

Ipswich Borough Council
Museum Collections
Development
Policy

June 2021

1.0 Introduction

1.1 Ipswich Museums:

- 1.1.1 The three museums of Ipswich Borough Council (IBC) are operated by Colchester and Ipswich Museum Service (CIMS) on behalf of the Council. CIMS is a joint service governed by Joint Museums Committee Agreement between Ipswich Borough Council and Colchester Borough Council. The museums are set out below:
- 1.1.2 **Ipswich Museum:** Situated in High Street, this is a purpose-built late Victorian museum opened in 1881. The displays are predominately of the archaeology, natural history, world cultures and community history collections.
- 1.1.3 **Christchurch Mansion:** A Tudor mansion with later additions, including the Wolsey Art Gallery opened in 1932, situated in Christchurch Park in Ipswich. The mansion was acquired by the Council in 1894 and now displays fine and decorative art, and costume. The Wolsey Art Gallery is a leading visual arts venue in the East of England.
- 1.1.4 **Ipswich Art Gallery:** A 1930s building, formerly occupied by Ipswich School of Art. It adjoins the main museum building in High Street and since its acquisition in 2011 has been developed as a temporary exhibitions space, primarily for modern and contemporary art drawn from both Ipswich's own collections and external sources, as well as being used for community-focussed exhibitions and events.

1.2 Name of governing body:

- 1.2.1 The collections of Ipswich Museums are owned by Ipswich Borough Council (the Council).
- 1.2.2 The museums service will acquire collections according to this policy on behalf of the Council and manage these collections in accordance with the Joint Museums Committee Agreement which states that CIMS will, 'Care for, manage and make accessible museum collections including those in storage and loaned to others in accordance with policies set up in each partner authority'.

2.0 Relationship to other relevant policies/ plans of the organisation:

2.1 The museum's statement of purpose is: 'Colchester and Ipswich Museums will inspire creativity and learning through the innovative use of venues and collections that appeal to and connect with audiences locally, regionally and nationally. We want our Museum Service to enrich the lives of all our residents, increase their knowledge and understanding and feed their aspirations and imaginations. We want our visitors to have access to all that our Museums have to offer and to enjoy and value what they experience during their visits making a significant and positive impact upon their lives'

2.2 The following undertakings will apply:

- The Council will ensure that both acquisition and disposal are carried out openly and with transparency.
- 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 Council 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.
- Acquisitions outside the current stated policy will normally only be made in exceptional circumstances.
- The Council 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.
- The Council will undertake due diligence and make every effort not to acquire, whether by purchase, gift, bequest or exchange, any object or specimen unless the Council is satisfied that it can acquire a valid title to the item in question.
- The Council will not undertake disposal motivated principally by financial reasons.

3.0 History of the collections

3.1 The first museum collections in Ipswich appear at the end of the 18th century. By 1791 there was an entomological collection formed by the Rev. William Kirby (1759-1850) housed in the Town Hall. Later in 1824, the Mechanics' Institute created a museum in the town centre and this was joined by the Ipswich Literary Institute which also had a museum room in the Town Hall. By 1846 both of these once flourishing Ipswich museums were neglected and a group of local philanthropists planned a new beginning. This resulted in the foundation of Ipswich Museum on 30 November 1846, initially funded by public subscription and later, from 1853, by the Ipswich Corporation.

3.2 Fine Art

A major incentive for the collecting of fine and decorative art was the acquisition of Christchurch Mansion in 1894. The presentation of this building to the town by its MP Felix Thornley Cobbold (1841-1909) was later accompanied by a bequest of £20,000 to provide an income for the purchase works of art. For the remainder of the 20th century, and more recently, this bequest was used for a number of major acquisitions, particularly works by Constable and Gainsborough.

3.3 Decorative Art

The Cobbold Bequest was also used to purchase furniture for display at Christchurch Mansion. From the mid-twentieth century further funds for the acquisition of decorative arts came from a bequest made by the Jennings family of Newmarket who also donated a significant collection of 17th- and 18th-century furniture. In 1946 Frank Tibbenham (1874-1946) left his remarkable collection of 18th-century drinking glasses to the town.

3.4 Costume and Textiles

This collection has been acquired, from mainly local people, over several decades and includes items relating to military and civilian life, working clothes and leisure wear.

