

Plymouth City Museum and Art Gallery

Plymouth City Council

Acquisition and Disposal Policy

2005 - 2010

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1.0 Introduction

Our mission is to continuously improve the quality of care and access to the museum collections and the services and facilities we offer the people of Plymouth and the Southwest.

1.1 General Considerations

- 1.1.1 The collections are fundamental to the function of the museum service.
- 1.1.2 The proper management of those collections is therefore a core activity of the museum service. Acquisition and Disposal form part of the continuous improvement of the collections.
- 1.1.3 The act of acquisition implies the acceptance of responsibility for the curation and physical accommodation of collections as defined in the Policy for as long as they are held.
- 1.1.4 The Policy will be reviewed from time to time, and at least once before 1st June 2010. South West Museums, Libraries and Archives Council (SWMLAC) will be notified of any changes to this Policy, and the implications of any such changes for the future of the existing collections.
- 1.1.5 Acquisitions outside the current policy will only be made in exceptional circumstances, and then only after proper consideration by the management team of the museum, having regard to the interests of other museums.
- 1.1.6 Archives, including photographs and printed ephemera, are an integral part of the museum collections, and the governing body will therefore be guided by the Code of Practice on Archives for Museums in the United Kingdom (3rd ed., 2002). It will also be the Museum's aim to meet the standards outlined in the Royal Commission on Historical Manuscripts' Standards for Record Repositories (1990). Consideration will be given to depositing material with the Plymouth and West Devon Record Office (PWDRO) after it has been acquired by Plymouth City Museum and Art Gallery (PCMAG).
- 1.1.7 This is a public document and all comments on the development of PCMAG's Collections are welcomed, they should be addressed to:

Collections Manager
PCMAG
Drake Circus
Plymouth
PL4 8AJ

enquiry@plymouthmuseum.gov.uk

1.2 Ethical and Legal Considerations

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

1.2.2 In particular, 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).

1.2.3 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 Museums, Libraries and Archives Council (MLA) in 2005.

1.2.4 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.

1.2.5 The museum will not acquire archaeological antiquities (including excavated ceramics) in any case where the governing body or responsible officer has any suspicion that the circumstances of their recovery involved a failure to follow the appropriate legal procedures, such as reporting finds to the landowner or occupier of the land and to the proper authorities in the case of possible treasure as defined by the Treasure Act 1996 (in England, Northern Ireland and Wales) or reporting finds through the Treasure Trove procedure (in Scotland).

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

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

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

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

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

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

- 1.2.7 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.
- 1.2.8 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, 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.
- 1.3 Relationship with Other Museums in the Region** (but see also sections 4.0, 7.0 and 10.0).
- 1.3.1 In formulating this Acquisition Policy, it is important that the terms of reference of all museums in the region are drawn up and implemented in a coherent way so as to avoid both undue overlap of collecting areas, and ideally gaps in the region where cultural patterns are going unrecorded. Such collecting agreements rely on the good will, professionalism and resources of the museum services concerned.
- 1.3.2 PCMAG is one of five museums in the South West Regional Hub. PCMAG shares the Hub’s long term vision “**To seize the opportunity to provide the highest quality of museum services; and enable more people, from all backgrounds, to learn from and enjoy South West’s museums**”. The other partners in the Hub are:
- Bristol City Museum and Art Gallery
 - Royal Albert Memorial Museum (RAMM), Exeter
 - Royal Cornwall Museum (RCM), Truro
 - Russell-Cotes Art Gallery and Museum, Bournemouth
- 1.3.2. There are many small, local museums in the region, with significant collections often reflecting a local cultural identity. There is a network of Museum Development Officers (MDO) who provide advice and support in areas adjacent to Plymouth. At a sub-regional level, the main, museum services are:
- Museum of North Devon, Barnstaple, North Devon District Council
 - Cookworthy Museum, Kingsbridge, William Cookworthy Museum Society
 - Torre Abbey Museum and Art Gallery, Torquay, Torbay Borough Council
 - Torquay Museum, Torquay, Torquay Natural History Society
 - Tavistock Museum
 - Morwellham Quay
 - Museum of Dartmoor Life, Okehampton
 - Royal Naval Dockyard Museum, Devonport
- 1.3.3 The National Trust has an evident interest in the subject and the geographical areas of this Museum Authority’s acquisition policy, through the presence of such properties at Saltram House, Buckland Abbey, Antony House, Cotehele and Lanhydrock. When material relating to these properties becomes available for acquisition, consultation with the National Trust will be undertaken to avoid any possible conflict of interest.
- 1.3.4 The museum service will therefore continue to hold acquisition policies of other

museums collecting in the same or related areas and subject fields, and will actively seek to establish Collecting Agreements between the museum services and other institutions collecting in the region, to avoid overlap, competition or, where possible, the neglect of subject or geographical areas of activity. The success of such a policy is dependent upon the reciprocal co-operation of the other museum authorities concerned.

1.4 Limitations on Collecting

1.4.1 A key function of the museum is to continue to collection, however the museum's resources for collecting (financial, space, conservation and documentation) are finite and valuable commodities. The following criteria must be considered to ensure that the museum is able to make a long-term commitment to both preserve and make accessible all acquisitions to the collection and to meet the requirements of the Accreditation Standard:

- Staffing: to make informed decisions on the preservation, intellectual and physical access to the object and related information.
- Space: to provide an accessible space to store and/or display in suitable environmental and physical conditions that minimizes the decay of the object.
- Resources: to acquire objects, particular through purchases, and provide sustainable care and access to the object in the long-term.

1.4.2 PCMAG does not currently have budget to fund any acquisitions for the collection. This gap is filled by the generosity of visitors, the Friends of PCMAG and the resourcefulness of PCMAG staff in pursuing grants to fund key acquisitions.

2.0 Description of existing Art Collections

2.1 Introduction

2.1.1 Since the foundation of the museum and the collection PCMAG has amassed large and important fine and applied art collections.

2.1.2 The art collections incorporate:

- a) **Fine Art:**
oils, drawings, watercolours, prints and sculpture
- b) **Cottonian Collection:**
oils, drawings, watercolours, prints, library, bronzes and plasters, ceramics and furniture
- c) **Applied Art:**
ceramics, silver and other metalwork, glass, costume and textiles, enamels, furniture and woodwork

2.1.3 Fine Art: the core collection is a good regional collection with some significant works and is well balanced across the varying media of easel paintings, watercolours, drawings and prints. The exception is in collection of sculpture, which is small in number, though it includes a few notable pieces. They are largely British in origin with the majority dating from the 19th and 21st centuries, though there are significant panel paintings from the 16th and 17th and many prints by continental engravers. However, coupled with the Cottonian Collection outlined below they range from the 18th to 21st centuries

2.1.4 Though numerically smaller, the Applied Art collections contain a particularly large and important holding of ceramics. This includes one of the most comprehensive collections worldwide of the historically important Plymouth porcelain. The remaining decorative art collections of silver, glass, furniture, costume and textiles, though small, do contain items of special quality and interest.

2.1.5 Within the art collections, but retained as a separate entity is the Cottonian Collection, comprising small groups of ceramics, bronzes and paintings, several hundred Old Master and English drawings and watercolours, a library of around two thousand books and substantial body of around seven thousand fine and rare prints. It also has a small collection of contemporary printed material such as pamphlets, catalogues along with a small archive of correspondence, collection notes and manuscript material. Largely assembled in the 18th century by Charles Rogers FRS FSA (1711-1784), with a small number of important later additions, it passed through three successive generations of the Cotton family until bequeathed to the City of Plymouth by William Cotton MA FSA (1795-1864) of Ivybridge in 1863. An Act of Parliament transferred the collection to Plymouth Corporation in 1915/6; it was renewed in 1987. The collection received Designation status as an outstanding collection of national and international importance by the Department of Culture, Media and Sport (DCMS) in 1998.

2.1.6 Whilst the bulk of the art collections are housed at the central museum building some of the fine and applied art collections are also displayed at the two branch museums, the Elizabethan House and Merchants House, and there is a major

loan of works relating to Drake displayed at the National Trust property, Buckland Abbey.

2.1.7 Apart from the main collections housed at the central PCMAG and under the direct management and control of the Museum Service, there are additional fine and applied art collections at a number of other Council buildings for which the Museum has pastoral care. These include collections at Plympton St Maurice Guildhall, Plymouth City Guildhall, the Council House, 3 Elliot Terrace (the former home of Lady Astor) and collections at Mount Edgcumbe House.

2.1.8 Within the Fine and Applied Art Collections there are number of large specialist collections or bequests, including:

- Carpenter Bequest (1926) - includes a large collection of ceramics.
- Cottonian Collection (1863) - transferred by an Act of Parliament in 1916 (content outlined above).
- Harmsworth donations (1929-46) - large collection of paintings and some works on paper, mainly maritime.
- Hurdle Bequest (1937) - paintings, miniatures and ceramics.
- Judge Bequest (1955) - paintings and watercolours.
- Alfred A de Pass (1914 and 1926) – important drawings and paintings.
- Sir Charles Radford (1915 and 1931) - watercolours, drawings and paintings.
- Radford donation (1950s) - watercolours and paintings.
- Sheppard donations and bequest (1897-1900) - watercolours, drawings and paintings.
- Simpson donation and purchase (1998/9) - ceramics

2.2 Fine Art

2.2.1 Introduction

Within the fine art collections there are several artists particularly well represented, including:

- **Albrecht Altdorfer:** in the Cottonian Collection is a small group of etchings by this German printmaker, some extremely rare.
- **Benjamin Robert Haydon:** there are some 8 or 9 paintings and drawings by this Plymouth artist.
- **Sir Joshua Reynolds:** there is an important group of oil paintings, prints, documents and memorabilia by this Plymouth artist, including:
 - four family portraits, including a self-portrait

- six other portraits
- a majority of the engraved works both loose and in volume
- various copies of the Discourses
- a small number of letters
- palette and painting stick
- bookplate
- Sitter book for 1755

■ **Michael Rysbrack:** there is a significant collection of drawings by this artist in the Cottonian Collection.

