any changes to the Collection Development Policy, and the implication of any such changes for the future of collection.

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

Birmingham Museums Trust (BMT) manages Birmingham's museum collection on behalf of Birmingham City Council. This policy forms part of the Collection Management Framework for BMT, which supports the Trust in achieving its vision, core purpose and strategic aims.

1.1 The museum's statement of purpose is:

To showcase our outstanding collection and venues to inspire learning, creativity and enjoyment for the people of Birmingham and visitors to the region.

1.2 The governing body (BMT's Board of Trustees) will ensure that both acquisition and disposal are carried out openly and with transparency.

1.3 By definition, the museum has a long-term purpose and holds collection in trust for the benefit of the public in relation to its stated objectives. The governing body therefore accepts the principle that sound curatorial reasons must be established before consideration is given to any acquisition to the collection, or to the disposal of any items in the museum's collection.

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

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

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

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

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

2. History of the collection

The collection of Birmingham Museums pre-dates all its museum venues. The first items the city collected were the bust of David Cox by Peter Hollins (May 1863), the Sultanganj Buddha (October 1864) and *Dead game* by Edward Coleman (November 1864). The collection is now one of the three great civic collections of the UK, alongside those of Glasgow and Liverpool. It represents Britain's former imperial and industrial wealth, assembled over a period of nearly 160 years through a combination of generosity, connoisseurship and curatorial knowledge.

Birmingham took some time to decide that it would have a civic museum. Supporters such as George Dawson and John Thackray Bunce argued that it was essential for the success of Birmingham as a city that its citizens should be exposed to good art and design. The Tangye brothers, owners of the famous engineering firm, finally persuaded the city to build a museum by offering £10,000 towards a Purchase Fund. The Purchase Committee collected art and decorative art, including sculpture, paintings, Japanese enamels and gems. Donations included works by the Birmingham artist, David Cox. In 1883 the Committee bought two drawings by Dante Gabriel Rossetti, the beginning of Birmingham's Pre-Raphaelite collection.

The Prince of Wales opened the new Birmingham Museum and Art Gallery in 1885, with displays focused on art and decorative art. The first Keeper, Whitworth Wallis, actively collected in these areas, making purchasing trips to Egypt, Italy, Paris and Berlin. He encouraged many important donations and added to the Pre-Raphaelite collection, including Ford Madox Brown's *The Last of England*, perhaps Birmingham's best-known work. By the turn of the century the collection had outgrown the 1885 galleries. The city extended them with a bequest from the newspaper proprietor John Feeney, a long-term benefactor who had already donated his collection of Japanese, Chinese and Near Eastern enamel, porcelain, lacquer and arms and armour.

The Feeney Galleries covered a wider range of subjects, including casts, local history and natural history. Wallis's successor, SC Kaines Smith, had a background in art and classical archaeology, and broadened the scope of the collection, including more decorative arts, local history and archaeology. Additional venues were opened. Birmingham Museums collected actively, primarily through donation, across a wide range of disciplines.

After the Second World War, the eminent Director Trenchard Cox and his successor Mary Woodall formed the outstanding collection of European Baroque painting. They acquired early English furniture to furnish Aston and Blakesley Halls, and purchased examples of silver, ceramics and sculpture to provide an overview of the development of European and English art forms from the Renaissance to the early 19th century. Mary Woodall's focus on European Art and ancient civilisations, and her disapproval of 'parochial' Birmingham history led to decisions that are now regretted. Several groups of material were disposed of by sale in the 1950s, including most of the Museums' collection of South Asian and Far Eastern metalwork and European furniture, together with a significant group of British, mostly Victorian, paintings.

The decision in 1948 to create a Technical and Science Museum stimulated further collecting of the city/region's industrial history and working life. The Designated collection of science and industry is of international significance, reflecting Birmingham's role as the birthplace of the Industrial Revolution and covering the metal trades, jewellery, numismatics, the automotive industry, arms manufacture, machine tools, computing and many other areas.

In the 1950s the existing Pre-Columbian collection were added to by three major acquisitions in 1951 totalling over 1200 items, further acquisitions in the late 50s and early 60s and finally in 1982 by nearly 800 items from the Wellcome Collection. In the 1930s Birmingham had acquired a substantial collection of

European, Cypriot and Near Eastern archaeology, including material from important sites such as Nineveh and Ur, and it continued to collect Near Eastern material from sites including Petra, Jericho, Jerusalem, Nimrud, Ur and Abu Hureyra into the late 1970s, making this collection area comparable to the holdings of the Ashmolean.

Much of the World Cultures collection was acquired through individual collectors, most notably Arthur Wilkins, Ida Wench and P Amaury Talbot. As the range and quality of the collection increased, Birmingham became the beneficiary of works transferred from smaller, local museums such as Tamworth, Stoke on Trent, Gloucester, Warwickshire, Reading and Shrewsbury, whose world cultures or foreign archaeological material was considered to be of greater relevance within a more comprehensive collection.

The acquisition in 1965 of the Pinto collection of treen (wooden objects), the finest such collection in the world, brought the museum an outstanding collection relating to everyday life in Britain and Europe from 1500 to 1950. It is frequently cited by the antiques trade.

Birmingham's works on paper collection now numbers around 30,000 items. It is particularly strong in works by Pre-Raphaelite artists, but includes many eminent British and European artists, Japanese prints and topographical views.

The turn of the 21st century saw a greater focus on pro-active collecting of local history, particularly contemporary material reflecting the histories, stories and experiences of people growing up, living and working in a young, superdiverse and multi-faith city. Collecting programmes included the Millennibrum project and a post-war Birmingham history collecting programme to support the development of new Birmingham History Galleries at the Museum & Art Gallery in 2012. The Anglo-Saxon Staffordshire Hoard, jointly owned with Stoke on Trent, has great resonance for local people and the dedicated gallery opened in 2014 has been very popular. Birmingham Museums had a policy of collecting material from excavations in the five counties of the West Midlands, and now has a major archaeological archive from the region.

Since the formation of Birmingham Museums Trust in 2012 there has been an even greater focus on collecting Birmingham history, including the HLF-funded Collecting Birmingham engagement-led collecting project, which focused on four inner city areas of Birmingham. This was awarded the Museums Association's Museums Change Lives Best MCL Project 2018 and the overall Award for Excellence at the Charity Awards in 2019.

In the last two decades there has been a considerable expansion of contemporary fine and applied art holdings thanks to two major acquisition programmes: the Contemporary Art Society's Special Collection Scheme, supported by the Friends of BM&AG; and the Art Fund International programme, which enabled Birmingham Museums to develop an outstanding collection of international contemporary art jointly owned with New Art Gallery Walsall, in partnership with the Ikon gallery.

The development of Birmingham's nationally important collection would not have been possible without the generosity and support of donors and, in particular, external grant-giving bodies. The contributions of government funds administered by the Victoria & Albert Museum, Science Museum PRISM fund, Art Fund (formerly National Art Collection Fund), the National Heritage Memorial Fund, the Contemporary Art Society, Arts Council England and Heritage Lottery Funds have greatly assisted the development of the collection. The Friends of Birmingham Museums and the Public Picture Gallery Fund have been proactive supporters of acquisitions since their foundation, alongside local and national charitable trusts. In 2020 Birmingham Museums Trust set up an endowment fund to support collection acquisitions, following a very generous bequest in the will of Ivan Witton.

3. An overview of the current collection

Birmingham Museums Trust has a vast and diverse range of collection of local, regional, national and international significance. The collection areas of Art, Science and Industry, Birmingham History, Numismatics (coins and medals), and the Pinto collection of wooden objects have all been Designated by the Department of Culture, Media and Sport as collections of national importance. The collections of Archaeology, Ethnography and Natural History are recognised as an important regional resource within the West Midlands but also contain many collection areas of national or international significance.