3.5 Archaeology

3.5.1 British Archaeology

The collection of British archaeology at Ipswich began with the activities of Nina Frances Layard (1853-1935) who began to study the town's archaeology in 1898, conducting a series of important excavations in the early 1900s, and James Reid Moir (1879-1940) who was collecting lithics from 1909. Prominent amongst later archaeologists are Basil Brown (1888-1977), the excavator of Sutton Hoo and Barnham Heath, and Elizabeth Owles, who worked as the curator of archaeology at Ipswich Museum during the 1950s and 1960s. Until 1974 Ipswich Museum collected from a large part of Suffolk, but in more recent years has concentrated on Ipswich and its surrounding area, including acquiring the archives from a series of large-scale excavations in Ipswich town centre from 1974 to 1990.

3.5.2 Egyptology and Early Mediterranean antiquities

The Egyptology collection was formed largely between 1888 and 1950 as a result of subscriptions to the Egypt Exploration Fund and donations by archaeologists

and private collectors, some having Suffolk connections. The latter include those collections formed by the local industrialist E. H. Fison (1847-1931) in 1900, Ipswich-born Ethel Turner, later Lady Bedford (1856-1932) in 1914, the archaeologist Gertrude Caton-Thompson (1888-1985) in 1928, the botanist Ernest Justus Schwartz (1870-1939) via his brother Prof. A. S. Barnes in 1932, H. Walter Seton Karr (1859-1938) via Nina Layard in 1935, and the Egyptologists Robert Gayer Anderson of Little Hall, Lavenham (1881-1945) in 1944 and Howard Carter (1874-1939) in 1950. Early Mediterranean antiquities were acquired predominantly in the early 20th century and include the collection of Mesopotamian artefacts formed by R. F. Hitchcock and those of Cypriot and Cretan pottery vases formed by H. E. Wilkes.

3.6 Numismatics

Individual coins, tokens and bank notes have largely been acquired over time through a series of donations with a limited number of purchases. Coin hoards have been acquired through excavation and the Treasure process (previously known as Treasure Trove) including, for example, the Wickham Market Hoard in 2011.

3.7 Community History

This is a very varied collection which has in many cases been acquired from local people, a few of whom were themselves collectors. For example, Harry Turner bequeathed part of his collection of local Tudor and Stuart architectural timberwork in 1924. The majority of items however are the personal possessions of individual people such as Francis Southgate who was wounded at the Battle of Neuve Chapelle in 1915, Eleanor Bailey, a munitions worker at Ransomes and Rapier during the Great War or the nurse Edith Bridges. In some cases there are links to famous individuals such as the Ipswich-born Mary Anne Keeley (*née* Goward) who was successful on the London stage from 1839 to 1859, the illustrators Janet and Anne Grahame Johnstone, and the *Daily Express* cartoonist Carl Giles (1916-1995).

3.8 World Cultures

As a collection which was a product of colonialism, it is acknowledged that in many cases items will have been acquired by force or other inappropriate means. At the core of the collection are objects, obtained by local individuals whose military, colonial and missionary careers brought them into contact with indigenous peoples, which have the potential to form a snapshot of life in many of Britain's colonial territories between 1800 and 1945. It contains some of the earliest items in the Ipswich museum collection with several being associated with private collectors and the Ipswich Literary Institution at the very beginning of the 19th century. Early collectors are: Admiral Benjamin Page (1765-1845) who saw service in the Far East and collected Malaysian, Chinese and Polynesian objects, Major Edward Moor (1771-1848) who served in India and was fascinated by Hinduism and the early 19th-century Alexander family of Ipswich, who were Quaker bankers and advocates of the abolition of slavery. Later collectors include the missionary William Holman Bentley (1855-1905) who worked in the Congo, Charles Partridge (1872-1955) who was a colonial administrator in what is now Nigeria, Alice Moore who collected in New Guinea, the Solomon Islands and Fiji,

and Sir Cedric Hunter-Rodwell (1874-1953) who was Governor of Fiji from 1924.

3.9 Natural Sciences

3.9.1 From the creation of the original Ipswich Museum in 1846 until around 1900 there was a particularly strong emphasis on natural history with less attention paid to other areas of the collection.