■ **Samuel Prout:** the collections hold a large number of drawings and prints by this Plymouth artist.

2.3 Paintings

2.3.1 There is a substantial and good collection of some 750 paintings covering a wide range of national and international schools and periods. The greater part of these are English from the 18th-21st centuries.

2.3.2 Most of the early works originate from several large donations and bequests, such as the A. A. de Pass, Hurdle and Cottonian Collections. They comprise Italian, French, Dutch and English paintings from the 16th to 19th centuries, and include works by such artists as Angelica Kauffman, Jacopo da Empoli and Maerten van Heemskerck.

2.3.3 There is a strong bias towards works by artists associated with Plymouth and the region, from the 18th to 21st centuries, including a number of topographical views of Plymouth and its environs from the 17th century to the present day. Some groups/schools of artists are particularly well represented in the collections, as outlined below.

2.3.4 **Local Artists:** From the 18th century, there are portraits by James Northcote, John Opie and Sir Joshua Reynolds, including a series of family portraits in the Cottonian Collection. Also from the 18th and 19th centuries there are groups of paintings by Plymouth artists such as B.R. Haydon, S. Hart, Nicholas Condy and son

2.3.5. **Maritime Paintings:** there is a substantial collection of paintings reflecting the maritime history of the city and nation as a whole. They include works by sea painters, marine artists and ship portraitists of national and international standing.

2.3.6 **Newlyn School of Artists.** This prominent Cornish school of artists is represented by some 20-30 paintings and watercolours and includes works by Stanhope A. Forbes, J. Noble Barlow, Norman Garstin, Walter Langley, Henry Tuke, Harold Harvey and R.H. Carter, but there are notable omissions.

2.3.7 **Camden Town Group.** This group of artists is represented by a collection of 20-30 paintings and drawings by leading members of this group and their contemporaries, including works by Ginner, Gore, Gilman, Bevan, Pissarro and Drummond.

2.3.8 **St Ives and other West Country Artists.** There is a strong representation by many artists residing in St Ives and elsewhere in the region in the 20th century,

many included in catalogues and publications documenting the regions artistic heritage such as Peter Lanyon, Roger Hilton, Terry Frost and Patrick Heron. There are notable omissions.

2.4 Watercolours and Drawings

- 2.4.1 There are roughly 1,300 drawings and 1,500 watercolours in the collection. These comprise a small number of works from the 16th-18th centuries and also the 20th century; but the largest single group is 19th century English watercolours and drawings, many local or regional by content or origin.
- 2.4.2 In the Cottonian Collection, there is an important group of Old Master and English drawings of the 16th, 17th and early 18th centuries. These include artists of the Italian, Dutch, French and English schools such as Giorgio Vasari, Filippo Napoletano, Jan van Goyen, Michael Rysbrack, Philippe Mercier, Jean-Baptiste Pillement, John Wootton and Philippe James de Louthembourg.
- 2.4.3 The 18th century is less well represented, but includes a few outstanding examples by artists such as Paul Sandby (Cottonian Collection) and J.M.W. Turner.
- 2.4.4 Later donations to the collection have provided a series of late 19th century English and French drawings by artists such as Sir George Clausen, John Everett Millais, Sir E.C. Burne-Jones, Jean-Francois Millet and Jean Louis Forain.
- 2.4.5 Well featured are topographical studies of Plymouth, its environs and the South West region generally. A few works date from the 17th and 18th centuries, but as with the rest of the collection most are 19th and 20th century in origin. Local artists are well represented such as Samuel Prout, Philip Mitchell, Samuel and William Cook and visiting artists such as Francis Towne, William Payne and John Foulston feature strongly.
- 2.4.6 The 20th century and contemporary work is less well represented, apart from a few drawings and watercolours of Plymouth during the war years by artists such as Claude Muncaster and John Piper.

2.5 Prints

- 2.5.1 The collection of prints is extensive and important, comprising many fine and rare works from the 16th, 17th and 18th centuries housed in the Cottonian Collection, through to 19th and 20th centuries in the central collection. As a whole, they encompass a wide range of media from historic etchings, mezzotints, engravings and lithographs, to examples of contemporary techniques such as screen-printing, photolithography. In essence they present a very full history of the print.
- 2.5.2 The 6,500 or so prints from the 16th, 17th and 18th centuries contained within the Cottonian Collection are grouped largely by school or subject and mounted in a series of large volumes. Schools and engravers represented are:
- Flemish and Dutch schools with engravings by van Merlen and Aliamet after works by Pieter Bout and Van der Neer;
 - French school with engravings by Cochin and Picart after works by

- Vleughels and Le Sueur
- Italian schools of Lombardy, Rome and Venice with engravings by Basire, Bloemaert and Zucchi after works by Agostino Caracci, Guercino and Tiepolo.

2.5.4 There are also volumes by subject such as Landscapes and Portraits containing engravings by Altdorfer and Bril, and by Bartolozzi and Dalton after portraits by Piranesi and Holbein. There is a good collection of mezzotints and several volumes recording the works of Reynolds.

2.5.5 Of particular importance is the two volume 'A Collection of Prints in Imitation of drawings from...celebrated masters', compiled by the founder of the Cottonian Collection, Charles Rogers FRS FMA (1711-1784).

2.5.6 In the central collection are many 18th, 19th and 20th century prints - etchings, engravings and lithographs by both Continental and British printmakers. They include many topographical views of Plymouth, its environs and the South West generally by artist/engravers such as J.D. Harding, W.J. Cooke, C. Tomkins, M.J. Starling of works by W. Daniell, S. Prout, J.M.W. Turner, T. Allom.

2.5.7 Apart from the historical and topographical prints outlined above there is a growing collection of works by contemporary British and other printmakers.

2.6 Sculpture, Bronzes and Plasters

2.6.1 This is a small collection with works ranging from the 17th to 20th centuries. In terms of quality the most exceptional items are the 17th and 18th century European bronzes and plasters in the Cottonian Collection.

2.6.2 There are a few sculptures from the late 19th and 20th centuries. Variable in quality, there are notable works by Jacob Epstein and a marble by Barbara Hepworth. Also from the 19th century is a series of plaster works - statues, medallions and plaques - cast from Antique and Renaissance originals.

2.7 Miniatures

2.7.1 This is a small but attractive group of largely 18th and 19th century miniatures with some notable examples, including two by Richard Cosway.

Applied Art

2.8 Ceramics

2.8.1 This is an important collection containing both very rare and unique items that are of international interest to ceramic and art historians. Consequently, the collection is frequently used for specialist studies and some items have been widely publicised. It includes material that is of a purely ornamental nature, as well as objects of utilitarian or everyday purpose. The majority of objects are of British origin, but there are also a substantial number of Chinese ceramics, some Japanese, and some Continental pieces. Numerically the 18th century collections are probably the largest, with the 19th century somewhat smaller and

the 20th century relatively sparse. The collection includes pieces representative of the full range of ceramic bodies.

- 2.8.2 Plymouth was the first English factory to produce 'true' or hard-paste porcelain. The factory was established in 1768 by a local chemist, William Cookworthy, who patented the method of producing this porcelain using clay excavated locally in Cornwall. Not surprisingly therefore, the 18th century porcelains are a particular strength, especially the group of Plymouth and British porcelains. The collection of Plymouth porcelain is the largest and most representative in existence, and in view of the City's important role as the home of Britain's first manufacture of hard paste porcelain it is of great significance in terms of ceramic history.
- 2.8.3 The collection also includes many representatives and some unique examples of other British soft-paste porcelain manufacturers. These are particularly important for comparative and contextual purposes with the Plymouth porcelain.
- 2.8.4 Among the 19th century ceramics there are important holdings of works from studio potters, notably the Martin Brothers and Bernard Moore. Most numerous among the 20th century ceramics are collections of work by Freda and Dorothy Doughty for the Royal Worcester Porcelain Manufacture.
- 2.8.5 There is considerable overlap with Human History, since much ceramic history is based on archaeological excavation. The traditional but somewhat arbitrary distinction is upheld, whereby Medieval and post-Medieval fragments, and all prehistoric, Greek, Roman and ethnographic material, are placed with Human History. Ceramics such as jars and pot lids bearing the name of a local trader or manufacturer represent an area of overlap between Social History and Applied Art.

2.9 Silver and Other Metalwork

- 2.9.1 The bulk of the collection is composed of silver items. There are a small number of pewter items and some Sheffield Plate (Hurdle Bequest). However, 19th and 20th century development of metals such as Britannia Metal and nickel silver are totally unrepresented in the collection. Similarly the process of electroplating. The silver divides into two groups, that made in Plymouth and items produced elsewhere. The non-Plymouth made group is a small mixed collection of 18th and 19th century pieces, principally tableware. However, the larger of the two categories is of Plymouth silver, 18th century in the main, though with a few 19th century items.
- 2.9.2 The Plymouth silver is an important collection reflecting aspects of the City's social history and artistic activity during the 18th and 19th centuries. In the 18th century silversmiths were particularly numerous in Plymouth, and the collection has tended to reflect the volume of production in this period at the expense of 19th century work.
- 2.9.3 Crucial to the Museum's ability to show, interpret and promote the study of Plymouth silver is the sizeable Church Plate collection. This consists of items loaned to the Museum by several Parochial Church Councils. Many important examples of Plymouth silversmiths' work are included in this holding of ecclesiastical plate.

