



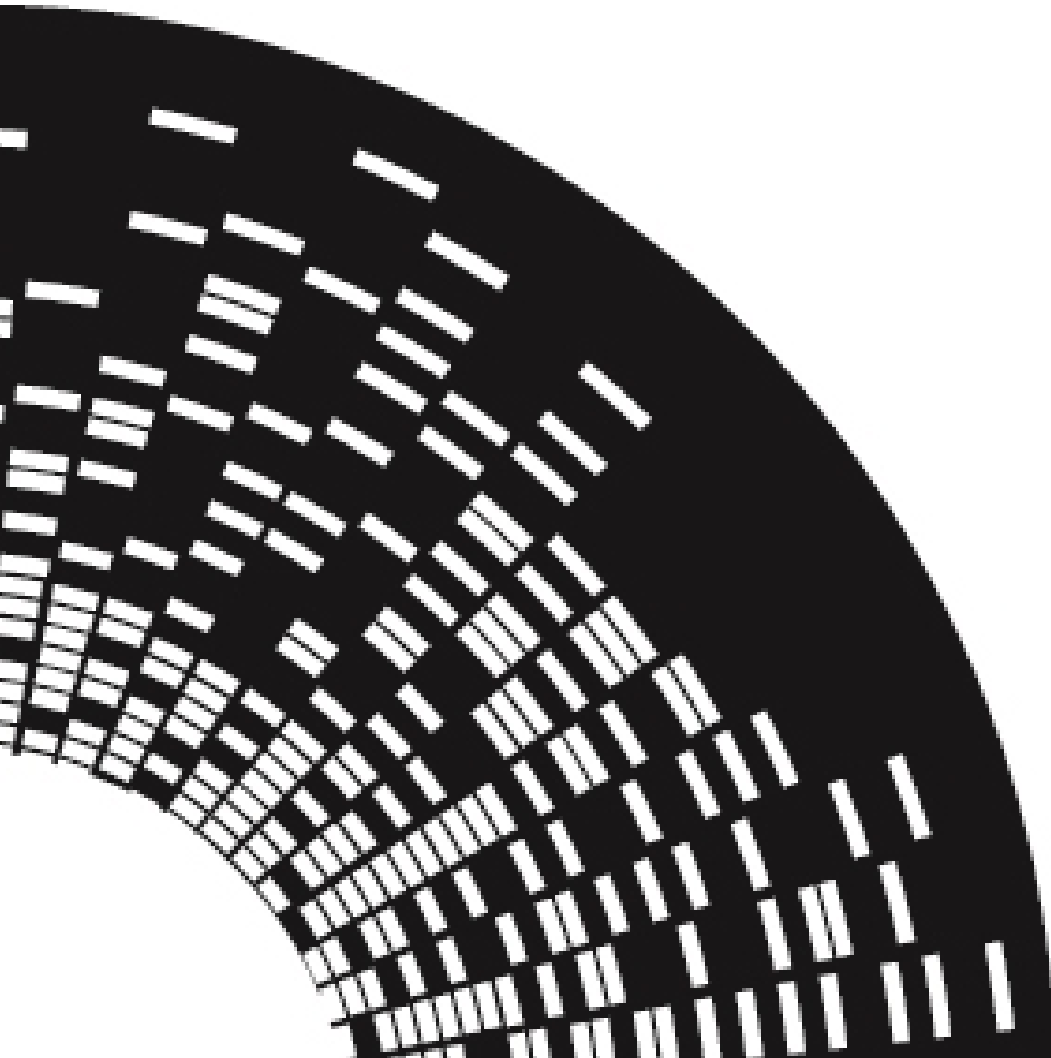
ACCREDITED  
MUSEUM

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# Collections Development Policy Monmouthshire Museums

**2019-2024**

Abergavenny Museum, Caldicot Castle, Chepstow Museum,  
The Nelson Museum and Local History Centre, Monmouth



**Name of museum:** Monmouthshire Museums comprising of:  
(Abergavenny Museum, Caldicot Castle Collection, Chepstow Museum, The Nelson Museum and Local History Centre, Monmouth)

**Name of governing body:** Monmouthshire County Council

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

**Policy review procedure:** Museums staff will review the policy annually. Unless there are any significant changes to be made it will be approved by the governing body in line with Museum Accreditation timeframes.