The following section gives a summary of each area of the collection.

3.1 ART AND DESIGN

Includes 2D and 3D historic artwork from World, European and British Art; European and British Decorative Art and Design and Dress and Textiles. It is Designated as a collection of national significance and includes many works of art of international significance.

Collection Size: 58, 805 objects and artworks

3.1.1 Fine Art

British Art spans eight centuries, from a 14th-century Gothic ivory to contemporary art. Outstanding holdings include British 18th- and 19th-century watercolours, the finest public collection of art by the Pre-Raphaelites and their followers in the world and works associated with the Birmingham School. The collection of works by Birmingham-born landscape painter David Cox is unparalleled. The late 19th-century bronzes associated with the New Sculpture movement and non-figurative contemporary British 20th-century paintings is one of the largest and most comprehensive collections outside London. Built up by gift, bequest and purchase, key donors notably include Charles Fairfax Murray, James Richardson Holliday and J Leslie Wright.

European Art broadly traces the major developments in Western European art from around 1340 to the present day, and features a nationally important collection of 17th-century Baroque painting. It is complemented by important earlier paintings by Bellini, Botticelli, Petrus Christus, Pietro Lorenzetti and Simone Martini, notable 18th-century works including paintings by Canaletto and Guardi, and prints and drawings by Pietro da Cortona, Dürer, Rembrandt, Vuillard and Picasso. Predominantly acquired by purchase in the post-War period, later acquisitions include the contemporary art collection with significant examples of paintings, works on paper and time-based media by 15 European contemporary artists, acquired through the Art Fund International scheme.

3.1.2 Applied Art

British Decorative Art and Design dates from the medieval period to the present day. It centres on the largest and most comprehensive collection of jewellery, metalwork and glass made in Birmingham between the 18th and early 20th centuries in the UK. Birmingham manufacturers are well represented, from Matthew Boulton's metalwork to glass by John Hardman & Co and Hardman Powell and F & C Osler & Co. Jewellery, metalwork, ceramics and stained glass by later 19th- and early 20th-century British Arts and Crafts makers, particularly those from Birmingham, also feature strongly. Representation of pottery and porcelain factories in the wider Midlands region includes objects from Worcester and Ruskin. English furniture includes 18th- and 19th-century pieces, often associated with notable Birmingham figures and produced

by famous makers and designers. This includes pieces commissioned from James Newton which comprise the largest holding of this important Regency maker in public ownership.

European Decorative Art and Design dates from the late Middle Ages to the 20th century including some of Birmingham's earliest acquisitions, purchased as inspiration for local craftsmen. It includes Italian metalwork, furniture and ceramics that were among early purchases for the Museum's Italian Gallery, alongside later purchases of objects including German stoneware. Gifts and purchases from larger collections notably incorporate jewellery by leading Italian and French makers from the 19th and 20th centuries and an important collection of Northern European silverware dating from the 16th to 18th centuries. These formerly belonged to collectors of international standing, such as Ann Hull-Grundy and Stefano Bardini, making these groups of objects in Birmingham of considerable importance in terms of European art history.

Folk Art is dominated by objects gathered during the 20th century by Edward and Eva Pinto. This internationally important collection of treen comprises small wooden objects used in everyday domestic, craft, rural, trade and professional settings, dating over a period of 500 years and highlighting many regional variations of usage and design across the world. This area also incorporates Estella Canziani's collection of early 20th-century Italian folk objects, which she illustrated and published and is therefore unusually well documented and provenanced.

World Art dates primarily to the 18th and 19th centuries, containing objects made in the Middle East, South Asia, Japan and South America. Of particular significance are the Japanese arms and armour and the South Asian metalwork. As a whole the collection is dominated by decorative art, particularly ceramics, metalwork, jewellery, arms and armour, glass, lacquer sculpture and ivory, with objects acquired as inspiration for Birmingham craftspeople (as with European Decorative Art). A small group of modern and contemporary art represents more recent acquisitions.

Dress and Textiles are predominantly British, dating from the 18th century to the present day but also include a small group of international material dating as far back as the 16th century from Europe, South Asia and the Middle East. The collection demonstrates a range of different techniques including printing, embroidery, weaving and lace-making from Britain and around the world. The collection of Indian and Near Eastern textiles and a range of textiles associated with or made by William and May Morris are of international significance. The Morris textiles include six tapestry panels from the 'Holy Grail' series, which are regarded as one of the greatest achievements of Morris and Burne Jones, and the most significant of all British tapestry schemes. The dress collection follows fashionable tastes, particularly in women's clothing and was formed largely from the 1930s through donations by famous Birmingham individuals or families. It is regionally significant owing to its long chronological span and its diversity in relation to British fashion.

3.2 HUMAN HISTORY

This collection area includes material from Birmingham and across the world. It comprises ancient civilizations, British and European archaeology, world cultures (formerly known as ethnography), numismatics and philately, and collections relating to Birmingham and the West Midlands. The Birmingham history and numismatics collection areas are designated as being of national significance, with objects and groups of objects across all collection areas that are nationally and internationally significant.

Collection Size: 230,000 objects

3.2.1 Numismatics and Philately

Numismatics incorporates coins, medals and tokens from around the world, with a focus on Birmingham products. The numismatic collection is characterised by its quality, breadth and depth, covering an extremely broad canvas from some of the earliest coinage to the present day. Of international importance are the British Celtic, Anglo-Saxon, and Norman and medieval coins, because of their scope and the rarity of individual pieces. The Greek, Roman and Byzantine collection illustrates the early development of coinage in Europe, North Africa and the Near East. Material made in Birmingham reflects the city's history as a major centre of coin production for international markets. There are many products of this local industry in the collection, from products of the Soho Mint dating from the 18th and 19th centuries to 20th-century material from the Birmingham Mint.

The philately collection of largely British & European postage stamps was built over a period of 50 years by one of Birmingham's earliest philatelists. It is considered to be the best general collection of stamps in public ownership outside the British Museum.

3.2.2 Birmingham History

The collection reflects the globally important history of the people and city of Birmingham from around 1500 to the present and includes material relating to work, trades and industries, domestic and personal life, community life, and personal items associated with political figures such as Joseph Chamberlain. The collection includes a wide-ranging and rich resource of material culture and oral testimonies which contribute to our understanding of how Birmingham became a global city, while also having a strong relevance to Birmingham communities. It continues to develop rapidly through projects including Millennibrum (2000) and Collecting Birmingham (2015-18), allowing it to better reflect and engage the city's super-diverse population.

3.2.3 Topographical Views and Portraits

The collection was established with the aim of creating a visual resource which documented the changing cityscape of Birmingham, from the earliest known views of the town created in the 18th century up to the present. Every district in Birmingham is represented. The collection comprises prints, drawings, watercolours, postcards, photographs and paintings depicting Birmingham people and places. Portraits of Birmingham people include artists, political and civic figures, manufacturers and business-people, scientists and medical professionals as well as families, and working people. The collection also includes material depicting parts of Warwickshire, Worcestershire, Staffordshire and Shropshire, as well as Wales and Scotland, reflecting the wider interests of some of Birmingham's topographical artists.