- 2.9.4 In addition to the above there are one or two items of the late 17th century by Plymouth silversmiths, including the Eddystone Salt. Another item of great historical relevance to Plymouth, the Drake Cup, by a Zurich silversmith c.1595.
- 2.9.5 The collection also contains items of metalwork which, by virtue of their function, inscription or associations are of commemorative, civic, trade or other local significance.
- 2.9.6 Items of metalwork having civic, trade or local significance are acquired for the Human History collection. Metalwork is also held in the ethnographic collection.

2.10 Glass

- 2.10.1 Numerically this is a small section containing items that range from the purely ornamental to the purely functional. Items range in date from the 18th to 20th centuries. There is no evidence to indicate that Plymouth was ever involved in the production of fine glassware and most items in the collection originate from elsewhere in Britain, and from other European countries.
- 2.10.2 The majority of the glassware belongs to the 18th century period and the collection is especially strong in 18th century tableware. The 19th century is largely represented by a collection of soft drink bottles, most found locally.
- 2.10.3 As with ceramics, glass with trade and manufacturer associations are also collected by the Human History collection.

2.11 Costume and Textiles

- 2.11.1 The costume and textile collection consists largely of female clothing of the 19th and 20th centuries, although there are some fine and important 18th century items. The next most numerous group is of infants' garments, particularly Christening gowns. In relation to social groups, the collection has a preponderance of 'middle-class' clothing, having little or no 'working-class' clothing or male or female occupational costume. This is particularly unfortunate, as it is in the latter two categories of clothing that regional differences are especially evident. Generally there is very little male costume, and children's clothing is similarly limited. The textile collection comprises quantities of lace and some household linen.
- 2.11.2 Special strengths: 19th century women's clothing.
- 2.11.3 Items of costume and textile are also represented in the ethnographic collection.

2.12 Costume Accessories

This constitutes a small collection of fans, jewellery, purses etc., in the main from the 19th century.

2.13 Enamels

A small collection of snuff and patch boxes.

2.14 Furniture and Woodwork

The furniture and woodwork collections were established principally for display

purposes at branch museums and Buckland Abbey, managed by the Museum until 1988. For this reason, the group consists largely of 17th to 18th century with some early 19th century pieces. None of the items have any particular local associations.

3.0 Future collecting (Art)

3.1 General considerations

3.1.1 The Museum will collect works of art that relate to Plymouth and its environs, and also to the South West region. This will include the following:

- Local artists/craftspeople: which may be defined as:
 - works by an artist or craftsperson from Plymouth and the region,
 - works by an artist or craftsperson who had/has strong associations with the locality or region, e.g. St Ives group, visiting artists and craftspersons (Turner, Payne, etc).
- Local topographical work: which may be defined as:
 - works of art which depict the locality or region
 - works of art with some connection to the locality or region through ownership, with buildings, institutions, collections and the like.
- Works of art which otherwise exemplify and/or reflect the cultural and artistic heritage of the City and region, where appropriate.
- Works of art or objects relating to existing collections, widening context and providing greater depth and understanding.

3.1.2 **Special Subject Collections:** Works of art will be acquired which strengthen specific subject collections, e.g. Camden Town Group, Newlyn School, St Ives Group, Maritime paintings, Plymouth Silver, especially where there are obvious omissions; also works which continue to expand the horizons of existing representations of any one group or individual artist.

3.1.3 **Associated works:** The Museum will acquire works of art that represent ideas and styles which have influenced, or have been influenced by other works in the collection.

3.1.4 **Contemporary Art:** Works of art by contemporary British and other artists and craftspersons will be acquired which represent influences within 20th/21st century art. This is aided through membership of the Contemporary Arts Society.

3.1.5 **Reference Material:** Manuscript and published material will be acquired for archival purposes which relates to areas of the collection as a reference resource.

3.1.6 **Mount Edgcumbe House:** The Museum will refer works of art which relate specifically to the House and its collections, the Estate or the Family to Mount Edgcumbe House. The Museum will collect items relating to the House, family or estate where they have a wider or dual significance in consultation with Mount Edgcumbe House.

3.1.7 **Cottonian Collection:** The Museum will acquire items that relate to the Cottonian Collection either through previous ownership, or through association in terms of manuscript or other archival material. Such material will be kept discrete from but connected with the Cottonian Collection through its documentation.

3.2 Specific Subject Areas

3.2.1 **Paintings:** There are notable omissions in holdings of historic and contemporary works by local and regional artists. A more vigorous collecting policy must also be pursued in the area of British Contemporary Art generally. The rate of purchase has been minimised during the last three decades, such that major figures who have influenced the current developments in art are absent from these collections.

3.2.2 **Watercolours, Drawings and Prints:** Efforts should continue to acquire works of historic and contemporary interest by local and regional artists where there are notable omissions. In addition, works which relate to artists and their paintings in the collection, such as preparatory drawings, portraits of artists. Additionally, works by contemporary watercolour artists and printmakers which put into context historical works in the collection. The acquisition of topographical works that reflect the changing environment of Plymouth and the region.

3.2.3 **Sculpture and Bronzes:** This area of collecting is constrained by available storage/display space. There are numerous omissions in pieces reflecting local worthies and persons of historic association and a total lack by contemporary Plymouth sculptors of note such as Richard Deacon. The problems of both exhibition and storage space should be resolved.

3.2.4 **Miniatures:** These should be collected where the artists or sitter is of particular relevance to the City or existing collections.

3.2.5 **Ceramics:** The consolidation of existing strengths should continue, especially in the late 18th century porcelains, including Plymouth and Bristol, to ensure that this collection remains the most representative world-wide. The holdings of 19th century ceramics should be developed and broadened, and the work of 20th and 21st century regional craftspeople should be acquired.

3.2.6 **Silver and Metalwork:** The acquisition of Plymouth silver should continue with the aim that the collection should hold representative pieces of all Plymouth silversmiths' work. Additionally, it is important that other work with local associations or relevance to the collections should be collected. Acquiring examples of other metals should rectify the imbalance of the collections towards silver. A policy of collecting metalwork by contemporary craftspeople in copper, bronze, brass, alloys etc., should be implemented.

3.2.7 **Glass:** The Museum should aim to broaden and deepen this whole collection, including the collection of examples of work by local craftspeople.

3.2.8 **Costume and Textiles:** The acquisition of male clothing and children's costume should be instigated, whilst continuing to broaden the collection of female garments, including working class and occupational clothing. The holdings of household textiles and costume accessories should be developed, along with related archival material.

3.2.9 **Furniture:** Storage areas should be created and display facilities provided for these works. Examples of vernacular and Plymouth cabinetmakers' furniture should be collected.

4.0 **Relationship with other museums (Art)**

4.1 **General Considerations:**

4.1.1 In addition to Plymouth, there are 6 other collections or galleries in the region at Falmouth, Truro, Penzance and at Exeter, Bristol and Bath who share interests in many artists and craftspeople both historic and contemporary. In addition, there is potentially some mutual interest with the local National Trust properties in items relating to Francis Drake, the Armada and Reynolds.

4.1.2 It is neither possible, nor desirable to introduce a policy that resolves or defines too rigidly potential conflicts of interest. Where there is clear common interest, greater relevance should prevail in decision-making in the first instance, though it should be recognised that the ability to raise greater finances may/will more likely dictate outcome.

4.2 **Fine Art**

The main common area of conflict for visual material is origin of artist and subject of image, especially likely in regions such as Devon and Cornwall, in which instances the above general approach would apply. As financial constraints have persisted, most areas of conflict have been reduced to a minimal level, however the following are briefly stated common areas:

4.2.1 **RAMM, Exeter:** From the perspective of topographical works there are shared areas which could require consultation, specifically in regions of the South Hams and Dartmoor. Equally, there is cross-over where artist have worked or lived in both cities such as Prout, Payne.

4.2.2. **Bristol:** As the other main commercial port in the South West one of the more likely mutual collecting areas is in maritime paintings. There is also the obvious area of artists/subjects in common and/or similar interest in schools of painters such as Newlyn or Camden.

4.2.3 **Bath:** There are no perceived areas of conflict other than those outlined above.

4.2.4 **Truro:** There are a few areas of common interest: firstly, there is a shared interest in Alfred de Pass; secondly, there are a few artists with common relevance notably Opie, who painted several Plymouth worthies.

4.2.5 **Falmouth:** There are two main areas of potential conflict: firstly, as with Truro, there is a shared interest in the de Pass collection and secondly, a few artists with Falmouth connections such as Hemy.

4.2.6 **Penzance:** The main area of common collecting centres on the Newlyn school. Since the newly refurbished gallery opened in recent years, Penlee House Museum has made considerable strides in increasing its collection of works by this group of artists. However, this should not preclude Plymouth actively pursuing similar purchases. As owners of the seminal work by Forbes, *A Fish Sale on a Cornish Beach* and with a good representation of works by this group

already in the collection further acquisitions should be actively pursued. Rather than conflict such as approach this can only add to the importance of both collections and their regional attraction.

4.3 Ceramics

4.3.1 **RAMM, Exeter:** Although they do not possess similarly extensive porcelain collection, they have developed their holdings as a 'regional centre' and hence have much greater representations of North and South Devon wares. They have also acquired examples of local studio potters' work. Plymouth has recently acquired ceramics made at Bovey Tracey (which falls geographically between Exeter and Plymouth) (with Exeter's agreement).