**The collections development policy will be published and reviewed from time to time, at least once every five years.**

**Date at which this policy is due for review:** April 2020 (Internal review)

**MALD: Museums Archives and Libraries Department, Welsh Government will be notified of any changes to the collections development policy, and the implications of any such changes for the future of collections.**

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

### **1.1. The museum's statement of purpose is:**

#### Our Vision

To be dynamic museums that play a revitalising role in Monmouthshire's communities, act as agents of social change and promote good and active citizenship. Connecting the past with the present to inform and shape the future.

#### Our Mission

- To inspire a passion for Monmouthshire its heritage, environment and culture, its people and their stories.
- To stimulate a sense of place that reinforces community identity and resilience.
- To enhance quality of life and contribute to educational, cultural and economic development.

#### We will do this by:

- Devising enjoyable and inspiring opportunities for learning and discovery
- Creating exhibitions and events that engage, excite and entertain people
- Providing optimum access, real or virtual, to our collections, resources and expertise at and beyond our museums
- Caring for, using and developing our collections held in trust for society and for the benefit of future generations
- Collecting stories and information as well as objects of relevance and interest
- Encouraging personal development through learning and acquiring new skills
- Safeguarding, enhancing and making our buildings and sites accessible and welcoming
- Operating effectively, seeking out new opportunities and innovative ways of working
- Building relationships and partnerships that extend our network and profile nationally and internationally

- 1.2. The governing body will ensure that both acquisition and disposal are carried out openly and with transparency.**
- 1.3. By definition, the museum has a long-term purpose and holds collections in trust for the benefit of the public in relation to its stated objectives. The governing body therefore accepts the principle that sound curatorial reasons must be established before consideration is given to any acquisition to the collection, or the disposal of any items in the museum's collection.**
- 1.4. Acquisitions outside the current stated policy will only be made in exceptional circumstances.**
- 1.5. The museum recognises its responsibility, when acquiring additions to its collections, to ensure that care of collections, documentation arrangements and use of collections will meet the requirements of the Museum Accreditation Standard. This includes using SPECTRUM primary procedures for collections management. It will take into account limitations on collecting imposed by such factors as staffing, storage and care of collection arrangements.**
- 1.6. The museum will undertake due diligence and make every effort not to acquire, whether by purchase, gift, or bequest, any object or specimen unless the governing body or responsible officer is satisfied that the museum can acquire a valid title to the item in question.**
- 1.7. The museum will not undertake disposal motivated principally by financial reasons**

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

### Abergavenny Museum

The Museum was founded on 2nd July 1959. The idea for a Museum was around from as early as 1903 when it was discussed and minuted by the Abergavenny Free Library Committee. At this meeting permission was given for the library to begin collecting objects. These collections remained at the library until the 1940s when it was said that they were disposed of. The demolition of the historic buildings in Tudor Street and Castle Street during the 1950s once again made people aware of the need for a museum. Alfred Jackson addressed the Rotary Club on 22nd October 1957 and a Committee was formed. Alfred and Ernest Jackson and Duggan Thacker led a group of enthusiastic volunteers and the Museum opened on 2nd July 1959.

### Caldicot Castle

When the Chepstow Rural District Council purchased Caldicot Castle from the Cobb family in 1963, they also acquired a quantity of furniture, fittings and other decorative objects which the family has used to furnish the Castle while it was their home (from the 1880s - 1940s).

The "Cobb Collection" also included a considerable costume collection, with some fine examples of men and women's 18th century dress. Another aspect of this collection reflects a major object of interest of the two generations of Cobbs - HMS Foudroyant, both the original, Nelson's flagship, which the Cobbs rescued and restored, and its successor which was used as a training ship on which a number of local boys served. Large objects from the original Foudroyant include the ship's figurehead and a cannon. Smaller items include objects made from salvaged materials after it was wrecked. This core collection became the nucleus of the

Museum's collections. The existing range of the collections attracted more additions - furniture for the Castle, costume and Foudroyant material.