3.2.4 West Midlands History & Archaeology

Birmingham has extensive holdings of provenanced archaeological material from across the West Midlands region, including Birmingham, Solihull, Coventry, Walsall, Sandwell, Dudley, Wolverhampton, Herefordshire, Warwickshire, Worcestershire, Shropshire and Staffordshire. The objects range in date from the Upper Palaeolithic to the post-medieval period, but most are of prehistoric, Romano-British, Anglo-Saxon or medieval date. Material includes worked flint and other stone, pottery, metalwork, glass, organic material, building materials and documentary archives. The holdings represent both important individual sites, such as Wall, and groups of sites, such as medieval moated sites or prehistoric flint assemblages. There is also a significant collection of architectural fragments and building records, primarily formed in the 1970s-80s. In 2010 Stoke and Birmingham jointly acquired the Anglo-Saxon Staffordshire Hoard, the largest hoard of Anglo-Saxon treasure ever discovered. It consists of over 3,500 artefacts and fragments dating from the 7th century, made from gold, silver and copper alloy, decorated with garnet and fine filigree.

3.2.5 European Archaeology

Objects in this collection date from the Palaeolithic to the European Iron Age, with particular strengths in Neolithic material from the Swiss Lakes and Denmark, Spinnes in Belgium and the Eastern European site of Vinca. Palaeolithic sites in the Dordogne valley also feature. Much of the material derives from the collections of individuals who subsequently donated them to Birmingham. Birmingham newspaper proprietor Sir Charles Hyde funded the excavations at Vinca, and also donated material from excavation in Cyprus and Nineveh.

3.2.6 Ancient Civilisations

Sir Charles Hyde also funded excavations in Cyprus and at the Mesopotamian city of Nineveh, and donated material to Birmingham. In the 1930s Birmingham contributed to Sir Leonard Woolley's excavations at Ur, and acquired material from the British Museum. Sir Leonard donated additional material in the 1950s, including the watercolours produced by M Louise Baker to illustrate the excavation report on the Royal Tombs of Ur. Birmingham continued to collect Near Eastern material from sites including Petra, Jericho, Jerusalem, Nimrud, Ur and Abu Hureyra into the late 1970s. This is, alongside the Ashmolean, one of the two largest collections of Near Eastern archaeology outside the British Museum.

Ceramics, textiles and gold work dating between 1000BC and 1500AD, from the South American civilisations of the Incas, Aztecs and their precursor civilizations, also feature strongly in this collection. Birmingham began to collect Pre-Columbian material before the Second World War. In the 1950s this was added to by three major acquisitions in 1951 totalling over 1200 items, further acquisitions in the late 1950s and early 1960s and finally in 1982 by nearly 800 items from the Wellcome Collection.

Other collection areas include Ancient Egypt, Greece and Rome. A small group of sculptures from the South Asian religions of Buddhism and Hinduism date from the 2nd-3rd century AD to the 10th-11th centuries AD.

3.2.6 World Cultures

The geographical strengths of this collection are Oceania (with a heavy emphasis on the Solomon Islands) and Africa, with smaller groups from Asia and the Americas. The collection spans the 16th to 21st centuries, with greater emphasis on the mid-late 19th and early 20th centuries. It features functional items of daily use such as basketry, tools and utensils, objects of adornment, textiles and weaponry. Most of the material represents the private collections of individuals with a personal connection with Birmingham or the wider Midlands, who travelled overseas for trade, military or colonial service, missionary work and occasionally ethnographic fieldwork.

3.3 SCIENCE & INDUSTRY

The collection illustrates Birmingham's role as the birthplace of the Industrial Revolution and its claim to be the Second City of the British Empire. For 200 years Birmingham traded globally in raw materials and finished products, and it remains a centre of manufacturing and innovation today. As well as documenting the city and region's development from a centre of craft production through industrial dominance, post-industrial decline and reinvention, it enables Birmingham Museums to challenge accepted histories of industrialisation, empire and innovation. The collection covers five collection areas: manufacturing, engineering, science and medicine, technology and transport.

Collection Size: 30,000 – 40,000 objects (approx. due to bulk accessioning)

3.3.1 Manufacturing

This collection represents over 200 years of manufacturing history from early wooden lathes and hand tools to self-acting machinery and an important firearms collection, including one of the first fully-automatic machines. The Birmingham workshop collections are unique in their provenance and completeness, documenting a history of everyday industrial labour, including a complete silversmith's workshop, a pearl-button workshop, an optician's workshop, a file-maker's workshop, and collection of machinery and tools used by pen makers, gunsmiths, wire drawers, metal workers, watch makers, carpenters, coopers, and coach makers. Examples include Bernard Cuzner's silver workshop containing all of his tools, fittings, and furniture, an important material archive of his trade.

3.3.2 Engineering

This collection represents 150 years of engine development, with many unique items of local, national and international importance. The Smethwick engine, designed by James Watt in 1778, is the oldest working steam engine in the world and one of the most important and best known objects in Birmingham's collection. Matthew Murray's hypercycloidal straight-line motion steam engine was designed in 1802 and is the oldest working steam engine of compact design. The 1844 Woolrich electrical dynamo was the first commercial generator, while Heaton's 1794 button shank making machine is one of the earliest examples of self-acting production, capable of performing a series of consecutive operations without resetting.

3.3.3 Science and Medicine

This collection reflects the history of instrumentation and scientific research and their applications. The collection includes early plastics, the first pacemaker, a revolutionary prosthetic hip, and an important collection of weights and scales, timekeeping devices and calculating machines.

3.3.4 Technology

This collection contains mechanical, optical, and electronic machines in the everyday world from early telecommunications devices to entertainment technologies such as mechanical musical instruments and computers. Unique components such as LEO 1, the world's first business computer, and Harwell Dekatron, the oldest digital computer form part of the collection alongside one of the country's first industrial robots. The collection also tells the story of the Birmingham's continued scientific importance, represented in the collection by Birmingham-made components for the first trans-Atlantic telegraph cable to the large hadron collider at Cern.

3.4.5 Transport

This collection reflects the complete history of British transport covering road, rail, air, and canal. The collection includes Britain's first self-propelled vehicle, Second World War fighter aircrafts and a comprehensive collection of locally made bicycles, cars, and motorcycles.

There are numerous unique objects of national and often international significance including William Murdoch's prototype locomotive, the country's first self-propelled vehicle, and the Napier Railton Mobil Special which held the land speed record from 1939 to 1964. The City of Birmingham locomotive is one of only three surviving LMS Princess Coronation class locomotives. It has been preserved exactly as when it left service. The Peacock is a nationally significant narrowboat made for Fellows, Morton & Clayton of Saltly. It is the only boat of its type never to be altered from its original state.

3.4 NATURAL SCIENCE

The collection includes entomology, invertebrates, zoology, ornithology, botany and earth science specimens. It is the largest resource of its type in the West Midlands and parts of the collection are nationally and internationally significant.

Collection Size: approximately 250,000 specimens.

3.4.1 Entomology

This collection is focused on British specimens, incorporating a locally significant record of the region's biodiversity, alongside a smaller number of specimens from Madagascar, Australia and New Guinea. Specimens of Lepidoptera (butterflies and moths) and Coleoptera (beetles) dominate forming one of the best collection in the UK. They include the nationally significant The Rev Gorham British beetle collection, which is comprehensive and includes many extremely rare species that are the first records of their type in Britain. While the butterflies from New Guinea are internationally significant as specimens from the collection localities are extremely rare.

3.4.2 Invertebrates

Mollusc shells form the largest part of this collection which also includes corals, sponges, crustaceans and echinoderms. These are mostly dried but some are preserved in fluid. The British land and freshwater molluscs collection contains many valuable records of historical snail distribution, which makes it scientifically important. The marine shells are much more international with specimens from most of the world's seas and oceans.