3.9.2 Geology

This collection has been built up over the last 150 years, commencing with the diggings associated with the Victorian coprolite (fertiliser) and brick industries, and the arrival of the railway at Ipswich in 1846. During the 20th century the opportunities proved by temporary geological exposures were taken to expand the range of the collection. Important early collectors include Edward Packard (1819-99) who was known as 'the Coprolite King', Alfred Bell (1835-1925), the Rev. Henry Canham, Chester Doughty (1870-1938) and Claude Morley (1874-1951), a collector of fossil molluscs, and two curators at Ipswich Museum H. E. P. Spencer and R. A. D. Markham (1940-) who together spanned much of the 20th century.

3.9.3 Zoology: Entomology (Insects) and other Invertebrates

This area of collecting at Ipswich benefitted from the museum's association with Rev. William Kirby (1759-1850) of Barham in Suffolk, one of the leading entomologists of his day and the first President of Ipswich Museum. The core of the entomology collection is formed by the donations of the Rev. J. H. Hocking, a Victorian clergyman, and Claude Morley, whose 150,000 specimens were acquired after his death in 1952. Further significant collections were acquired from W. M. Crowfoot, C. G. Doughty and Arthur Mayfield (1869-1956) who studied Suffolk molluscs. Between 1975 and 1995 further important and well documented material was acquired from a number of Suffolk collectors. Shells are represented by some 2,000 tropical marine shells presented by Bawtree Harvey in 1885 and a more recent donation, in 2017, of a collection from Australasia.

3.9.4 Zoology: Vertebrates (mammals, birds, reptiles, amphibians, fish)

Amongst the earliest acquisitions of the new Ipswich Museum in 1846 were taxidermy specimens of a Mute Swan and White-tailed Eagle. These were followed in 1884 by a large collection of British birds formed by the Aldeburgh naturalist N. F. Hele (1836-1892). These are all eclipsed however by the acquisition in 1918 of the collection of birds formed by Fergus Menteith Ogilvie (1861-1918) of Sizewell House in Suffolk comprising 197 different species mounted by T. E. Gunn of Norwich. This represents one of the most comprehensive and intact collections of work by this significant taxidermist. Other taxidermy specimens include those acquired from Messrs Rowland Ward Ltd. of Piccadilly, London for the 'Case of African Animals' created in 1906 at Ipswich Museum. Particularly notable are the case of three gorillas shot by the French adventurer Paul du Chaillu around 1862 and the first ever seen in Britain, and a giraffe first exhibited in 1909. There is also a small group of rare, and in some cases, extinct Australasian bird and mammal species collected by the architect J.

S. Corder (1856-1922). Although much of the material is Victorian in age, the collection continued to grow during the 20th century and specimens are still occasionally collected.

3.9.5 Botany

The first major acquisition of botanical material was in 1851 when the Museum was given the herbarium collection purchased from the Ipswich Literary Institution by the Rev. William Kirby (d. 1850). Another important early benefactor was Rev. Prof. John Stevens Henslow (1796-1861) whose collection of 458 sheets was assembled between 1840 and 1860, and who is famous as Charles Darwin's mentor at Cambridge. At the same period Lady Blake created her own herbarium (1,371 sheets) including many items from the collection of the Suffolk naturalist Sir Charles Bunbury (1809-86). Slightly later are the H. Weaver Collection (1,492 sheets) made between 1862 and 1917 which is national in scope, the collection from Suffolk formed by Rev. William Hind (3,000 sheets) and that from Ipswich formed by John Notcutt (603 sheets).

4.0 An overview of current collections

4.1 The museum collections of Ipswich Borough Council are extensive and contain many items of outstanding importance, both in national and international terms. Others are of more local significance and make a contribution to telling the story of Ipswich and its people.

4.2 Fine Art

The fine art collection includes works by Suffolk artists from the 16th century to the present day. There are over 1,000 works on canvas and 15,000 works on paper that form a comprehensive collection of work on Suffolk subjects or by Suffolk Artists. Several of the Suffolk artists are of national and international importance. At the core of the collection are paintings by the Suffolk-born artists Thomas Gainsborough (1727-88) and John Constable (1776-1837). There is a strong collection of work by artists who worked as part of Constable's circle such as George Frost (1754-1821). Other important collections include portraits of the 16th and 17th centuries, Dutch and Flemish landscapes, the Mussenden Leathes Collection of Netherlandish Old Master paintings, the Ipswich Art Club and works by Philip Wilson Steer. The East Anglian School of Painting and Drawing (EASPD) is represented through works by Cedric Morris (1889-1982) and Arthur Lett-Haines (1894-1978). Work by Maggi Hambling (1945-) is featured in the collection as a former student of the EASPD. There is a small sculpture collection including casts used by art students and significant pieces by Thomas Woolner (1825-92), Bernard Reynolds (1915-97) and Geoffrey Clarke (1924-2014).