#### Chepstow Museum

The Museum was established by the Chepstow Society in 1949. The Society itself was founded in 1948 and immediately began collecting with a view to opening a museum. As an organisation which concerns itself with all aspects of the local environment, the collections included some natural history specimens as well as material relating to the history of the town and district and to the everyday and working lives of its inhabitants. The premises occupied by the Museum were limiting - essentially one room above the medieval town arch which spans the High Street. Lack of space and adequate storage facilities eventually led to the decision by the Society in the 1960s to deposit the greater part of the Museum's paper collections in the County Record Office. While this included documents, the deposit also included a substantial quantity of "ephemera" - posters, programmes, billheads etc. At the same time, the large collection of antiquarian and other reference books of local interest were given to the Chepstow Library on condition that they remained in the town. The Chepstow Society transferred the Museum and its collections to the care of Monmouth District Council in 1976.

#### Monmouth Museum (The Nelson Museum and Local History Centre, Monmouth)

The Nelson Museum was opened in April 1924, following the bequest to the town of Monmouth of Lady Llangattock's Nelson collection on her death in 1923. In 1969 the museum was moved to its present site in the town, at which time a local history display was added.

The local history collections relating to Monmouth and the surrounding area have as their foundation the archives of the old Borough of Monmouth, which ceased to exist in 1974.

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

#### Abergavenny Museum

Since the museum opened in 1959, it has accepted over 25,000 accessions.

The museum possesses over 5,000 photographs of Abergavenny and the surrounding district. These include two important municipal collections of views of the medieval and Elizabethan areas of the town which were demolished under slum clearance schemes between 1957 and 1972. These represent the only record of many of the buildings demolished and have been published in a volume entitled Vanished Abergavenny.

The museum's social history collections are mainly comprised of material reflecting the history and way of life of the town and surrounding district. There are particular emphases on rural life, agriculture and its associated industries and domestic and working life. Particularly significant collections include the contents of a complete Welsh kitchen c.1890, a saddler's shop c.1910-1930 and Basil Jones grocer's shop c.1948-1950 (the Basil Jones Collection totals some 1314 items). The museum also houses the nationally important archive of the Father Ignatius Memorial Trust. In addition the museum maintains collections of books and documents which supplement and illustrate these themes.

As a result of an intensive programme of archaeological excavation between 1962 and 1973 and a further season in 1986, the museum houses extensive and very significant collections of archaeological material ranging from the Mesolithic to post-Medieval. The collections produced by excavations of the Roman fort of Gobannium are of particular importance. The

following is a summary of the museum's archaeology holdings in terms of standard museum boxes (40cm x 30cm x10cm).

General prehistoric collection (published) - 2 boxes

Flannel Street and Castle Street, 1962-1969 (Roman fort) - 30 boxes

Castle Street Orchard Site 1972-1973 (Roman fort) - 52 boxes

19 Cross Street 1986 (Roman fort and vicus) -17 boxes

Roman metalwork from the above sites - 4 boxes

Demolition Finds 1962-1972 (all periods) - 5 boxes

Other sites (all periods) - 20 boxes

Total: 130 boxes

The museum holds around 600 individual items of costume. These include an 18th century open robe and full Regency female wedding outfit. The collection is particularly strong in women's costume of the late 19th century (especially lingerie) and the 1920s.

### Caldicot Castle

In addition to the core collection mentioned in the previous section there is a small collection of social history material of local interest, relating to Caldicot and the surrounding villages, including photographs as well as paper material and object collections.

Archaeological material includes Roman pottery from the Caldicot kiln site, finds from the Severn estuary and material recovered from the Castle itself during maintenance work. Excavated material of the most significance, both in its national importance and its impact on the Caldicot collections, has come in recent years from the "lake site" in Caldicot Castle's Country Park. This waterlogged site produced a large quantity of worked wood, as well as environmental evidence, bone, some metalwork and pottery. The impact on the collections for the display and storage of the conserved material will be significant.