3.4.3 Zoology

This primarily consists of taxidermy and skeletal material of animals. It is dominated by the ornithology collection, which is one of the best in Britain representing all stages of life, incorporating taxidermy and clutches of eggs. There are many rare examples of extinct and endangered species from across the World in the collection, which are of great scientific value. These include the Great Auk, Hua, Passenger Pigeons, Phillip Island Parrot, Ivory-billed Woodpecker and Kakapo. The collection as a whole was developed mainly through donations of specimens from individuals and organisations such as local zoos and the incorporation of collection such as that from Tamworth Castle Museum.

3.4.4 Herbarium

This collection is comprised of specimens of flowering plants on herbarium sheets and includes mosses, liverworts, lichens, fungi and wood samples. Acquired through passive collection, it is the largest in the region and contains a unique record of the local flora that is nationally significant. Two significant elements of the herbarium are the Bagnall collection, which is locally significant as it was the basis for the first 'Flora of Warwickshire'; while the Ick collection is a significant early record of the environment of Birmingham.

3.4.5 Earth Science

The earth sciences collection contains a regionally significant collection of local fossils and minerals that tell the story of the Midlands stretching back hundreds of millions of years. The most significant individual fossils are those purchased for display including the Triceratops, a rare example of an American dinosaur

skull in a British museum, the 3-dimensionally preserved ichthyosaur and the almost complete fossil crocodile, *Metriorhynchus*.

The collection of gemstones is very comprehensive and is the finest outside of the Natural History Museum, London, affirming the importance of the jewellery trade to the history of Birmingham. The Matthew Boulton minerals are a rare example of an intact 18th century mineral collection and are made more significant by his importance in the history of Birmingham.

4. Themes and priorities for future collecting

4.1 Collection Development Aims 2020-25

The following strategic collection development objectives set a framework for collecting over the five-year period and do not focus on any one specific collection area:

1. Audience-led: to engage with and consult audiences about collecting and disposal, encouraging personal donations
2. Life in Birmingham: to collect material that reflects and represents the stories of people, places and products associated with the city and wider region
3. Diversity: to reflect the super-diversity of Birmingham's people and places, promoting and sharing diversity in all its forms and showing particular regard for people with protected characteristics and for people in different socio-economic groupings
4. A global city: to collect material that reflects Birmingham to the world, and the world to Birmingham
5. Quality & significance: to acquire objects of pre-eminent quality which contribute to the breadth, range and quality of the collection

4.2 Collection Development Themes 2020-25

Relating to the collection development aims are three collection development themes with related and more specific collecting priorities. These link to events and subjects of relevance to Birmingham's population and that of the wider West Midlands, contextualising them within a global setting. They incorporate and build upon areas that were identified through public consultation during the HLF-funded Collecting Birmingham project 2015-18, which focused on stories of growing up, living and working in Birmingham. The themes described here are a starting point for acquisition, which over the course of the policy will be subject to further consultation and development with our audiences.

This policy has a regional emphasis but incorporates not only artwork, objects and specimens that are made or sourced in the West Midlands but also those from elsewhere in the world that are relevant to and engaging for Birmingham people. Where possible, acquisitions will seek to champion stories that are currently untold or under-represented in Birmingham's collection, but must also incorporate those that build on and develop current collection strengths.

Below are the three collection development themes and collecting priorities for 2020-25:

4.2.1 Transformation and Development

Today Birmingham is transforming itself. The greatest urban development in over 50 years is affecting life in the city and surrounding region. HS2 will be the largest engineering project in the UK for over 100 years, and will have a major impact on people and places in Birmingham and the wider region, from the creation of a station at Curzon Street to the construction of a new railway line to the east and south of the city.

These recent changes are part of a broader history that has seen the transformation of Birmingham and the wider West Midlands region from the end of the last Ice Age through the innovation of the Industrial Revolution to rebuilding the city in the wake of the Second World War. Industrialisation and population growth changed the formerly rural landscape just as the focus on cars changed the layout of the post-war city, which in turn is giving way to an emphasis on public transport.

These changes, both historic and current, not only impact on the human population but also on the plants and animals that try to co-exist with it. Evidence from the natural environment also provides key indicators of historic and on-going transformation.

Collecting priorities under this theme are:

- a) Archaeological archives from developer-funded and research excavations (following BMT's Archaeological Deposition Guidelines) and individual finds including Treasure recovered as part of the West Midlands Portable Antiquities Scheme. Collecting focuses on the city of Birmingham but will include significant unplaced material from the wider West Midlands Conurbation (Dudley, Sandwell, Solihull, Walsall and Wolverhampton) under exceptional circumstances.
- b) Objects, specimens, artworks, architectural fragments and oral histories that capture the stories of the changing landscape or cityscape from the perspective of communities and individuals affected by, working on, or benefiting from changes and development in the city or regional infrastructure, including HS2.
- c) Objects and artworks that reflect the development of the urban environment over time
- d) Artworks that explore the experiences of metropolitan living, either relating to Birmingham or to comparative cities around the world.
- e) Acquisitions that support stories about the city, its people and its role in the world in new displays developed as part of BMT's capital and public programmes.

This collecting theme incorporates all collection areas but with a particular focus on local archaeology, fine and decorative art, natural science and Birmingham history.

4.2.2 Innovation and Progress

Known as the 'City of a Thousand Trades', Birmingham is well-known for its innovation in manufacturing, from Matthew Boulton's 18th-century Mint and Soho Manufactory to the 19th-century invention of the first plastic and the 20th-century development of computing technologies. People have come from across Britain and the world to work in Birmingham, creating the young and super-diverse city of today. They included Jews migrating in large numbers from the mid 18th-century, Roma and Irish communities expanding throughout the 19-century, and South Asian and Afro-Caribbean people arriving largely from the mid 20th-century. Birmingham imported raw materials from all over the world and exported the products of its workshops, factories and enterprises. Many of these represented significant developments in science, technology, engineering and maths. Birmingham and the wider region remain a hub for innovation, with old-established international companies such as Webster and Horsfall and cutting-edge research at the city's universities.

Birmingham's collection has been a resource for inspiration and learning for nearly 160 years, supporting innovation and progress from the creation of products and designs by the city's 19th-century craftsmen to the education and enjoyment of today's diverse museum audiences. The history of how it was formed tells stories about the generosity of donors and the knowledge of curators, bringing together nationally and internationally important objects from across the world to create one of the great civic collections of the country. It includes the work of radical and ground-breaking artists, from the Pre-Raphaelite circle to pioneering graduates of the Birmingham Schools of Art & Jewellery to members of the Black Art movement. Often these artists, or the former owners and collectors of their artwork, have an association with Birmingham or the wider region. More recent innovation and progress is seen in the work of performance artists and in the city's sporting heritage which are also represented in the city's collection.

Historically and today, Birmingham is a city of radical and independent thought, as its role in popular movements and protest shows. It has been a city of dissent, of activism and of the occasional riot, right up to current protests against climate change.

Collecting priorities under this theme are:

- a) Objects and oral histories that celebrate innovation, invention, radicalism and creativity in Birmingham past, present and future, particularly through science, technology, engineering, and maths.
- b) Products manufactured in Birmingham and the wider West Midlands region that reflect economic development and change.
- c) Artworks or objects associated with, meaningful to, or representative of the lives of people who work or worked in Birmingham.
- d) Artwork and objects produced in Birmingham and the wider West Midlands region that reflect innovation and progress.
- e) Artwork by radical and ground-breaking artists and creative practitioners, particularly those associated with Birmingham, that builds on the existing strengths of the city's nationally and internationally significant collection.
- f) Objects and oral histories associated with Birmingham that encapsulate the range of different types of innovation and progress in the city, particularly in relation to popular culture and sporting heritage.
- g) Artwork, objects and oral histories that narrate Birmingham's role in dissent, protest and activism, including the trades union movement.
- h) Artwork, objects and oral histories that relate to and are representative of the protected characteristics enshrined in the Equalities Act.