4.3.2 **Bristol:** The main area of potential conflict of interests lies in the acquisition of Bristol porcelain. Plymouth and Bristol porcelains represent a continuity of production - hence the interest to Plymouth's collection. There have been no noted occasions where problems have arisen.

4.3.3 **Bath:** the Holburn of Menstrie Museum and Crafts Study Centre have important collections of works by South West potters including Bernard Leach. We should ensure that contemporary work by potters working in the region currently is actively collected.

4.3.4 **Truro:** RCM has decorative art collections including important holdings of ceramics. In the recent past there has been no cause for conflict in the field of acquisitions.

4.4 Glass

The Plymouth collections are fledgling and general, so there is no cause for acquisitions conflict.

4.5 Silver

Much 18th century Plymouth silver was assayed at Exeter, hence RAMM is actively collecting examples of Plymouth silver. It is rapidly developing a more extensive and representative collection of Plymouth silver than that possessed by Plymouth. However, in view of Exeter's fund specifically for the acquisition of silver, and the paucity of Plymouth's resources, it is difficult to argue trespass.

4.6 Furniture

No South West museum is currently collecting the work of Plymouth cabinetmakers or regional vernacular furniture. Consequently, there are no conflicting interests in this field.

4.7 Costume

RAMM, through its branch museum at Rougemont House, Exeter, had an active collecting policy though there has been considerable change in emphasis. However, generally the following still applies. Exeter's facilities for storage are not matched by Plymouth, and Plymouth has no specific display area for costume, both of which give the public perception that Plymouth does not collect it. Hence many potential local donations have been offered to Exeter.

5.0 Description of existing Natural History Collections

5.1 Introduction

5.1.1 Within the last hundred years Plymouth has been associated with many outstanding naturalists who have left their mark in the field of natural sciences. Their activities are exemplified by some of the collections that have been entrusted to PCMAG.

5.1.2 Natural History holds collections covering:

- a) **Geology** - mineralogy, palaeontology, petrology, crystal models and miscellaneous geology.
- b) **Zoology** - extensive series of mounted British birds, some British mammals, birds eggs, bird study skins, osteology, shells, wet-preserved vertebrates and invertebrates, coleoptera, hymenoptera and lepidoptera collections and miscellaneous items.
- c) **Botany** - large herbarium of vascular and non-vascular plants, some lichen and bryophytes.

These collections contain both British and foreign material, some of great scientific importance. It also has a good library and archive, and past environmental records for the area.

5.2 Zoology

5.2.1 Vertebrate Zoology

- The British Bird collections of both mounted and cabinet skin specimens comprise some 800 specimens representing 229 species on the British List. Many are specimens from the following individual collections: Elliot Collection (19th century); Collier Collection (1870 - 1905); Penrose Collection (prior 1914); Perks Collection (1880 - 1890); Hingston Collection (1897); Brooking Rowe Collection (1909); Chichester Collection (1933). Many other specimens have been donated as either individual mounted specimens or in the flesh as road / cat casualties. The bird collection covers virtually the complete British list, and is frequently used by artists and other illustrators.
- Other collections of bird material include a comprehensive collection of birds' eggs from the turn of the century, skeletal material including bird skulls and keels and a small number of full body skeletons.
- The British mammal collection (skins, mounts and osteology) is sadly depleted following disposals during the 1970s and requires many species to form a representative collection, particularly for display. The museum is also missing a representative collection of amphibia and reptilia from the region.
- A number of mammal skulls and skeletal mounts exists and contains a mixture of British and non-British fauna.

There is also a comprehensive collection of wet-preserved vertebrate and invertebrate specimens consisting of local species, a teaching collection

of various pests and dissections and a variety of items donated to the museum from the Dockyards, travellers, supermarkets, etc. The body of the collection is represented in the small Serpell Collection (200+), the Plymouth Marine Fauna Collection (3,500+) acquired through transfer from the Marine Biological Association of the United Kingdom. Much of the material has been collected from Plymouth Sound and surrounding areas, though a number of specimens were collected in Naples, Italy as part of a scientific 'grand tour'.

5.2.2

Invertebrate Zoology

The following insect orders are represented in the Collections:

- **Lepidoptera** (butterflies and moths)
Of the three major collections (40,000 specimens), the Bignell Collection is of particular importance. George Carter Bignell (1826 - 1910), a native of Devon, specialised in the lepidoptera in the early part of his life. He collected not only the adult of each species but also the egg, larva and pupa, making the collection a particularly valuable source of reference material. His material includes parasitic hymenoptera alongside their hosts and inter-species breeding experiments. Other collections include those of Moore, May, Lidstone and Jeffery and are mainly of local or British specimens, including regional variations. The Dewhurst collection is currently on long-term loan to the PCMAG.
- **Coleoptera** (beetles)
The Keys Collection of British coleoptera (26,000 specimens) is of national importance. James H. Keys (1855 - 1941), a Plymothian, built up a magnificent collection of British coleoptera and made many valuable contributions to our knowledge of that order. Many of the specimens are of species unique to Devon, and the museum also holds his collection of European and Asian beetles. Another collection of Coleoptera, compiled by Bignell, is still used today to provide information on possible localities where rare or endangered species may still be surviving in Devon and Cornwall. Both collections contain type material.
- **Hymenoptera** (bees, wasps, ants, ichneumons, etc.)
After his work on lepidoptera, Bignell focused his attention on the hymenoptera. Within 15 years he had collected 51 species new to England and 19 which were new to science. Outside the British Museum (Natural History) the Bignell Collection of parasitic hymenoptera is one of the most important reference collections in the UK and contains type material.
- **Mollusca** (snails, bivalves, cephalopods and other shells)
Dry collections of British freshwater, land and marine molluscs, (including the J. Emlyn collection and the dry material from the Plymouth Marine Fauna collection), give a good coverage of regional species, with wet-preserved marine molluscs contained in the Plymouth Marine Fauna and related collections. The museum also holds non-British shell collections including Lady Astor's tropical shell collection.
- **Non-British Coelenterata** (corals)
The museum holds a good collection of non-British corals and sea-fans of

unclear origin.

■ **Other orders**

The collection contains some other invertebrate orders such as Diptera (flies), Hemiptera (bugs), Arachnia (spiders etc), Orthoptera (crickets and grasshoppers), Odonata (dragon and damselflies) etc. though coverage is sporadic in many of these areas.

5.3 **Botany**

The present collections are made up of the following:

5.3.1 **British angiosperms** (flowering plants), representing approximately 1,514 species.

Of particular note is the herbarium compiled by T.B. Flower (1817 - 1899). Thomas Bruges Flower formed a scientifically valuable herbarium of plants from Somerset and Wiltshire during the middle years of the last century. The herbarium was last reputed to exist in 1937 and then it 'disappeared'. It wasn't until 1984 that a chance remark led to its recognition in the PCMAG's herbarium. During the last 50 years it had somehow found its way from Wiltshire to Plymouth and had been amalgamated with other herbaria in the Museum. The rediscovery of Flower's herbarium is consequently of great botanical significance.

Another important collection is that of Sir John St. Aubyn, collected at the turn of the 18th century. Many of the plants represented are now rare or extinct locally, and so form a vivid picture of what Devon has lost in 300 years. The sheets contain information of historic significance, including local folklore about the plant, medicinal uses it was considered to have, recipes using the herbs, and detailed locality information about places that are often no longer accessible. This makes the collection priceless as a record of local knowledge as well as local flora and includes material collected by contemporary collectors of merit.

Other individual herbaria of note, now amalgamated into the main herbaria include those of I.W.N. Keys (mid to late 19th century) and S. Richards (early 20th century).

The herbarium is a pre-eminent collection, providing a good range of species collected over a long time period, from the mid-1700s to the present day in Devon and the surrounding area. This extensive collecting period means that the herbarium has developed in time with scientific thought, and that it is of significance for anyone studying the history of Botany.

5.3.2 **Bryophytes** (mosses and liverworts) from the Plym Valley, and lichens collected throughout the county of Devon. Both of these collections were made earlier this century, before industrial pollution made the groups scarce in those areas, and so form a valuable tool for research.

Notably under-represented are fungi. Ferns and algae, are not well represented, although there are several volumes of bound herbaria sheets of these two groups.

5.4 **Geology**

5.4.1 **Petrology (rocks)**

There is a small but representative collection of Devon Rocks, covers local building stones, ore-bearing rocks and pieces demonstrating features such as mud-cracks. This was added to by the discovery of a large provenanced collection, in store at the former Devonport Museum (date unknown).

5.4.2 **Mineralogy**

This is the most extensive and scientifically important collection in the natural history department, consisting of some 15,000 specimens specialising in the minerals of Devon and Cornwall. Notable collections include those of Sir John St. Aubyn (1758-1839), Colonel Sir William Serjeant (1857-1930), Rene Gallant (1906-1985) and Richard Barstow (1947-1982). The collections are associated not only with the development of scientific thought and practice (e.g. the St. Aubyn/Babbington collection), but have been made by leading geologists (such as Rene Gallant and Sir William Serjeant), or collected from type localities.

The St. Aubyn collection is a very early collection of minerals, many of which St. Aubyn purchased from Dr. William Babbington in 1799. Babbington used his collection to publish one of the first systems for scientifically classifying minerals - 'New System of Mineralogy in the Form of a Catalogue'.

In 1986 a nationwide appeal by the museum for donations raised the total of £70,000 to purchase the Richard Barstow collection of Devon and Cornwall minerals, one of the most complete and beautiful collections of minerals from this area in the world.