The collections at Caldicot Castle are much smaller than those of the other museums in the service. The limitations of the Castle for appropriate display and storage conditions for original material, as well as the seasonal operation of the site and limited curatorial presence, are all constraining factors.

### Chepstow Museum

The collections are predominantly of local and social history, 18th 19th and 20th century material. The main emphasis is on items that relate specifically to Chepstow and the surrounding district, either in their production, use, origin, ownership or subject matter.

Works on paper include a very good collection of topographical prints. Chepstow, Tintern and the Lower Wye Valley were popular destinations for artists and tourists from the late 18th century when the interest in the "picturesque" consequently increased the print industry. The small number of original works - drawings and watercolours - is being hugely augmented thanks to Heritage Lottery Fund Collecting Cultures grant, as this category is mainly acquired through purchase. There is a good, but not fully comprehensive collection of Monmouthshire maps. Original copies of the local newspaper, the Chepstow Weekly Advertiser, are held for the majority of its life (1855-1902). These are available on microfiche for research as is microfilm of the remainder of the run 1903-1916. "Ephemera", mostly printed material, relating to many aspects of Chepstow life forms a large part of the paper collections. For example, 19th

century material includes election posters, Chepstow Castle pageants and fetes posters and programmes, traders billheads and public notices. Other notable little collections include: items relating to the Severn crossings; to the search in Chepstow for manuscripts by Francis Bacon that would prove he "wrote Shakespeare's works" around 1910; plans and blueprints for ships, bridges etc built by Finchs - the local shipbuilding and engineering company; items relating to the making of the film *Ivanhoe* by the Imperial film company around Chepstow in 1913; advertising material (c1900 - 1960) from a Chepstow shoe shop; collections of several local printers' workshops. (Some of these are complemented by large photographic collections). Active contemporary collecting is adding particularly to the paper collections in this category.

A large photographic collection of locally relevant material, including, ship and bridge building and other local business and industrial enterprises. Contemporary recording of changes to the locality and notable events is another aspect of these collections.

Our costume comprises mainly 19th and 20th century material with local connections. This collection was greatly enhanced by the acquisition of the "Edgar collection" - a large quantity of costume (in addition to a wide range of other items, - the Edgars were active in many aspects of Chepstow life) from the Edgar family home. Continuously occupied since the 1890s, Robert Edgar was a tailor and outfitter in Chepstow and a number of items carry the business label. There were also material swatches and samples and other accessories of his trade. Costume belonging to members of the family, from the 19th century onwards, was also collected.

Objects and furniture includes items that are not specifically local in terms of production and were in widespread use in the 18th, 19th and 20th centuries, but have a local relevance because of their ownership and illustrate the way people lived in the area. Of more specifically local interest are the items relating to aspects of the town's past industrial and commercial life and people's education and leisure activities. For instance, there is notable collection of longcase clocks by Chepstow makers; tools and models from the shipyard/bridge works; products from the industrial brush manufactory; wine jars from local wine and spirit merchants; equipment and furnishings from a long-established hairdressing business; salmon fishing equipment including a stop-net boat; items produced or customised by other local businesses, shops, dairies etc; sporting trophies and medals;

The history of the museum building itself has also influenced the collections. As the local hospital from 1921 to 1976 (and during the First World War, a Red Cross Auxiliary Hospital) furniture and medical equipment actually used on the premises has been actively collected, as well as collections of instruments and other medical items from surgeons who worked here. This interest also led to active collecting from the other local hospitals in Chepstow (two of which have now closed or been demolished).

"The Beachley Collection". A large body of material was given to Chepstow Museum by the Army Apprentices College at Beachley, Chepstow, when it closed down in 1994. The college had maintained its own "museum". Material transferred to Chepstow Museum was confined to that relating to the history of the College (which had been established some 70 years), and to the boys while they were at the School itself. This is a large body of material, including, photographs, uniform, objects - apprentice pieces, trophies etc; paper - school magazine, programmes, posters etc.