This theme will incorporate all collection areas but with a particular focus on Fine and Decorative Art, Science and Industry, Natural Science, Numismatics and Birmingham History and Archaeology.

4.2.3 Connections and Context

Birmingham's global historical context is rooted in the British Empire. That history includes all Birmingham communities, from the 19th-century white working classes whose manual labour powered the city's industries, to recent migrants from Commonwealth countries.

Today, Birmingham's super-diverse population is a lasting connection to the city's Imperial past. In the 21st century, one in ten Brummies was born in a Commonwealth country other than the UK and the heritage of many more people from the city is reflected in countries from Pakistan to Jamaica. That diversity of

population brings a vibrancy of culture to everyday Birmingham life from faith to food. Such diversity should be celebrated, but the historical traumas brought about through the British colonial past should be acknowledged. It may be valuable to look at these in the context of other historic empires. We hope that by providing a safe space in which groups can explore their differences, Birmingham Museums will help connections to form between communities, creating shared experiences that help to bridge cultural divides. This will reflect and capture the intersections that forming between once divided communities in the city.

The majority of immigrants to the workshops, factories and back-to-backs of the 19th-century city came from rural Warwickshire, and we will look for ways to tell their stories and those of their descendants. Audiences from lower socio-economic groups of all ethnicities are under-represented in Birmingham's collection and our priority over the next five years is to find ways of engaging with these groups and ensuring that our collecting, displays and programmes reflect their interests, experiences and concerns.

Birmingham's past and its impact on the present are important influences on the city's future. In 2021, Birmingham is about to become one of the UK's first minority majority cities, in which more than half the population is from an ethnic 'minority'. The same year will see the 50th anniversary of the independence of Bangladesh, of huge importance to South Asian communities in the city whose history is tied to that of British colonial rule. The West Midlands, with Birmingham at its heart, will host the Commonwealth Games in 2022, celebrating and bringing together the region's global communities.

Collecting priorities under this theme are:

- a) Artwork by artists whose heritage is reflected in the Empire or Commonwealth or whose identities intersect with that heritage, with a focus on artists from Birmingham or those from countries strongly represented in the city's population.
- b) Artwork, objects and oral histories that are relevant and relate to the lives of Birmingham people, with a particular focus on those currently under-represented, including white working class histories and those who have migrated to the city (or whose families migrated to the city).
- c) Artwork, objects and oral histories that demonstrate the links between Birmingham and the places of origin of its citizens, whether in the past or today.
- d) Birmingham products made from raw materials from Empire or Commonwealth countries, or manufactured goods designed to be exported to those countries.
- e) Artwork, objects and oral histories associated with the 2022 Commonwealth Games, either from the perspective of the organisers, the participants and the audiences experiencing the games; or which capture the wider impact of the Games on the lives of the people of Birmingham.

This collecting theme focuses on Fine and Decorative arts, Science and Industry and Birmingham History.

4.2.4 Non-priority collecting areas

The World Cultures and Ancient Civilisation collections are not priority areas for collecting over the next five years.

4.3 Methodology

All acquisitions will follow an approach that will aim to incorporate the views and opinions of the people of Birmingham. This engagement-led approach to collecting follows on from methodology developed through the HLF-funded Collecting Birmingham project. This consultation framework will help guide the acquisition

process but will not provide a definitive decision on that process. It is aimed to be flexible, adapting to the circumstances of acquisition but will aim, where possible, to incorporate one (not necessarily all) of the following scenarios (see also Fig. 1):

- Refining acquisition themes to identify possible artwork or objects to acquire
- Consulting on a long list of possible objects to identify which objects to acquire
- Identifying individuals from whom acquisitions could be made through purchase or donation
- Consulting on the meanings and interpretation of an object or artwork that we wish to consider acquiring or have acquired

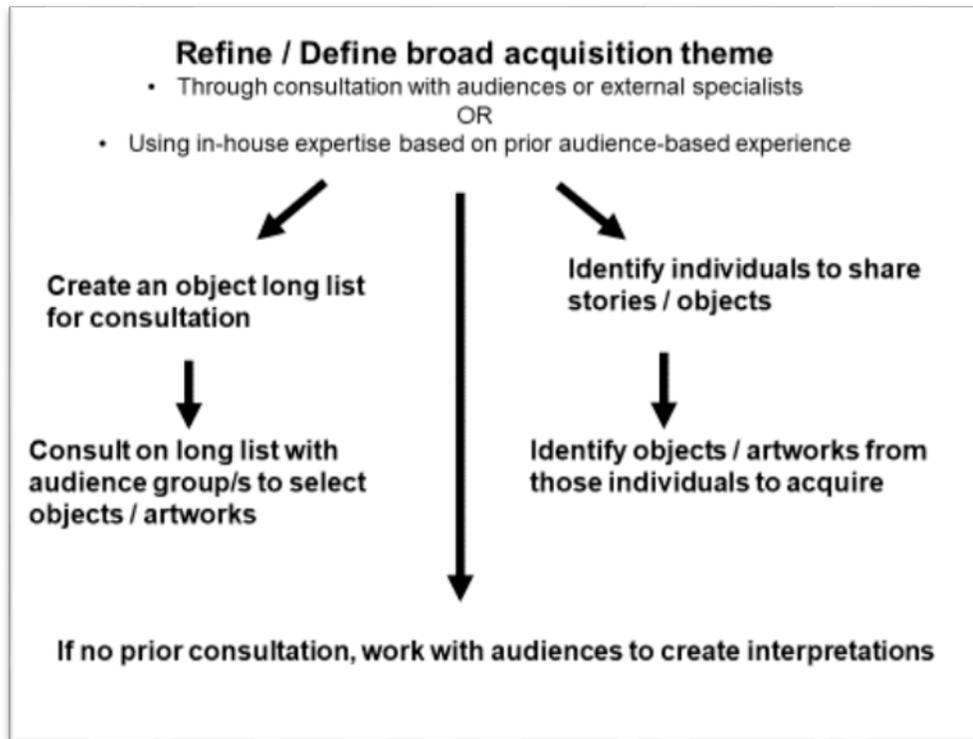


Fig. 1 Possible scenarios for engagement-led acquisition processes

5. Themes and priorities for rationalisation and disposal

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

5.3.1 Intellectual justification: it may be necessary to remove from the collection any object that demonstrably has no or a low potential for enjoyment, learning or research, measured against the criteria of BMT's Survey of Significance.

5.3.2 Damage and deterioration: it may be necessary to remove from the collection any object which is too badly damaged or has deteriorated too far to be of any further use for the service.

5.3.3 Hazard: it may be necessary to remove from the collection any object which as a result of its material substance poses a severe threat of contamination or risk to the collection or serious health hazard to staff and public, beyond that protection afforded by reasonable Health and Safety measures.

5.3.4 Improved access: it may be desirable to transfer to the ownership of another museum of Accredited or equivalent status any accessioned object which, by reasons of changes in public demand, social or educational need, administrative responsibility, development priorities, or the establishment of a new Accredited Museum, would be more appropriately placed elsewhere. The Director of BMT will seek prior written agreement for such transfer from the Council.

5.3.5 Improvement of care: it may be necessary to rationalise collection areas that are demonstrably of lesser significance in terms of this policy and the Survey of Significance in order to achieve the most cost-effective allocation of resources for the long-term care of the collection.