4.3 Decorative Art

4.3.1 Furniture

The furniture collection is the finest and largest in the region. It includes some outstanding material and is very strong for the period up to 1700. There are several lacquered and inlaid 18th-century pieces of unusual and high quality. The collection of chests is also worthy of note amongst the other examples of early oak furniture. The Jennings Collection of decorative art of the 18th and 19th

centuries includes 150 pieces of furniture and 440 ceramic items. Fine examples of long case clocks, early pianos and a complete range of chairs help to complete the collection.

4.3.2 Ceramics and Glass

There are some significant groups of objects within the ceramics and glass collections. Over one hundred items of Lowestoft China, including a small collection of pieces from the collection formed by the late Geoffrey Godden (d. 2016) and a series of factory moulds. The group of early English delftware ('blue and white') and polychrome tin-glazed earthenware vessels sit alongside a wide range of delft tiles. Several salt-glazed Bartmann jugs from the 16th and 17th centuries, with many varied stamps and masks, supplement archaeological specimens in the collection. Most major English factories of the 18th and 19th centuries are also represented by groups of quality examples, including a comprehensive group of Staffordshire figurines. The Blanche Vulliamy Collection is an unusual primary archive of the Edwardian artist's commercial productions and prototype models of sculptured grotesques, fantasy creatures and goblins. The Martinware Collection and Tibbenham Glass Collection of 487 English drinking glasses of the 17th to 19th centuries are also of particular interest.

4.4 Costumes and Textiles

4.4.1 Costume

The social range of the costume collection is broad. It includes civic and legal apparel, court costume, servants' liveries, outfits worn by the gentry, and some country and working costume; for example, Women's Land Army uniforms, professional office wear and Tudor caps. There are several hundred dresses of c. 1740-1900 including such rarities as a Regency riding habit. Military, colonial and naval uniforms are also held, including a unique trooper's uniform from the Battle of Waterloo (1815).

4.4.2 Accessories

Among accessories, there are good groups of snuffboxes, patchboxes, watches, fans and combs. Holdings of lace, shawls, samplers, patchwork quilts and embroideries are also included. There is a good collection of around a hundred pairs of shoes, several from the 18th century and earlier. In addition there are large collections of materials relating to the textile and tailoring trades, such as lace-making bobbins and pillows, bobbin winders, spinning wheels, linen-presses, embroidery tools, straw plait tools and samples, silk samples from local factories, cobbler's tools, sewing machines, tailor's equipment, and many items, including patterns, from the local clothing firm of Phillip Sons & Pipers.

4.5 Archaeology

4.5.1 British Archaeology

There are substantial holdings of prehistoric lithics from sites across East Anglia and elsewhere in Britain. In addition there is prehistoric pottery and metalwork, including Bronze Age hoards. As well as Roman pottery, some from kiln sites, there are a number of important religious objects such as the Cavenham Crowns. The collection is particularly rich in Anglo-Saxon finds from both cemeteries in

East Suffolk and urban sites in Ipswich itself. The museum has material from the 1938 excavations at Sutton Hoo and has been recently acquiring the finds from the royal palace site at Rendlesham, near Woodbridge. Also included is the type collection of Middle Saxon Ipswich Ware as well as two complete pottery kilns. The medieval period is represented primarily by pottery.