The archaeology collections has grown considerably as the results of local excavations from the 1970s onwards have been processed for publication and deposited in the museum. From within the town itself the majority of the material is medieval and later. Excavations on

Thornwell Farm prior to its development for housing, have given us late prehistoric - Romano British settlement material and some prehistoric burials.

Whilst the collecting policy prior to this one precluded collecting natural history material, items collected by the Chepstow Society still form part of the collections. These include a small number of fossils, butterfly collections, birds' eggs, and stuffed animals. Some, but not all, have a local provenance - including the vertebra of a whale which was washed up on the Severn shore near Chepstow.

### Monmouth Museum (The Nelson Museum and Local History Centre, Monmouth)

#### Nelson

The Nelson Museum collection comprises mainly the material bequeathed by Georgiana Rolls, Lady Llangattock (d.1923) who was perhaps the foremost collector of 'Nelsoniana' of her time, which took in the 1905 centenary of the battle of Trafalgar and Nelson's death. Her wealth enabled her to obtain some of the prime Nelson items which came onto the market, including his fighting sword and an important range of manuscript material, including autograph letters, official letterbooks and ships' logbooks. The Monmouth collection is one of three large public collections of Nelson material in Britain, the others being in the National Maritime Museum, Greenwich, and the Royal Naval Museum, Portsmouth.

The collection can be roughly broken into four categories: firstly, personal items belonging to, or associated with Nelson; secondly, commemorative material produced during his lifetime; thirdly, commemorative material produced since his death; and fourthly, general naval or social history material relating to the period but with no direct Nelson connection. Within the first three categories a sub-category of 'dubious' items is deliberately identified in the Monmouth collection, and features in the display: this covers the many fake or dubiously attributed relics and mementoes which have been in production since before his death.

The collection is documented according to object type (silver, ceramic, costume, prints, etc). In broad terms, the overall numbers of items in the collection are :- decorative art (silver, ceramic, glass, enamel) 560; costume 84; medals 117; naval equipment 60; models 38, paintings & miniatures 196; prints & posters 1,000; manuscripts 1,000; books 350; miscellaneous 200.

#### Local History

The material in this archive dates mainly to the 19th century and before, and includes council minutes, court records (quarter sessions, Court of Record, Hundred Court), election records, fiscal records, and a mass of receipts, vouchers and other ephemera from council routine. This local archive is reinforced by a local history reference library, a newspaper archive (Monmouthshire Beacon, 1837 – 1963, and Monmouthshire Merlin 1829 – 1891), and collections of photographs, paintings, prints and maps.

A special collection within the local material relates to the Rolls family, who owned the local Hendre estate and were closely involved with Monmouth. The material is mainly photographic, covering the late 19th/early 20th century period when the family of John Allan Rolls (Lord Llangattock from 1895) and his wife Georgiana (founder of the Nelson Museum) was at the height of social and economic fortune. A significant proportion of the collection is concerned with the Honourable Charles Stewart Rolls, co-founder of Rolls-Royce Motors Ltd., recording his exploits in balloons, early aeroplanes and motor cars.

The museum's object collection relates to the social history of the town and surrounding area. Because of the relatively late development of the local history museum (from 1969), and the emphasis upon the local archives as the basis for that museum, Monmouth's collection of 'traditional' museum objects is limited, particularly in comparison with Chepstow and Abergavenny.

Monmouth Museum also lacks an archaeological collection. Although archaeological investigation of the town has been carried out over many years, particularly by the Monmouth Archaeological Society (M.A.S.), the bulk of excavated material and information remains in the hands of the excavators. The last two decades have seen an intense series of rescue digs in the face of development, during which the importance of the archaeology surviving beneath the modern town has been demonstrated, and as a result of which the work and expertise of the M.A.S. has been nationally acclaimed. The major collecting challenge facing the museum in the future lies in formulating a strategy to deal with the huge backlog of archaeological material which, if it is to be acquired by the museum, requires adequate storage, conservation, documentation and display. Although this collection is of prime importance as a local history resource, the terms of this and previous versions of the Acquisition Policy would preclude acquisition given current availability of resources of space and staffing.