5.4 Rationalisation and disposal currently forms part of BMT's ACE funded Science Research and Rationalisation project running until 2022, which assesses objects from the Science and Industry collection for potential disposal informed by a survey of their significance, their condition, and the presence of hazardous materials. The Science & Industry collection will remain a high priority for collection review, rationalisation and disposal during the period of this policy 2020-25.

5.5 The following collection areas will also be a priority for review, rationalisation and potential disposal over the next five years:

5.5.1 Spirit Collection: this collection is believed to be of poor overall condition, may be unsuitable for display or research, and is stored in hazardous chemicals

5.5.2 Furniture Collection: BMT has a significant collection of furniture, much of which is understood to have been purchased as 'set dressing' for historic properties but was subsequently accessioned, and now has little prospect of being displayed

5.5.3 Archaeological Archives: until recently BMT did not have a formalised policy for the deposition of archaeological archives. It holds large quantities of unselected, unprovenanced, unstratified and undocumented bulk finds with no research potential. BMT will follow the International Standard for Archaeological Archiving in disposing of such material, which would not now be accepted into the collection.

5.5.4 Hardman Archive: BMT holds a significant collection of archival material related to the 19th- and 20th-century Hardman & Co. stained glass company. Much of this material was salvaged from a factory fire, and needs to be assessed to establish which material could be conserved and which is irreparably damaged and could be disposed of.

- 5.6 We will not undertake disposal of collections where we do not have in-house expertise, or are unable to secure resources to engage the relevant collection expertise elsewhere.

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

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

7. Collecting policies of other museums

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

- 7.2 Specific reference is made to the following museums:

Art

National Gallery
National Portrait Gallery
V&A
Tate
National Museums Liverpool
The Ashmolean
Bristol Museums & Art Gallery
Cambridge University Museums
Culture Coventry
New Art Gallery Walsall
Wolverhampton Arts & Museums
Sandwell Museums
Barber Institute of Fine Arts

Human History

British Museum
Royal Armouries Museum
National Museums Liverpool
Oxford University Museums
Manchester Museum
Potteries Museum & Art Gallery
Bristol Museums
Warwickshire County Museums Service
Museums Worcestershire
Shropshire County Museums
Library of Birmingham Archives and Heritage Services
University of Birmingham Special Collection

Natural Science

Natural History Museum

National Museums Liverpool
Manchester Museum
Leeds City Museum
University of Birmingham - Lapworth Museum

Science and Industry

The Science Museums Group
Imperial War Museum
Discovery Museum, Newcastle upon Tyne
Centre for Life, Newcastle upon Tyne
Bristol Museums
Culture Coventry

This list is not exhaustive and other institutions to be consulted where relevant.

8. Archival holdings

- 8.1 As BMT holds and intends to acquire on behalf of the Council archival material, including photographs and printed ephemera, the Director of BMT will be guided by the Code of Practice on Archives for Museums and Galleries in the United Kingdom (3rd ed., 2002).

9. Acquisition

- 9.1 The policy for agreeing acquisitions is:

9.1.1 Approval process for acquisitions

The Council shall notify BMT's Director in writing within 10 working days of receiving notice of any bequest, donation or gift including details of any condition attached to such gift (copy to the Director of Collection). If the decision is taken to acquire, BMT will make the necessary arrangements for delivery to BMT.

The Director of BMT will also have the authority to solicit gifts of material for the Collection within the terms of this policy, the BMT Scheme of Delegations, and for making any recommendations, or for taking action on the purchase of material on behalf of the Council in accordance with this policy.

9.1.2 Delegation levels

Under the terms of its Agreement, BMT is responsible for additions to Birmingham City Council's museum collection by bequest, donation, gift and purchase subject to approvals from the Council as outlined below. The purchase of objects can include from artists, gallerists or collectors, private vendors, through auction houses or online sales websites as well as art commissions.

The Director of BMT has responsibility for:

- the acceptance or rejection of potential bequests, donations and gifts to the Council subject to the terms and conditions specified in this policy.

- the purchase of items on behalf of the Council up to the value of £200,000, and where there is no ongoing liability or condition for the Council associated with owning the asset (above the cost of day to day collection management, care and storage).
- making recommendations to the Board of BMT concerning the purchase of objects over the value of £200,000 on behalf of the Council.

For any acquisition recommendation approved by the Board of BMT, for which the purchase price exceeds £200,000 and/or there is an ongoing liability or condition for the Council associated with owning the asset (above the cost of day to day collection management, care and storage), including but not limited to a commitment to keep the object on permanent display, BMT will seek approval in writing from the relevant Cabinet Member of Birmingham City Council in advance of acquisition, giving details of the proposed acquisition, cost, liability and condition.

If BMT proposes to acquire any object which could, in all reasonableness, be considered damaging to the Council's reputation it will firstly seek written approval from the Council.

For all new acquisitions BMT will be required to include a description of the item, date of acquisition and its value in the first quarterly Collection Report to BMT's Board of Trustees and the Council after each said acquisition.

9.1.3 Implications for Birmingham Museums

The Collections Committee chaired by the Director of Collections, BMT, meets monthly to formally scrutinise and document all proposals relating to loans, donations, bequests, purchases, disposals, destructive testing, and return/repatriation on behalf of the Director of BMT. The Director of Collection submits the recommendations of the Committee to BMT's Director and Senior Management Team for decision subject to procedures outlined in 9.1.2

The following checks are carried out on proposed acquisitions and documented on an Acquisitions Proposal Form:

- Budget
Price (if any)
Source(s) of funding: Collection Acquisition Fund, HLF, V&A Purchase Fund, the Art Fund, Friends of BM, other grant-giving bodies
Cost to acquire (e.g. transport, documentation)
- Curatorial
Relevance to the Collection Development Policy, with paragraph reference
Consideration of whether BMT acting on behalf of the Council is the most appropriate institution to collect
Assessment of available resources to accession
- Research
Assessment of research potential
Assessment of significance
- Engagement
Potential for learning, access and engagement
Potential for future display

Marketing, press coverage, display requirements, notification to Museums Journal

- Legal and professional issues

Entitlement of the individual, group or agency to transfer ownership to the Council
Provenance, Customs notices (for imports), documentation for objects received in lieu of tax, firearms licence, explosives licence, birds' egg licence, Convention on International Trade in Endangered Species (CITES), Wildlife and Countryside Act, Treasure Act, guidelines on human remains, repatriation, restitution, spoliation of works of art, Code of Practice on Archives for Museums and Galleries, 3rd edition 2002, Copyright ownership and transfer arrangements

- Conservation

Stability and condition checking before decision to acquire, infestations
Packaging for transport and storage
Environmental recommendations

- Collection Management

Documentation check for duplicates etc, inventory, data entry, object marking, contractor required
Loans, transport
Storage implications: space, storage furniture, staff resources
Internal movement and transport
Photography on acquisition

- H&S issues

Toxins, radioactivity, special lifting and handling

9.1.4 Reasons and Terms for Acquiring an Object

The reasons and purpose for acquiring or accepting an object will be clearly established prior to its transfer to the Council. This will be made clear to the person/s or organisations from which the object is procured. The terms governing the procurement of an object - its status, the Council and BMT's rights, the donor's or seller's rights, the issue of disposal and any other conditions must be made clear to all parties, in writing, at the time of procurement.

9.1.5 Concept or Intellectual Artwork and Interactive Exhibits

In the case of artworks where the physical materials are not the essence of the artwork, BMT undertakes to preserve or maintain those aspects of the artwork necessary for its continued existence or display. BMT retains the right to replace or restore, rather than conserve, the original piece in the event of the deterioration of the artwork, or redundancy of its technological components. This will be agreed in writing with the artist or owner at the time of procurement.