Many of the smaller mineral collections held by the museum are also of significance; Rene Gallant was the first person to understand and publish work relating to meteorites and meteoritic impacts and how these effect mass extinctions. Many local collectors are represented by their minerals, some of which are from mines that are no longer accessible.

The extent of the cassiterite (tin ore) collection alone is believed to represent every mine ever commercially worked in the UK, stream tin, ingots and hundreds of non-British mine, stream and quarry sites.

Taken as a whole, the collection demonstrates the breadth of the mineral wealth of the South West, with special attention having been paid to the collection of ore-bearing minerals and rocks, many from mines that have been closed for decades. The museum's mineral collections arguably represent the most important collection of South West minerals in the British Isles.

5.4.3 **Palaeontology (fossils)**

This is a small collection. It includes some local reef limestone fossils as polished sections (200+), a small number of large Devonian and Carboniferous fish and an ichthyosaur from the Dorset Lias. Due to the nature of the geology of Devon, there is little local material older than the Quaternary, and the collecting policy understandably restricts the collection of non-Devonian material.

A collection of Quaternary material from local caves and fissures includes the

significant Hominid material from the Cattedown Bone Caves. This material is of unknown age and presents numerous difficulties as it was transferred from Plymouth Athenaeum after it burnt to the ground during WWII. The hominid remains are badly burnt and fragmented, but do represent at least 11 individuals and were found in association with hyena and other interstitial glacial faunal remains.

6.0 Future collecting (Natural History)

6.1 Geographical Scope

The collecting area for Natural History falls in three main zones:

■ **Plymouth Unitary Authority**

The majority of collecting is confined to this area, and a detailed picture of the flora, fauna and geology of this area has been built up. This ties in with the current displays and future exhibitions that deal largely with the 'local area'.

■ **Devon and Cornwall**

Few large museums in Devon and Cornwall have access to the resources of PCMAG, and the collections for Natural History contain material that give a full picture of the two counties, e.g. the Barstow mineral collection contains many Cornish specimens collected from mines that are no longer open, and this collection was acquired with the agreement of the RCM.

■ **British material**

Much natural history cannot be restricted to regional borders. Many collectors' personal collections take in material from non-local sources. As such, material offered to the museum of a wider British origin will be considered for acquisition if it actively fills gaps in the representative British collections or if it is associated with a strongly local collection (in such cases the entire collection will be acquired if it serves the integrity of the collection)

■ **Foreign material**

Although foreign material is not actively sought for addition to the Museum's collections, it does have relevance for display, educational and research purposes. RAMM carries a large collection of foreign Natural History collections, and they must be consulted before any decision is reached. Any acquisition of foreign material must be fully justified on the grounds of its educational or display value before it can be considered for acceptance (see also 2.1).

6.2 Vertebrate zoology

In summary, effort should be made to make the collections representative of the full diversity of marine, terrestrial and freshwater species found in the local area,

whether mammals, birds, fish, amphibia or reptiles. Duplicates and unprovenanced material may be acquired for a handling collection. All environmental information will be referred to the Nature Conservation Officer, PCC.

6.2.1 **Birds**

The collection of British birds is very comprehensive, with most of the current 'British' species represented in either study skin or full mount form. New acquisitions that fill gaps in the list of species will be a priority, as will be the acquisition of birds that are migrant or seen in the local area infrequently.

There is a small collection of skeletal material, and the acquisition of material to add to this collection should be borne in mind (whether by straight forward acquisition, or by the preparation of carcasses).

Efforts should be made to reduce the number of carcasses currently held in the freezer and consideration should be given to the establishment of a representative handling collection.

Birds' eggs present their own problems due to the fragility of the material and the legal questions surrounding their acquisition. Therefore, collections where the legal status is in question will be refused.

If the museum is collecting locally relevant species, there will be no collecting conflict with any other museum. For more rare species agreement will be sought from the RAMM, which has an extensive collection of migrant, visiting and foreign birds.

6.2.2 **Mammals**

There is a pressing need to add to this collection, which is lacking in small, common, local mammals to make it representative of the area's fauna. All forms of preservation (study skin, mounted, skeletal, tracks, wet-preserved) will be considered. Although data is important, the acquisition of unprovenanced specimens for a handling collection would relieve pressure on the main collection.

When space allows, thought should be given to the acquisition of larger mammal material to represent the current native and agricultural population of the region. This may take to form of skulls, skins, skeletal preparations, partial or complete stuffed mounts. Mammal groups include: whale, dolphin, deer, cow, sheep, pig, horse etc. The Dartmoor pony is of Particular relevance.

Efforts should be made to reduce the number of carcasses currently held in the freezer and consideration should be given to the establishment of a representative handling collection.

Foreign material will be referred to the RAMM.

6.2.3 **Fish**

Gaps need to be identified with regards to the wet-preserved collections. Dry skeletal remains are extremely under-represented. Opportunities to acquire this type of material will be explored.

Foreign material will be referred to the RAMM.

6.2.4 **Other vertebrates**

The main collection does not represent the diversity of reptiles or amphibia to be found in the local area, and every effort will be made to acquire material to fill this gap.

Again, foreign material will be referred to the RAMM.

6.3 **Invertebrate zoology**

6.3.1 **Entomology**

Although the main collections are strong in Lepidoptera, Hymenoptera, Diptera and Coleoptera, other orders are not well represented or represented at all.

6.3.2 **Mollusca**

Freshwater, marine and terrestrial shells should be expanded to ensure good data coverage for the local area

6.3.3 **Other invertebrates**

Other terrestrial, freshwater and marine invertebrates should be actively sought to fill gaps in the representative regional collections.

It is imperative that effort be made to make the collections truly representative of the wide variety of invertebrate life in the area.

Thought should also be given, when resources allow, to the acquisition in the field of all invertebrate species including those that the museum currently excels in, in order to represent the current status of the environment in Plymouth. Partnership working opportunities should be explored with the University of Plymouth, local environmental organisations or natural history societies and through the deposit of voucher specimens.

Foreign material will be referred to the RAMM. Environmental information will be referred to the Nature Conservation Officer of PCC.

6.4 **Botany**

The main herbarium is very comprehensive, and covers the variety of vascular plants found locally very well. However, there are some large gaps in the collection. As well as filling the gaps below, consideration will be given to the acquisition of related material, whether plant models, prints, books or ephemera.

Thought should also be given, when resources allow, to the acquisition in the field of all botanical specimens in order to represent the current status of the environment in Plymouth. Botanical photographs relating to specific sites should be considered where collecting specimens is difficult.

Voucher specimen deposit systems need to be established in association with local botanical or ecological survey groups.

6.4.1 **Vascular plants**

Consideration will be given to the collection through fieldwork or donation of modern examples of local plants, to gain a comprehensive picture of the current status of the local flora.

In addition to this, freshwater and marine vascular plants will be sought to fill the gap in the collection.

6.4.2 **Non-vascular plants**

The collection poorly represents non-vascular plants, and emphasis will be put on the acquisition of lichens, mosses, liverworts etc. In particular, freshwater and marine plants will be added to the collection to make it truly representative.

6.5 **Geology**

The geology collections of PCMAG are extensive, with minerals predominating. It is the intention to further strengthen these collections by careful acquisition of relevant material.

Before any acquisition of geological material, both Torquay Museum and the RCM will be consulted, as these museums hold collections of palaeontology and minerals respectively that are comparable with those at PCMAG, and collecting conflicts may arise if outside Plymouth Unitary Authority boundaries.

6.5.1 **Petrology**

There exists a good reference collection of local quarried stones and general building stones. The acquisition of more general local stones from both Devon and Cornwall (and offshore) to complete the collection will be a priority, as will the collection of duplicate specimens for the handling collection.

6.5.2 **Minerals**

The mineral collection is one of the strongest areas of the Natural History collections. The further acquisition of minerals is largely dependent on current resources, and should concentrate on filling any gaps in the mineral list, acquiring rare forms not represented, and acquiring local mineral specimens.

The RCM will be consulted prior to any acquisition of Cornish minerals.

6.5.3 **Palaeontology**

The palaeontology collection is lacking in some major areas. Effort will be made to acquire representative samples of the main fossil groups for education and display, as well as creating a collection representative of the fossil biota of Devon, both marine and terrestrial.

The collection is currently strong in Quaternary sub-fossil material, however, any further acquisition of this material must be agreed with Torquay museum.

6.6 **Environmental records**

Plymouth Unitary Authority employs a Nature Conservation Officer, who includes in their responsibility the management of a database holding the environmental records for the area. At the time of writing, this is under review and the role may be passed to the Devon Biodiversity Records Centre. It is proposed that the museum assist the logging of records by passing on any collected information (whether from fieldwork, the general public, contained in the main collections etc) to the NCO or the DBRC but that the museum not hold environmental records itself.

6.7 Handling collection

The creation of a collection specifically for the purposes of education will be considered. Items from the main collection are currently used for a variety of workshops and outreach, and this obviously leads to wear and tear on the collections. Items suitable for handling from a safety and interest point of view will be set aside to form a separate collection for the use of the Education department. These items will either be those in the main collections that have no data, or are duplicates of common items, or be sought out and acquired specifically for that purpose.

6.8 Other collections

There are many collections in the museum that do not fall neatly into the categories above - the microscope slide collection and the small collection of wax models are two examples. Any further small collections that do not fall into the main collection categories will be considered for acquisition, but not actively sought. These new collections must have a relevance to the main collections, or be of use for education or display.

6.9 Related materials

The acquisition of books relating to the collections themselves (field books, catalogues etc), collections in general (text books and identification guides) will be encouraged. The acquisition of related material such as archives, photographs, scientific instruments relating to the history of collecting Natural History and scientific equipment will be considered in conjunction with the Human History department, in order to ensure a fully representative Natural History collection, as appropriate to the extent of the main collection.