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

Abergavenny Museum will focus on the following areas. Items associated with Capel y ffin, Llanthony Abbey and the Llanthony Valley. Works of art by local artists and depicting local scenes. Items which tell the story of the 20th century in Abergavenny and the surrounding area.

**A stronger Monmouthshire wide focus by collecting material relevant to surrounding villages  
Items with a relevance to the history of Abergavenny, up to and including the present.**

At Caldicot Castle we will not look to actively collect artefacts. The lack of a curatorial member of staff on site has led us to conclude that the responsible course of action is to collect only on a limited and passive basis, with each artefact being assessed on a case by case basis. Feasibility work is planned to look at interpretation plans, exhibition space and storage options and our standpoint on active collecting will be reviewed when this work has been carried out.

Chepstow Museum will continue to pro-actively acquire watercolours, drawings, paintings, prints, journals, antiquarian books and other material relevant to the Wye Tour with the aid of Heritage Lottery Fund Collecting Cultures for the duration of that Project. Future collecting of original works will be subject to grant aid availability, but every attempt should be made to continue to build on this collection.

**A stronger Monmouthshire wide focus by collecting material relevant to surrounding villages  
Items with a relevance to the history of Chepstow up to and including the present.**

**Items, which tell the story of the 20th century in Chepstow and the surrounding area.**

At Monmouth Museum we will collect **archaeology from organised excavations from the local town:**

**A stronger Monmouthshire wide focus by collecting material relevant to surrounding villages  
Items, which tell the story of the 20th century in Monmouth and the surrounding area.**

**Items with a relevance to the history of Monmouth up to and including the present.**

Our previous Collecting Policy stated that we would not collect biological or geological material. Items relevant to us would be referred to Newport Museum and Art Gallery who had appropriate curatorial expertise and could act as a repository for material from this locality.



However there is no longer a Curator of Natural History at Newport Museum and as a result they have closed their Natural History Collections. With this in mind we will continue with our policy of not collecting biological or geological material but remain aware of this potential gap in collecting for South East Wales.

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

Responsible, curatorially-motivated disposal takes place as part of a museum's long-term collections policy, in order to increase public benefit derived from museum collections. Our approach to rationalisation and disposal is that it will be motivated by curatorial reasons only and we will not undertake disposal motivated principally by financial reasons. Our full disposal procedures are listed in section 16.

**5.1 The museum recognises that the principles on which priorities for rationalisation and disposal are determined will be through a formal review process that identifies which collections are included and excluded from the review. The outcome of review and any subsequent rationalisation will not reduce the quality or significance of the collection and will result in a more useable, well managed collection.**

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

**5.3 Any items in our collections which are part of a covenant or bequest need to be considered separately.**

Having had strong Collecting Policies in place for some time, the collections contain, in the main, items which are relevant to our collecting areas. However there are some items from the early days of the museum that now sit outside our collecting policy. A key part of any future collections work will therefore be to look at this. This will be addressed in the Care and Conservation Plan.

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

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

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

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

**7.2 Specific reference is made to the following museum(s)/organisation(s):**

Abertillery Museum  
Amgueddfa Cymru – National Museum Wales.  
Brecon Museum & Art Gallery  
Brynmawr Museum  
Dean Heritage Museum  
Gloucester City Museum & Art Gallery

Herefordshire Museums  
National Library of Wales,  
Newport City Museum & Art Gallery  
The Usk Rural Life Museum  
The Castle & Regimental Museum, Monmouth  
Torfaen Museums Trust  
Tredegar Museum

## **8 Archival holdings**

All of the museums hold and acquire material that is archival in nature, for example documents and photographs – in paper-based and digital format. In many cases these are associated with artefacts. There are cases where it is the archive only that we hold, these are usually historic collections and in cases of more recent collecting consideration is given to the appropriateness of us holding the items or them being offered to Gwent Archive.

## **9 Acquisition**

### **9.1 The policy for agreeing acquisitions is:**

Decisions for agreeing acquisitions are made by the professional curator at each site. The basic principle for accepting artefacts is that they should relate to the town and local area surrounding each museum. Further decisions are made based on the care, storage and documentation needs of each item. If an item is available to purchase discussion would occur between the professional curatorial staff as to the appropriateness of purchasing via the Museums Acquisition Fund.