4.5.2 Egyptian and Early Mediterranean antiquities

Major Ancient Egyptian sites represented include Hawara (after 1888), Beni Hassan (1904), Harageh and Lahun (1914), Sedment and Gurob (1921), Abydos (1922) and Beth-Pelet (1931). Particularly outstanding funerary items are a painted cartonnage coffin fragment showing a temple singer, the gilded mummy mask of Titus Flavius Demetrios, excavated by Flinders Petrie at Hawara in 1888 and a 21st-Dynasty coffin of an unknown lady from Thebes. Other objects include models of a bakery, brewery and slaughterhouse and a sailing boat, all from Sedment, and a complete wooden chair. The Mediterranean collection includes Cypriot, Etruscan, Mycenaean, Boeotian and Attic ornamental ceramics, Roman lamps, Maenas flasks, bronze and terracotta figurines, Palestinian blades and two Etruscan engraved mirrors.

4.6 Numismatics

The Ipswich collection includes Iron Age, Roman, Anglo-Saxon and medieval coinage from Suffolk and elsewhere. A notable recent acquisition is the Wickham Market Hoard, which at the time of its discovery in 2008 was the largest hoard of British Iron Age gold coins (840) found since 1849. There are number of Roman and medieval coin hoards, a representative collection of Roman silver and bronze coins and a type series for the Ipswich mint from c. 970-1210. The Anglo-Saxon coin finds from Rendlesham, particularly the gold 'shillings' minted in England, are a nationally significant collection. More modern coinage is also represented with a variety of coins of the 19th and 20th centuries from around the world. There is also a small group of banknotes issued by Ipswich banks.

4.7 Community History

These collections document how people in Ipswich lived, worked and played, furthering our understanding of everyday life as well as adding complexity and richness to our understanding of major events. The oldest items comprise a very large and nationally significant collection of Tudor decorative architectural woodwork from Ipswich and Suffolk, including a spandrel from the Ipswich Shambles and a fire surround from Parham, near Woodbridge. The collection also contains engineering and maritime models from the late 18th to the mid-19th century. Most Ipswich trades and crafts are covered to some degree with a representative collection of local gunsmiths and clockmakers, and strong groups of both tools and products for the leather trades, cabinet-making and tin-smithing. Maritime items include ropemaker's, shipwright's and sailmaker's tools. There is a particularly strong group reflecting both the technology used and products sold by the large Ipswich printing firm of Cowells. Another strength is the size of the collections of local photographs, maps and plans, posters and other ephemera, and brass rubbings running into many thousands. Amongst individual specimens of particular importance are 18th-century street signs, a cucking stool, the monumental *Royal George* ship model of c. 1800, an 18th-century hand-pump fire engine, and the 19th-century Needham Market horse-

drawn fire engine. There is a large number of objects relating to domestic life and leisure, especially during the early to mid-1900s, including theatre programmes, food preparation and cleaning utensils, toys and children's books. Several Bibles, corn dollies, concealed shoes, a dried cat, witches' bottles and other objects form an overview of folklore and personal belief.

4.8 World Cultures

The world cultures collection includes around 4,000 items of art and material heritage from across the globe from the late 1700s to the 1980s. The collections are particularly rich in items from West Africa (modern Nigeria), the north-west coast of Canada, western Australia, New Guinea and the Pacific (Fiji, Austral Islands, Rapa Nui). Several items are of national or international importance, including a copper club from First Nations peoples of the north-west coast of Canada, one of the best pre-Colombian Peruvian ceramic collections in the country, a Hawaiian feather cloak, a flywhisk from the Austral Islands, a Rapa Nui *moaikavakava* figure, an important group of Nigerian (Cross River) objects, and items likely to have come from the sacking of Benin City by the British in 1897.

4.9 Natural Sciences

4.9.1 The study of the natural sciences was central to the purpose of the museum from its very beginning in the early 19th century and the collections in this subject area are rich and varied, constituting one of the most significant in the country.

4.9.2 Geology

Ipswich Museum's geological collections include two particularly outstanding components: fossils from the marine 'Crag' deposits of East Anglia (mainly Suffolk) and fossils from Ice Age deposits in East Anglia (also mainly Suffolk). Together, they comprise 63% of a collection of some 40,000 specimens and groups. Many specimens are from the original 'type localities' in Suffolk; these include Bobbits Hole, Ipswich (Ipswichian), Easton Bavents (Baventian) and Hoxne (Hoxnian). Another important locality is the Stoke railway tunnel ('Stoke Bone Beds'), which produced large quantities of bones of Ice Age mammals during 1846. The earliest rock formations exposed in Suffolk dates from the Cretaceous and is represented by the R. M. Brydone (1873-1943) collection of chalk fossils which includes large numbers of sea urchins.