6.10 Other considerations

There are several considerations to take into account when deciding whether to acquire new material:

- Does the new collection complement our current collections (See 5.1 - 5.8)
- Will the new collection need more time/money spent on it to be of use (whether for display, research, education etc) than its value merits
- Is the legal status of the collection clear, i.e. is it legal to hold this material. (See 4.1 and 4.2)
- Will the new collection complement an existing collection or fill a gap in the main collections (See 5.1 - 5.8)
- Will the new collection require conservation work that cannot be carried

- out in-house
- Is there a collecting conflict with any other museum in the area (See 3.1 - 3.3)
- Due to storage constraints, duplicates of items currently in the collection will be considered only if they have data, can add to the 'fullness' of the collection, or are presented in a different form from those items already held by the museum. This is not ideal as all natural objects are by their nature different, but resources will not allow the acquisition of duplicates over 'new' items

7.0 Relationship with other museums (Natural History)

7.1 RAMM, Exeter

The museum holds extensive collections of botany and zoology from around Devon, and is engaged in active collecting of both records and specimens from the majority of the county. With this in mind, the RAMM will be contacted if any zoological or botanical material from outside the Unitary Authority boundaries is being considered for acquisition.

RAMM also holds large collections of foreign material, and in the past 'exotic' items have been transferred to the RAMM from PCMAG. In future, all foreign material offered to PCMAG will be referred directly to the RAMM.

7.2 RCM, Truro

The collection consists mostly of minerals from Cornwall, and is second only to the collection of Cornish minerals held by the Natural History Museum, London. The museum will be consulted if any large geological collection is being considered for acquisition, particularly if the material is of Cornish origin. In the case of a collection being offered to PCMAG that contains some Cornish minerals, agreement will be sought as to whether PCMAG keeps the entire collection, or passes those minerals to Truro. Any collection that contains mostly Cornish minerals will be referred to Truro.

7.3 Torquay Museum

The museum holds extensive collections of sub-fossil bone material from the Kents Cavern excavations, and also palaeontological material from Devon and beyond. In view of this, and the relative paucity of the fossil collection at Plymouth, Torquay museum will be consulted before the acquisition of any palaeontological or sub-fossil material, and agreements sought to allow PCMAG to consolidate the geology collection.

8.0 Description of existing Human History Collections

8.1 British Archaeology

8.1.1 Prehistoric material from excavations and surface finds in Devon and Cornwall is the main strength of the archaeology section, and includes the collections of the antiquaries Rev. S. Baring Gould (1899), Francis Brent (1903), A.L. Lewis (1921) and Sir W. Serjeant (1924). The Museum holds one of the major collections of Prehistoric artefacts from Dartmoor, assembled initially by the efforts of the Dartmoor Exploration Committee of the Devonshire Association between 1893 and 1905, and enlarged since 1980 by the finds from the excavations of Bronze Age sites by the Central Excavation Unit of English Heritage.

8.1.2 Late Bronze Age, Iron Age and Roman material from Mount Batten and Stamford Hill, Plymouth, collected in the first half of this century, has been supplemented by finds from research excavations in 1982 - 85. These sites, and the finds from them, are of national importance: they have been fully described and discussed by Professor Barry Cunliffe and a team of specialist contributors in a Monograph published by the Oxford University Committee for Archaeology in 1988.

It is clear that, from the 8th century BC to at least the 3rd century AD, the Mount Batten peninsula was the Prehistoric and Roman predecessor of the Port of Plymouth, continuously occupied and exploiting its location on the estuaries of the Plym and Tamar, flowing down from the mineral-rich hinterland of Cornwall and Dartmoor, to become a focus of trade, both coastwise from West Cornwall to Wessex, and international, with links to the adjacent shores of France and, ultimately, to the Mediterranean world.

8.1.3 The medieval and post-medieval period is well represented by material from urban sites in Plymouth (Castle Street, Dung Quay, Kitto Insitute, St. Andrews Street, Woolster Street and Plympton Priory), reflecting in the excavated finds (especially pottery) the port's trading links with all parts of southern England, north and west Europe, and the Mediterranean. Archives from a number of excavations from the late 1980's will significantly enlarge the collections when post-excavation study is completed. Of major national and inter-national significance are the late-medieval and post-medieval imported wares. Castle Street produced the largest collection of 16th and 17th century pottery in Northwestern Europe, if not Europe as a whole. It is certainly the most important collection of pottery of this date in Britain¹.

The Museum also holds the results of work at Plympton Priory, Okehampton Castle, Lydford town and Buckland Abbey; as well as guns and other finds from the 16th century Cattewater wreck from Plymouth Sound; the first designated wreck site in the country and the first wreck to be scientifically excavated and fully published.

8.2 Foreign Archaeology

The collections, though very valuable, are restricted to the following specialisms:

A small collection of Ancient Greek ceramics, including a rare Corinthian oinochoe by the Dodwell painter, dated to the late 7th century BC. This is the

¹ See academic reference from John Hurst at the end of this document.

earliest known example of one of the most influential vase painters of the Corinthian period, and one of only seven examples in British museums²;

- b) bronze and stone implements from Prehistoric Europe;
- c) glassware and ceramics from Prehistoric, Greek and Roman Cyprus;
- d) an Egyptology collection of c.1000 artefacts of a predominantly funerary character, some acquired by subscription to the excavations of Sir W.M. Flinders Petrie, and including two high quality mummy cases of the 7th century BC.

8.3 World Cultures

8.3.1 The Department holds over 3,500 artefacts from Oceania, Africa, America and Asia. These include many individual items of great interest. However, except for the New Guinea collection, which is particularly comprehensive and one of the best in Britain, acquisition of material has been random.

8.3.2 The Carwithen (1899) and Brent (1903) collections concentrating on Fiji and Polynesia, and later the Dauncey collection (1909; 1917; 1923) from New Guinea, comprise the bulk of the Oceanic collection (over 800 objects). Apart from some small but notable bequests before 1920, the size of the African and Indian collections owes much to the Bequest (1934) of Miss Gertrude Benham, a well-known pioneering explorer who made eight extensive journeys around the world.

8.3.3 The most extensive collection comes from the Pacific, including a high quality collection of New Guinea material, about 350 items, which is particularly comprehensive and one of the best in Britain. Other items of interest include about 80 objects from Fiji, a small but substantial Maori collection and about 50 Australian items, including six Tasmanian necklaces.

8.3.4. There are c.470 objects from the Americas: 107 from North America, including a superb range of 10 argillite carvings from the north-west coast of Canada (the fifth largest in the UK³); and 363 from Central and South America, of which the Fosterjohn collection of 42 objects collected from the Lengua people of Paraguay in 1900, is of major importance⁴.

8.3.5. Amongst the large collection of African material are objects collected by Gertrude Benham during her travels in Nigeria, central and east Africa. The most significant African collections are 120 items from southern Africa; about 200 objects from eastern Africa including over 70 from the Sudan, mainly from the collection of Lord Eliot; and c100 items from Nigeria, including several Benin pieces and a group of tools associated with iron-smelting and other Yoruba metal working collected by Bellamy, who wrote one of the most detailed descriptions of iron-making from sub-Saharan Africa. A small collection of objects from West Africa donated by C.H. Mitchell includes what is probably the finest example of a

² Blomberg (1983). The other examples are in Bristol Museum (1), London Museum (3), Cambridge, The Fitzwilliam (1), and Manchester Museum (1).

³ Drew, L. & Wilson, D., 1980, *Argillite: Art of the Haida*, Hancock, Vancouver, pp292ff.

⁴ Sue Giles, Bristol Museum has commented on its quality and rarity - Pole, L., 1995, Devon Ethnography Project, Devon Curators Group, pp16.

Yoruba ayo or mancala gaming board in British museum collections.⁵

- 8.3.6. The oriental collection has nearly 600 items, half of which are from the Indian sub-continent, mostly belonging to the Benham collection. It contains a good selection of textiles and costume of fine quality.

8.4 Social History

The Department holds some 3,000 English historical items dating from the last 400 years that do not derive from archaeological excavations. Much of the collection has a Plymouth or south western bias, but cannot be considered comprehensive. In the past there was no systematic attempt to collect local maritime, industrial or agricultural material, particularly large items, mainly because of the constraints of storage. The following are examples of some of the notable parts of the collections.

- a) A collection of domestic equipment given by Mrs Eckett Fielden (1959), including 12 skillets - one of the largest collections outside London.
- b) The Harmsworth (1946) collection of ship models, including some exceptional Napoleonic French prisoner of war bone models (8) and straw-work boxes (6).
- c) A collection of c2000 objects has recently been acquired from a property occupied by a single family from 1898 to 1995. The collection is wide ranging in material and date, and should augment and fill in gaps that exist in the social history collection.
- d) In 1996 the South West Gas Historical Society transferred the small Plymouth element of their collections to the Museum. Primarily gas appliances and photographs, it has good documentation and includes six cookers ranging in date from 1860 to 1960, and a 1930's refrigerator.
- e) There are a few notable objects associated with Robert Falcon Scott and Drake, including Scott's ski's from his 1902 Antarctic expedition and Drake's Drum, dating to the late 16th/early 17th century, it is the oldest side drum surviving in Britain.
- f) The Museum also has a fine range of Police equipment consisting of 12 truncheons, 3 beadle staves, 18 maces of offices and assorted material.