9.1.6 Oral History

The purpose for the Collection of any oral history material will be made clear in writing to all individuals whose recollection form an oral history record. A written agreement between BMT as agent of the Council and the individual will be entered into prior to any oral history being recorded and stored as part of the museum collection's sound archive.

9.1.7 Methods of Acquisition

In all instances procedures for accessioning will be strictly adhered to.

Collections Acquisition Fund

All proposals to acquire under the Collections Acquisition Fund shall be submitted to the Collections Committee chaired by the Director of Collections, BMT, for documentation and checking.

Small purchases up to a total value of £5,000 per annum may be approved by the Director of BMT following recommendations from the Collections Committee. Wherever possible match funding will be sought for all purchases, but it is not obligatory for purchases up to the value of £5,000.

For purchases over £5,000 and up to the value of £200,000 using funds from the Collections Acquisition Fund, at least 50% of the price must be raised externally from grants, donations, sponsorship or other restricted funds. The Director of Collections will seek permission from the Director of BMT, giving details of the object, justification for acquisition in terms of this Policy, cost and potential sources of funding. All documentation, correspondence and records concerning purchases and grant applications will be archived in the object files.

For purchases over £200,000 using funds from the Collections Acquisition Fund the Director of Collections will firstly seek permission with details as above from the Director of BMT. If the Director of BMT agrees to the purchase s/he will seek permission from the Board of Trustees of BMT. Since the value of the acquisition is above £200,000 BMT will need to seek final written approval from the relevant Cabinet Member of Birmingham City Council.

If an object (for potential acquisition) is being sold at auction at a sales price expected to exceed £200,000, or there is otherwise relatively short notice regarding a potential acquisition over £200,000, the Director of BMT will seek approval from the Chair of the Trustees within a 24-hour period and any approval shall be notified to the next meeting of the Board of Trustees of BMT. On receipt of the appropriate approval the Director will then seek written approval from the Council before pursuing the acquisition.

Art Commissions

All proposed commissions will be subject to a contractual agreement between BMT on behalf of the Council and the person/s producing the commission, and must make full reference to the relevant Collection Development Policy objectives contained herein. Delegation levels and approval procedures are the same as specified in the first section above of section 2.9.1

Procurement of Acquisitions

All acquisitions requiring purchase will be procured directly by Birmingham City Council, on receipt of the relevant signed Acquisitions Proposal Form from BMT. It is BMT's responsibility to issue the Council with all relevant vendor and funders' details to enable the Council to procure the acquisition as well as claim funding secured in support of that acquisition. Where BMT is committing funds from its Collection Acquisitions Fund towards the purchase of an acquisition, then the council will invoice BMT directly for that funding contribution.

Bequests and Donations

Acquisitions by Bequest and Donation will be referred to the Collection Committee and recommendations submitted to the Director of BMT.

Anonymous donations will be actively discouraged. Where there is no opportunity to engage with the Donor nor to work through a third party such as the Donor's legal representative, failure by BMT to secure the Donor's name and address will not prevent BMT from legally acquiring the object on behalf of the Council, if appropriate, where it can be shown that every possible attempt has been made by BMT to locate, contact and secure agreement from the Donor. Nor will this prevent BMT from exercising the disposal of the object under the terms of the Disposal Policy should that be deemed appropriate.

Should there be any concern about the origin of the material i.e. theft or contravention of other legal statutes, the appropriate authority will be immediately notified. As with all acquisitions, the means by which the object is acquired or disposed of will be fully documented and be completely transparent.

9.1.8 Transfer of Ownership

BMT will ensure that the person or organisation from which BMT is procuring the object on behalf of the Council has the legal authority to transfer ownership to the Council. BMT will also undertake to explain to the person or organisation from which the object is procured the full meaning of transfer of ownership. The following circumstances will be agreed:

- The Council becomes the legal owner of the object and the Donor/seller, their families or representatives will have no further rights of claim upon the object
- Although the Council is the legal owner of the object, it will be managed on the Council's behalf by BMT
- The object may be stored for long periods, and if not on display will be accessible by appointment
- The object is procured for the Collection to benefit the museum service as a whole and objects may be stored or displayed in any venue
- The object may be used for many purposes, including display, research, education, handling, and outreach
- BMT has the right to dispose of the object on behalf of the Council following the guidelines specified in the Disposal Policy
- Individuals or parties, having had the above explained to them, should seek independent legal advice before transferring the object to the Collection.

Where possible, BMT on behalf of the Council will issue every Donor with a Transfer of Title Agreement and a Donation Certificate.

BMT will issue the Donor, or the Donor's legal representative, with the Transfer of Title Agreement. This agreement will be signed by both parties and on receipt of the agreement by BMT, BMT will issue the Donor with a Donation Certificate signed by the Director of BMT on behalf of the Council. The Transfer of Title Agreement should be signed in advance of receipt of the object by BMT where possible. Copies of this documentation and of documentation relating to the transaction will be held in an appropriate secure object file.

Failure by BMT to secure the Donor's signature, either as a result of an anonymous donation or failure of the Donor to respond to the posted documentation within a fixed time period, will not prevent BMT from legally acquiring the object on behalf of the Council where it can be shown that

every possible attempt has been made by BMT to locate, contact and secure agreement from the Donor.

9.1.9 Copyright

The ownership of the copyright of an object, where applicable, will be established in advance of, and formally agreed at, the time of procurement. Any assignation of copyright shall be in the name of the Council.

9.1.10 Purchase Records

BMT will retain copies of all financial and contractual transactions relevant to the purchase of the object and archive this information in the relevant object file as part of the object documentation.

9.1.11 Restrictive Covenants or Special Conditions

Objects offered to BMT on behalf of the Council as donations or bequests will not normally be accepted if they are subject to any restrictive covenant or special conditions, for example relating to display, access or lending.

However, in exceptional circumstances, if the Director of Collections can demonstrate that the object/s in question are of over-riding importance, the Director of BMT may be asked to approve the acquisition of a specific object to which conditions are attached.

9.1.12 Accessioning

Each object acquired will be fully accessioned in the Accession Register and given and labelled with a unique identifiable Registration Number. The object's legal status will be verified and its provenance and any other social and historical contextual information recorded. Each object will be photographed for record purposes. A copy of the entire Accession Register will be maintained in a stable, paper format and housed in fireproof storage. The accession register will note material bequeathed or donated to the Council.

9.1.13 Electronic and digital information

Information that is collected or accepted in a digital format for accessioning into the Collection will be registered and given a unique number. Edited or compiled versions of the original data may be separately accessioned as deemed appropriate. In the case of new audio and video footage accepted into the Collection, the consent of all parties represented or featured will be sought. All copyright, legal, and other contextual information will be also be recorded.

The accessioned object will be considered to be the digital information and the way it is presented, in audio and/or video form. The medium on which the information is recorded is not considered to be the accessioned object and can be changed as required for the safe preservation or interpretation of the information. BMT will make use of secure storage on magnetic, optical or other mass storage media suitable for archive storage and retrieval of digital information. Back-up copies, periodic checking, bulk copying and the use of new storage media will be used to manage the long-term access to and preservation of the digital information.

9.2 The museum will not acquire any object or specimen unless it is satisfied that the object or specimen has not been acquired in, or exported from, its country of origin (or any intermediate

country in which it may have been legally owned) in violation of that country's laws. (For the purposes of this paragraph 'country of origin' includes the United Kingdom).

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

10. Human remains

- 10.1 As the museum holds human remains, it will obtain the necessary licence under the Human Tissue Act 2004 and any subordinate legislation from time to time in force. It will follow the procedures in the 'Guidance for the care of human remains in museums' issued by DCMS in 2005.