### **9.2 The museum will not acquire any object or specimen unless it is satisfied that the object or specimen has not been acquired in, or exported from, its country of origin (or any intermediate country in which it may have been legally owned) in violation of that country's laws. (For the purposes of this paragraph 'country of origin' includes the United Kingdom).**

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

## **10 Human remains**

### **10.1 As the museum holds or intends to acquire human remains from any period, it will follow the procedures in the 'Guidance for the care of human remains in museums' issued by DCMS in 2005.**

## **11 Biological and geological material**

### **11.1 So far as biological and geological material is concerned, the museum will not acquire by any direct or indirect means any specimen that has been collected,**

**sold or otherwise transferred in contravention of any national or international wildlife protection or natural history conservation law or treaty of the United Kingdom or any other country, except with the express consent of an appropriate outside authority.**

## **12 Archaeological material**

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

**12.2 In England, Wales and Northern Ireland the procedures include reporting finds to the landowner or occupier of the land and to the proper authorities in the case of possible treasure (i.e. the Coroner for Treasure) as set out in the Treasure Act 1996 (as amended by the Coroners & Justice Act 2009).**

## **13 Exceptions**

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

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

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

## **14 Spoliation**

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

## **15 The Repatriation and Restitution of objects and human remains**

**15.1 The museum’s governing body, acting on the advice of the museum’s professional staff, if any, may take a decision to return human remains (unless covered by the ‘Guidance for the care of human remains in museums’ issued by DCMS in 2005), objects or specimens to a country or people of origin. The museum will take such decisions on a case by case basis; within its legal position and taking into account all ethical implications and available guidance. This will**

mean that the procedures described in 16.1-5 will be followed but the remaining procedures are not appropriate.

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

## **16 Disposal procedures**

- 16.1** All disposals will be undertaken with reference to the SPECTRUM Primary Procedures on disposal.
- 16.2** The governing body will confirm that it is legally free to dispose of an item. Agreements on disposal made with donors will also be taken into account.
- 16.3** When disposal of a museum object is being considered, the museum will establish if it was acquired with the aid of an external funding organisation. In such cases, any conditions attached to the original grant will be followed. This may include repayment of the original grant and a proportion of the proceeds if the item is disposed of by sale.
- 16.4** When disposal is motivated by curatorial reasons the procedures outlined below will be followed and the method of disposal may be by gift, sale, or as a last resort - destruction.
- 16.5** The decision to dispose of material from the collections will be taken by the governing body only after full consideration of the reasons for disposal. Other factors including public benefit, the implications for the museum's collections and collections held by museums and other organisations collecting the same material or in related fields will be considered. Expert advice will be obtained and the views of stakeholders such as donors, researchers, local and source communities and others served by the museum will also be sought.
- 16.6** A decision to dispose of a specimen or object, whether by gift, sale or destruction (in the case of an item too badly damaged or deteriorated to be of any use for the purposes of the collections or for reasons of health and safety), will be the responsibility of the governing body of the museum acting on the advice of professional curatorial staff, if any, and not of the curator or manager of the collection acting alone.
- 16.7** Once a decision to dispose of material in the collection has been taken, priority will be given to retaining it within the public domain. It will therefore be offered in the first instance, by gift or sale, directly to other Accredited Museums likely to be interested in its acquisition.
- 16.8** If the material is not acquired by any Accredited museum to which it was offered as a gift or for sale, then the museum community at large will be advised of the intention to dispose of the material normally through a notice on the MA's Find an Object web listing service, an announcement in the Museums