8.5 Photographs

The Department holds the largest collection in the City of over 80,000 photographs, almost entirely relating to Plymouth. The collection focuses on content rather than technique, however it includes 10 original paper negatives by Linneaus Tripe dated to 1855. Some other notable parts of the collection are, over 300 glass plate negatives by Rugg Monk (1890's), many of which are copies of older photographs; collections of glass plates and photographs from the bequest of James J. Judge and donations of Doris Goodridge; over 20,000 record photographs by the city engineers department dating from 1949-1962 showing the reconstruction of the city: and the Astor album's recording the election campaigns of Nancy Lady Astor from 1919 onwards.

⁵ Len Pole, Personal Communication with Fiona Pitt, Keeper of Human History.

8.6

Archives

This includes collections of maps, plans, charts, broadsheets, newspapers and documents amounting to about 1,000 items, and include an important group of documents, printed books and pamphlets associated with Sir Francis Drake and his descendants. When not on show at Buckland Abbey, the manuscript material is normally deposited for specialist storage at the Plymouth and West Devon Record Office (PWDRO). There are also unique letters of R.F. Scott, T.E. Lawrence and George Burnard Shaw, Sean O'Casey and Walter de la Mare, largely part of the James J. Judge bequest.

8.7

Numismatics

There are some 3,500 coins in the collection.

- a) About 1,000 coins from a very nearly complete series (with obverse and reverse both represented) of British copper coins.

There are over 260 English silver coins from Ethelred II to George VI: 26 are Anglo-Saxon silver pennies from Devon mints (Exeter, Totnes, Barnstaple and Lydford).

- c) The 31 English gold coins range from Edward III to George V, and include several locally found specimens.
- d) 17th and 18th century Devon tokens, including the unusually comprehensive Hooper collection of 335 17th century halfpennies and farthings.

British Commonwealth coins.

A further 500 coins duplicate or re-duplicate those on display or in reserve.

Foreign and Roman collections each number about 250 coins.

Commonwealth tokens, about 100.

Medals and medallions, about 400: many are non-local, but most medals which are known to have been issued to commemorate local events are represented in the collection, and there are several outstanding non-local items presented to local people, e.g. a gold medal of the Royal Society, 1777, and another of Pope Pius VII, 1815.

9.0

Future collecting (Human History)

9.1

Introduction

When making acquisitions for Human History full account will be taken of the operating areas and interests of other museums. Where interests might overlap consultation will take place in order to resolve which is the most suitable institution to acquire an object.

Acquisition will only take place where appropriate storage for an object is available within current resources and where acquisition does not unnecessarily

duplicate existing items already in the collections. Careful consideration will be given to the condition of an object. Where an object is considered to be in too poor a condition, relative to its importance, it will not be acquired.

Where appropriate, items that are not accepted will be offered to the Education Department (of the Museum) for the Handling Collection. Where the Education Department wishes to accept an object, it will only be given to the Handling Collection with the written consent of the donor.

9.2 Archaeology

9.2.1 Local Archaeology

PCMAG acts as the receiving institution for locally excavated archaeological archives. Archaeological archives are only accepted where the landowner signs over title for all finds to PCMAG and where the excavator signs over title for the 'paper archive', subject to agreement regarding the copyright. In the case of some excavations, the Museum might wish to go through a process of selection and disposal of finds prior to deposition. Any human bones in the archive will only be accepted providing there is reasonable evidence that they are over 100 years old and the excavators have the relevant Home Office licence (for further details see forthcoming Archaeological Archive Guidelines).

The archaeological archive should also include a statement of potential as defined by English Heritage in Management of Archaeological Projects, section A4.2.

The archive will only be accepted where it is provided with appropriate packaging and where necessary remedial conservation of objects has been completed. For further details please refer to forthcoming Archaeological Archive Guidelines.

Archives will only be accepted from the following district council areas (as defined in 1974): The City of Plymouth; South Hams and West Devon (see Map, Appendix 10).

9.2.2 Non-Professionally Recovered Archaeology

The Museum will comply with the 1996 Treasure Act and its Code of Practice.

■ Non Treasure Items

Where archaeologically significant local items are offered, which are not classed as Treasure, the Museum may acquire them subject to the circumstances of their recovery. If they have been responsibly recovered, for example accidental finds from back gardens, are well provenanced and the donor has clear title, they may be accepted. However, where the circumstances of recovery are open to question, sections 1.2.1-1.2.3. of this document will be followed.

In all cases acquisition of such items will be subject to consideration of condition, contextual information and relevance to the collections.

■ Treasure Items

Where the Museum wishes to acquire a find classed as Treasure (as defined in the 1996 Treasure Act) it will follow the procedures as set out in the Treasure Act Code of Practice (see Treasure Act Code of Practice, paragraph 60).

9.3 Other British Archaeology

Material from outside the local collecting area (as defined in 9.2.1) will not normally be acquired. Offers of such material will be diverted to the appropriate Museum.

9.4 Industrial Archaeology

Industrial archaeological items are not collected because of the lack of special resources needed to care for and store this material. If the Museum becomes aware of endangered industrial archaeology within the local area the relevant archaeological bodies will be contacted e.g. Local Authority Archaeologist, English Heritage, Sites and Monuments Record.

9.5 Marine Archaeology

Items will only be accepted subject to appropriate conservation, storage and display facilities.

9.6 Foreign Archaeology

The assumption is against the acquisition of foreign archaeology.

9.7 World Cultures

Ethnographic items will only be accepted where they compliment existing collections and have some connection to the Plymouth area, and where they are securely provenanced and bona fide methods of acquisition can be proven (see also 10.2).

9.7.1 Repatriation of Human Remains

Where requests are made for the repatriation of human remains these shall be considered as directed by the Museum Ethnographers Group 'Professional Guidelines Concerning the Storage, Display, Interpretation and Return of Human Remains in Ethnographical Collections in United Kingdom Museums' as published in Journal of Museum Ethnography No. 6, 1994, pp.22-24. Namely, that any requests for repatriation:

will involve consideration of ownership, cultural significance, the scientific, educational and historical importance of the material, the cultural and religious values of the interested individuals or groups, and the strength of their relationship to the remains in question.

9.7.2 Repatriation of Cultural Material

Where requests are made for the repatriation of cultural material these shall be considered following the recommendations as laid out in the Museums and

Galleries Commission publication by Jane Legget 'Restitution and Repatriation: Guidelines for Good Practice' published in 2000 and the Museum Ethnographers Group publication 'Professional Guidelines Concerning the Storage, Display, Interpretation and Return of Human Remains in Ethnographical Collections in United Kingdom Museums' sections 4.1-4.9.

Any approaches made to PCMAG for the return of cultural material will be considered on a case by case basis.

9.8 Social History

Items with a local Plymouth association or origin will be considered. Non-local items that fill in gaps in the current collections will also be considered. However, such items will not be accepted if it is established that Plymouth's acquisition would impinge on another Museum's collecting area or where it is evident that the object would be of greater relevance to another Museum's collections.

Social History items which are not collected include the following: newspapers, sewing machines, printing blocks and plates, typewriters, computers, carpenters tools, attendance medals, sheet music, gramophone records, bibles, books apart from in exceptional circumstances where there is significant local interest, trophies and cups, large models of landscapes or buildings.

9.8.1 Numismatics

Coins, tokens and medals with a local connection will be collected where they are in a fair condition and do not needlessly duplicate existing examples in the collections.

No further school attendance medals will be collected.

9.8.2 Photographs

Images in the photographic medium will be considered in the following cases. Images of Plymouth topography, named people and images taken by Plymouth photographers. Images will not be considered for acquisition where they duplicate items already in the collection.

9.8.3 Archive Material

Archaeological archives are accepted subject to transfer of title from the archaeological unit (see 9.2.1).

All documents and other archival material will be deposited with the PWDRO, unless they relate specifically to items already in the collection or are offered to the Museum in conjunction with related objects. Even in such cases careful consideration will be given to whether an item would be better housed at PWDRO. In general it is accepted that manuscripts, maps, documents, diaries, service records and plans are best housed at PWDRO. While an index of relevant material could be kept at the museum, current advances in information technology mean that access to information about the holdings in PWDRO should not prove to be a problem.

9.8.4 **Architectural Items**

Collection of large architectural items is not realistic owing to storage constraints. If the museum becomes aware of endangered architectural items, the Local Authority Archaeologist will be contacted. Where practicable attempts will be made to find alternative homes for significant items.

9.8.5 **Contemporary Collecting**

Items that reflect the everyday life of Plymothians and which date from the last fifty years will be regarded as valid additions to the Social History collections. While ordinary objects will be accepted, particular emphasis will be placed on acquiring items that have a direct Plymouth link and character.

10.0 **Relationship with other museums in the region (Human History)**

10.1 **Archaeology**

10.1.1 **Archaeological Excavation Archives**

The local area of acquisition of PCMAG for archaeological excavation archives is well established. However, there are cases where some overlap of interests may occur.

One instance is where other historical institutions are perhaps keen to research and/or display items excavated on their land. However, it must be made clear to the excavator that the Museum agrees to accept an archaeological archive on the basis that the entire archive is deposited. This ensures the future integrity of the archive. Notwithstanding this position, the Museum will seek to accommodate the interests of other parties, wherever possible, through standard loans of relevant material, once that material has been through standard museum acquisition processing.

Another instance of overlapping interests is where an excavation area overlaps the collecting area of two museums. In such cases the Museum will enter negotiations with the other institution to come to a mutual agreement as to which Museum the archive will be deposited with. A decision will be made on the grounds of size of the excavation overlap and greater relevance to one institution rather than another. While such assessments might be difficult to make prior to an excavation commencing, in all cases efforts will be made to reach a decision in advance of digging. Decisions in such cases will be made in consultation with the local authority archaeologist.