11. Biological and geological material

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

12. Archaeological material

- 12.1 The museum will not acquire archaeological material (including excavated ceramics) in any case where the governing body or responsible officer has any suspicion that the circumstances of their recovery involved a failure to follow the appropriate legal procedures.
- 12.2 In England, Wales and Northern Ireland the procedures include reporting finds to the landowner or occupier of the land and to the proper authorities in the case of possible treasure (i.e. the Coroner for Treasure) as set out in the Treasure Act 1996 (as amended by the Coroners & Justice Act 2009).

13. Exceptions

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

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

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

14. Spoliation

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

15. The Repatriation and Restitution of objects and human remains

- 15.1 The museum's governing body, acting on the advice of the museum's professional staff, if any, may take a decision to return human remains (unless covered by the 'Guidance for the care of human remains in museums' issued by DCMS in 2005), objects or specimens to a country or people of origin. The museum will take such decisions on a case by case basis; within its legal position and taking into account all ethical implications and available guidance. This will mean that the procedures described in 16.1-5 will be followed but the remaining procedures are not appropriate.
- 15.2 The disposal of human remains from museums in England, Northern Ireland and Wales will follow the procedures in the 'Guidance for the care of human remains in museums'.
- 15.3 Processing claims for cultural resititution, spoliation, the return of human remains and related issues
- 15.3.1 On receipt of a written claim for spoliation, return or repatriation the Director will write to the claimant acknowledge receipt and explain the procedure and potential duration of the process. The Director of BMT will notify the Director of Collections and the relevant Cabinet Member of Birmingham City Council.
- 15.3.2 In cases of Spoliation, the Director of Collections will advise the DCMS Spoliation Advisory Panel.
- 15.3.3 The Director of Collections will table the claim at the first subsequent Collections Committee as a record of receipt.
- 15.3.4 The Director of Collections will convene a preliminary meeting of the internal panel. Attendees will include:
- Collections Care Manager – object valuation
 - Curator – information on the history and provenance of the object
 - Conservation representative
 - Council representative
- 15.3.5 In subsequent meetings the internal panel will consider:
- The identity of the object or remains under claim (i.e. is the object or remains referred to present in Birmingham City Council's collection).
 - The status of those making the claim, including the identity of the claimant(s) and any intermediary/representative, the connection between the claimant(s) and the objects or remains, and the basis for the claim.
 - Any information regarding other potential claimants.
 - The continuity between the community or individual whence the object or remains derive and the current community or individual on whose behalf the request is being made.

- The cultural, religious or personal significance of the object or remains to the community or individual.
- How the object or remains have been acquired by the museum and their subsequent use.
- The future of the object or remains if returned.
- The claimant's wishes for the future of the object or remains.
- Any legal issues affecting the claim as advised by Legal Services.
- Any further information or consultation required.
- Any requirement to inform other agencies.
- Any requirement to manage Press interest.
- Any transportation and customs requirements.
- Any requirements requiring a farewell event or ritual.
- Any budget requirements.

15.3.6 Once the Director deems the information and consultation to be complete, a nominated member of the internal panel will compile a final report on the evidence regarding the request and a provisional recommendation. The Director will forward the report for discussion to:

- Board of Trustees of BMT
- The relevant Cabinet Member of Birmingham City Council

15.3.7 The Director, advised by Legal Services, will notify the claimant in writing of the outcome. In the case of Spoliation a final report will be sent to DCMS. If the decision is to return the object, appropriate arrangements will be made.

16. Disposal procedures

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

16.2 The governing body will confirm that it is legally free to dispose of an item. Agreements on disposal made with donors will also be taken into account.

Objects given or bequeathed will not normally be disposed of without consultation with the original donors or their heirs within the first generation, and wherever possible their approval should be obtained to the course of action proposed. This is, however, a matter of courtesy, not a legal requirement. The Director of BMT will be able to waive this requirement where all reasonable efforts to trace a Donor have failed, and where it can be firmly established that no details of the Donor exist. In all cases a written report detailing the efforts to locate the Donor must be appended to the Disposal Report.

16.3 When disposal of a museum object is being considered, the museum will establish if it was acquired with the aid of an external funding organisation. In such cases, any conditions attached to the original grant will be followed. This may include repayment of the original grant and a proportion of the proceeds if the item is disposed of by sale.

16.4 When disposal is motivated by curatorial reasons the procedures outlined below will be followed and the method of disposal may be by gift, sale, exchange or as a last resort - destruction.

16.5 The decision to dispose of material from the collection will be taken by the governing body on the recommendation of the Director only after full consideration of the reasons for disposal. Other

factors including public benefit, the implications for the museum's collection and collection held by museums and other organisations collecting the same material or in related fields will be considered. Expert advice will be obtained and the views of stakeholders such as donors, researchers, local and source communities and others served by the museum will also be sought.

- 16.6 A decision to dispose of a specimen or object, whether by gift, exchange or sale will be the responsibility of the governing body of the museum acting on the advice of the Director and professional curatorial staff, if any, and not of the curator or manager of the collection acting alone.
- 16.7 Once a decision to dispose of material in the collection has been taken, priority will be given to retaining it within the public domain. It will therefore be offered in the first instance, by gift or sale, directly to other Accredited Museums likely to be interested in its acquisition.
- 16.8 If the material is not acquired by any Accredited museum to which it was offered as a gift or for sale, then the museum community at large will be advised of the intention to dispose of the material normally through a notice on the MA's Find an Object web listing service, an announcement in the Museums Association's Museums Journal or in other specialist publications and websites (if appropriate).
- 16.9 The announcement relating to gift or sale will indicate the number and nature of specimens or objects involved, and the basis on which the material will be transferred to another institution. Preference will be given to expressions of interest from other Accredited Museums. A period of at least two months will be allowed for an interest in acquiring the material to be expressed. At the end of this period, if no expressions of interest have been received, the museum may consider disposing of the material to other interested individuals and organisations giving priority to organisations in the public domain.
- 16.10 Any monies received by the museum governing body from the disposal of items will be applied solely and directly for the benefit of the collection. This normally means the purchase of further acquisitions. In exceptional cases, improvements relating to the care of collection in order to meet or exceed Accreditation requirements relating to the risk of damage to and deterioration of the collection 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 collection will be sought from the Arts Council England.
- 16.11 The proceeds of a sale will be allocated so it can be demonstrated that they are spent in a manner compatible with the requirements of the Accreditation standard. Money must be restricted to the long-term sustainability, use and development of the collection.
- 16.12 Full records will be kept of all decisions on disposals and the items involved and proper arrangements made for the preservation and/or transfer, as appropriate, of the documentation relating to the items concerned, including photographic records where practicable in accordance with SPECTRUM Procedure on deaccession and disposal.

Disposal by Exchange

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

- 16.13.1 In cases where the governing body wishes for sound curatorial reasons to exchange material directly with Accredited or non-Accredited museums, with other organisations or with individuals, the procedures in paragraphs 16.1-5 will apply.
- 16.13.2 If the exchange is proposed to be made with a specific Accredited museum, other Accredited museums which collect in the same or related areas will be directly notified of the proposal and their comments will be requested.
- 16.13.3 If the exchange is proposed with a non-Accredited museum, with another type of organisation or with an individual, the museum will place a notice on the MA's Find an Object web listing service, or make an announcement in the Museums Association's Museums Journal or in other specialist publications and websites (if appropriate).
- 16.13.4 Both the notification and announcement must provide information on the number and nature of the specimens or objects involved both in the museum's collection and those intended to be acquired in exchange. A period of at least two months must be allowed for comments to be received. At the end of this period, the governing body must consider the comments before a final decision on the exchange is made.

Disposal by destruction

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