**Association's Museums Journal or in other specialist publications and websites (if appropriate).**

- 16.9** The announcement relating to gift or sale will indicate the number and nature of specimens or objects involved, and the basis on which the material will be transferred to another institution. Preference will be given to expressions of interest from other Accredited Museums. A period of at least two months will be allowed for an interest in acquiring the material to be expressed. At the end of this period, if no expressions of interest have been received, the museum may consider disposing of the material to other interested individuals and organisations giving priority to organisations in the public domain.
- 16.10** Any monies received by the museum governing body from the disposal of items will be applied solely and directly for the benefit of the collections. This normally means the purchase of further acquisitions. In exceptional cases, improvements relating to the care of collections in order to meet or exceed Accreditation requirements relating to the risk of damage to and deterioration of the collections may be justifiable. Any monies received in compensation for the damage, loss or destruction of items will be applied in the same way. Advice on those cases where the monies are intended to be used for the care of collections will be sought from MALD: Museums Archives and Libraries Wales
- 16.11** The proceeds of a sale will be allocated so it can be demonstrated that they are spent in a manner compatible with the requirements of the Accreditation standard. Money must be restricted to the long-term sustainability, use and development of the collection.
- 16.12** Full records will be kept of all decisions on disposals and the items involved and proper arrangements made for the preservation and/or transfer, as appropriate, of the documentation relating to the items concerned, including photographic records where practicable in accordance with SPECTRUM Procedure on deaccession and disposal.

***Disposal by exchange***

- 16.13** The museum will not dispose of items by exchange.

***Disposal by destruction***

- 16.14** If it is not possible to dispose of an object through transfer or sale, the governing body may decide to destroy it.
- 16.15** It is acceptable to destroy material of low intrinsic significance (duplicate mass-produced articles or common specimens which lack significant provenance) where no alternative method of disposal can be found.
- 16.16** Destruction is also an acceptable method of disposal in cases where an object is in extremely poor condition, has high associated health and safety risks or is part of an approved destructive testing request identified in an organisation's research policy.

**16.17 Where necessary, specialist advice will be sought to establish the appropriate method of destruction. Health and safety risk assessments will be carried out by trained staff where required.**

**16.18 The destruction of objects should be witnessed by an appropriate member of the museum workforce. In circumstances where this is not possible, eg the destruction of controlled substances, a police certificate should be obtained and kept in the relevant object history file.**

## **17 Definition of terms relating to the collection:**

17.1. The basic principle for accepting artefacts is that they should relate to the town and local area surrounding each museum i.e. they should contribute to the story of Monmouthshire.

17.2. Local area is considered to be any area that sits within the county of Monmouthshire as it stands in March 2019. However the county border of Monmouthshire has changed over time and we hold in our collections items that may currently sit outside the county. There are also items, which due to the historical landscape may form part of a town's story even though they lie outside the town, and in some cases in a different county or even country. It is presumed that we will continue to collect such items if they relate to an existing collection, but any such acquisitions should be discussed with the appropriate museum that lies within that area. Section 7 in the Collections Development Policy already deals with this.

17.3. An object is considered to relate to the town and local area if:

- It was produced/made in the area
- It was used in the area by a named person or at a named place.
- It originated from the area – i.e. was part of a local business, organisation or the built heritage e.g. a cornflake packet from Basil Jones or a fireplace from a local building. NB: This is not a reason on its own to collect it. There should be other evidence of local association alongside.
- Ownership – a named person with an association to the area owned it. NB: This is not a reason on its own to collect it. There should be other evidence of local association alongside.
- Its subject matter represents the locality e.g. a painting, poem or piece of music relating to Chepstow Castle. It should either be a work of artistic merit in its own right, or by an artist of note, or it could be a work more important for its content and topographical detail than its artistic worth or authorship.

17.4. There are other items that do not fit into the above categories but may be considered for inclusion:

17.4.1. It illustrates the way people lived in the area. NB: This is not a sufficient reason to collect new items. Whilst in the past it was deemed sufficient, now it is important for museums to collect the stories surrounding the object about the people who owned, used or made it, and what makes it part of (in our case) Monmouthshire's story. However, it may be enough to justify retention depending on certain factors, e.g. condition, context in the collection and suitability for display.

17.4.2. Consideration should also be given to whether there is an existing representation of it in the collection. For example it would be appropriate in most cases for only one example of an item to be collected and a further example collected only if we were offered a better example, e.g. a paper item in better condition.