10.1.2 **Reporting of Treasure between Museums and Coroners**

The area for which PCMAG has responsibility for Treasure items mirrors that of the area from which it receives archaeological excavation archives (see 9.2.1). See also Treasure Act Code of Practice, section 38. This area overlaps the jurisdiction of several coroners. As a result, it is possible that PCMAG will receive reports of Treasure from coroners responsible for the following Devon areas: North and West, Plymouth and South West, Torbay and South (see Treasure Act Code of Practice, Appendix 3A).

The Treasure Act states that if a national museum regards a Treasure item as being of national importance and wishes to acquire it then it can do so (Treasure Act Code of Practice, section 60). If it does not wish to acquire it then it can be offered to the local registered Museum. Where conflicts of interest might arise as to which local museum an object might be offered to the Act states:

When considering to which local registered museum a find will be offered, account will be taken of the collecting areas and collecting policies of any local museums (Treasure Act Code of Practice, section 60.3)

Conflicts of interest may also occur concerning the acquisition of Treasure items where they are recovered from the land of other institutions. However, it seems from the Treasure Act that the national museum will make the final decision.

If either of the above scenarios were to occur, where PCMAG wish to acquire an object but where other institutions lobby for it's acquisition, then PCMAG will make a strong representation to the National Museum. This will outline our case and emphasise the fact that English Heritage has nominated PCMAG as the local archaeological repository.

10.2 World Cultures

As the emphasis is against any further acquisition of ethnographic material at PCMAG conflicts of interest should not occur. However, a possible area of overlapping interests might exist in the collection of material associated with a person who had links both with the Plymouth area and additional areas. In such cases, it is hoped that an amicable conclusion can be reached between competing institutions. In all cases the position of RAMM as the regional museum with the most significant ethnographic collections, will be recognised.

10.3 Social History

There are no existing strong conflicts of interest with other museums in the region.

11. Description of existing Maritime History Collections

Plymouth's maritime history is rich and diverse, and not just confined to a local historical perspective. Whilst it is important to develop a collection that focuses on the port's evolution and activities, Plymouth has long been a maritime community with an international significance and outlook in terms of trade, emigration, conflict, exploration, ocean science, and has a culture grounded in the maritime tradition.

Maritime history is concerned with a three-way relationship between people, the sea and the land. As such, it is a broad based subject that encompasses many subject disciplines including art, social history, natural history and science, social history and technology. The PCMAG Acquisitions and Disposals Policy therefore seeks to mirror this interdisciplinary approach providing an integrated collection for the City of Plymouth truly representative of Plymouth's maritime past.

PCMAG aspires to develop a maritime collection that is unique to Plymouth, primarily through its relevance to Plymouth.

For the purposes of this Policy, it is recognised that a significant percentage of the Museum and Art Gallery's Maritime collections are currently under the Keeper of Human History.

This currently includes, principally:

- *Archaeology (8.1)* – Reflecting trade and quayside / waterfront activity pre-1800; in particular Sutton Pool and Mount Batten, and some material from the 16th century Cattewater Wreck.
- *World Cultures (8.3)* – A small number of artefacts representative of maritime art in terms of world culture and Plymouth's links through exploration and trade.
- *Photographs (8.5)*– mostly of waterfront and topographic interest, though including a small number of ship and boat images and miscellaneous material of largely naval interest in albums
- *Models* – a sizeable collection of mixed quality. Includes important Napoleonic bone models (and other POW made material), significant 19th century naval/dockyard ship and technical models, an 18th century model, and several types of builder's model including one large late 19th century liner model. Other models are largely votive / exhibition model, and including mostly representative of both naval and merchant vessels, boats and ships, that would have been seen locally. These include several Plymouth Trawler models, and a series of models reflecting the evolution of the ship including locally significant models of the 'Mayflower' and 'Golden Hind'.
- *Other* – miscellaneous and generally small collections of material relating to local ship launches, Antarctic exploration (Scott and others), war at sea, life at sea, maritime trades and crafts etc.
- *Eddystone Lighthouses and Plymouth Breakwater* – small but important collection of material relating to the building of the Eddystone Lighthouses and the Breakwater, including a number of paintings and prints..
- *Plans and Charts* – a small number only and generally of limited significance
- *Archives and Documents* – a small number only, including material related to Sir Frances Drake (on deposit with PWDRO), Plymouth born or based seafarers and/or maritime trades.
- *Ephemera* – a small collection largely concerning significant Naval Dockyard events, promotions and anniversaries of major local maritime events and large and small ferry

activity within the port.

Other maritime relevant material is held within the disciplines of Art and Natural History. These include:

- *Paintings and Prints*
- *Uniform*
- *Decorative Art*
- *Natural History Collections*

12. Future collecting (Maritime History)

PCMAG will continue to focus on the acquisition of maritime material pertaining directly to the maritime history of waterfront and waterside communities embraced within the current boundaries of the City of Plymouth and the Port of Plymouth. This includes the historic 'Three Towns' of Plymouth, Stonehouse and Devonport, the former separate town of Plympton, and former distinct communities on the Rivers Plym and Tamar, including Oreston, Turnchapel, Tamerton Foliot. It also encompasses Plymouth Sound, south to Penlee Point in the west and the Mew Stone in the east.

PCMAG will acquire non-local maritime material where it relates directly to significant voyages, journeys and trade to and from the Plymouth area, and/or seafarers with strong local associations.

PCMAG will further continue to selectively acquire maritime collections relating to the sea area and related coastline extending up to 50 nautical miles to the south of the Hoe, west as far as Looe and east as far as Bolt Head, where such material can be shown to relate specifically to passing trade, shipping activity, war at sea and maritime safety. This area includes the Eddystone Reef and a coastwise interest in the Rivers Yealm and Erme.

It is not intended to acquire any more maritime material of an ethnographic nature, though it is likely that relevant archaeological material will continue to be acquired where estuarine, dredging and waterfront developments dictate. In such cases, those aspects of this Policy that relate generally to the acquisition and disposal of archaeological material will be applied, in conjunction with due consideration of the 'Local Maritime Relevance'.

The acquisition of further maritime associated material in Art and Natural History areas will continue to be primarily informed by discipline specific criteria, outlined elsewhere within this Policy, but, again, with due consideration of and, where appropriate, with due priority being given to addressing issues of 'Local Maritime Relevance'.

In some areas/material types there is a need to continue to strengthen the collections with relevant material as opportunities present themselves. This applies particularly in respect of areas of maritime employment including various maritime crafts, docks and cargo handling, fishing, towage, pilotage, HM Coastguard, lifesaving and customs and excise. It applies equally to material associated with Plymouth seafarers and explorers.

In addition, but only where no other more appropriate (accredited and/or established public collection/museum) exists, PCMAG will also have a prospective interest in acquiring material pertaining to the maritime history of the creeks of the River Tamar, the Rivers Tavy and Lynher and the upper Tamar to Weir Quay.

13. Relationship with other museums (Maritime History)

PCMAG is a partner within the United Kingdom Maritime Collection Strategy (UKMCS) and the general aspirations of the will inform all collection decisions.⁶

Within the South West region PCMAG will liaise with and be respectful of the acquisition and disposal policies of fellow Hub Museums, specifically Bristol City Museum and Exeter City Museum. PCMAG will communicate as necessary on the acquisition and/or disposal of material in which these museums are known, or thought likely, to have an interest.

Within the local sub region, PCMAG will continue to work in tandem with the Plymouth Naval Base Museum to ensure the further development of a co-ordinated City based collection pertaining to the broad subject areas of the Royal Navy in Plymouth, 'Support of the Fleet' from Plymouth and the Naval Dockyard at Devonport.

Where appropriate, the respective interests of other local museums, for example at Saltash, Morwellham, and the National Trust at Cotehele, will also be taken into consideration.

⁶ See www.ukmcs.org.uk for further details

14. Disposal Policy

- 14.1 By definition, the museum has a long-term purpose and should possess permanent collections in relation to its stated objectives. The governing body accepts the principle that, except for sound curatorial reasons, there is a strong presumption against the disposal of any items in the museum's collection.
- 14.2 However in the following circumstances disposal of objects from the collection may be considered for:
 - 14.2.1 items not relevant to the Museum's mission and whose public accessibility is best served elsewhere
 - 14.2.2 duplicate items (after consideration of an item's provenance and research value as well as physical duplication)
 - 14.2.3 replica and prop items which should never have been accessioned
 - 14.2.4 items in very poor condition which have as a result irredeemably lost their useful purpose
 - 14.2.5 items with no potential as objects for display or research
- 14.3 Decisions to dispose of items will not be made with the principal aim of generating funds. Any monies received by the museum governing body from the disposal of items will be applied for the benefit of the collections. This normally means the purchase of further acquisitions but in exceptional cases improvements relating to the care of collections may be justifiable. Advice on these cases will be sought from MLA.
- 14.4 A decision to dispose of a specimen or object, whether by gift, exchange, sale or destruction (in the case of 14.2.4) will be the responsibility of the City Curator, acting under delegated powers from the governing body of the museum, upon the advice of the professional curatorial staff.

Anachronisms:

DBRC	Devon Biodiversity Records Centre
MLA	Museum, Library and Archive Council
NCO	Nature Conservation Officer
PCC	Plymouth City Council
PCMAG	Plymouth City Museum and Art Gallery
PWDRO	Plymouth and West Devon Record Office
RAMM	Royal Albert Memorial Museum, Exeter
RCM	Royal Cornwall Museum, Truro
SWMLAC	South West Museums, Libraries and Archives Council
UKMCS	United Kingdom Maritime Collection Strategy