4.9.3 Zoology: Entomology and other invertebrates

The insect collection is in excess of 250,000 specimens. They include extensive, quality collections of British Lepidoptera (butterflies and moths). Ipswich is, however, exceptional amongst most other regional museums in having large collections of most of the British insect and other invertebrate orders; for example, Ipswich holds the collection of spiders, millipedes and woodlice for the Suffolk County Recorder, with specimens collected mostly between 1990 and 2002. The mollusc collection has at least 10,000 specimens.

4.9.4 Zoology: Vertebrates

The collection is rich in original Victorian taxidermy mounts which have been assessed as being of national importance. The re-created 'Victorian Natural History Gallery' includes the dramatic set piece 'Case of African Animals' of 1906

(refurbished in 1990) which includes lions and antelope, as well as a group of three gorillas (1884) and a giraffe (1909). The 'Bass Rock Case', a recreation of part of this Scottish island created in 1903, displays seabirds – gannets, razorbills, guillemots, kittiwakes and puffins – many of which were shot at the Rock itself. As well as the Ogilvie Collection of mounted British birds, there are also extensive collections of skeletal material, birds' eggs and nests as well as some fluid preserved material.

4.9.5 Botany

Ipswich Museum's Herbarium contains over 17,000 specimens of flowering plants from Suffolk and Britain. There are several very important early collections with specimens dating back to 1790, and many were published as voucher specimens in Henslow and Skepper's *Flora of Suffolk* (1860) and the later survey by Rev. William Hind (1815-94), also called *Flora of Suffolk* (1889).

5.0 Themes and priorities for future collecting

5.1 General

For the purposes of this policy, 'local' means the Borough of Ipswich and the County of Suffolk (the pre-1974 area of East and West Suffolk will be used), and British waters off the Suffolk coast. In Natural History 'local material' will include any collection, specimen or environmental data from Watsonian Vice-counties 25 and 28 (East and West Suffolk respectively). However, in geology, the county boundary does not always coincide with geological boundaries, and so 'local' will include certain material from adjacent counties. In Fine Art 'local' will mean East Anglian, although primarily Suffolk (see 5.2).

5.2 Fine Art

- 5.2.1 The Council will acquire works with a local connection (through artist, maker, collector or subject) which is judged to have intrinsic historical or artistic worth and relevance. The Council will prioritise the collection of works by women artists and contemporary artworks.
- 5.2.2 The Council will acquire work by East Anglian artists, and in the case of those associated with Essex, Norfolk and Cambridgeshire only after full consultation with the museums of those counties.
- 5.2.3 The Council will acquire material for use at Christchurch Mansion which belonged to any of the families who once lived there where the material will enhance the existing collections.
- 5.2.4 Contemporary artworks by indigenous artists which add insight and perspective to the historical collections may be acquired.

5.3 Decorative Art

- 5.3.1 The Council will not acquire additional British ceramics and glass except in the case of outstanding items which fill definite gaps in the collection.
- 5.3.2 The Council will acquire material for use at Christchurch Mansion which belonged to any of the families who once lived there where the material will enhance the existing collections.
- 5.3.3 Work by contemporary Suffolk makers will be acquired.

5.4 Costume and Textiles

- 5.4.1 Acquisitions will concentrate on garments and textiles of known provenance which were either locally-made or worn (particularly in Ipswich), with items with associated history or personal stories being favoured. Items already well-represented in the collections (for example, Victorian christening gowns) will not be collected. There will instead be a specific emphasis on collecting items from the 1950s to the present day, especially the following:
 - Clothing worn by working class people and people from diverse local communities
 - Clothing from the post-Second World War period, including selective contemporary collecting
 - Men's clothing
 - Clothing worn at rites of passage, celebrations and religious ceremonies from diverse local communities.
- 5.4.2 Similarly for military and civilian uniforms, the emphasis will be on items with local provenance and associated stories which fall into the following areas:
 - Women's uniforms
 - Other ranks uniforms, especially from the two World Wars
 - Civilian uniforms, particularly post-1945, for example those worn by NHS staff
 - Ipswich Town Football Club players' kit
 - Local school uniforms.

5.5 Archaeology

- 5.5.1 There will be a specific emphasis on acquiring material from Ipswich and the surrounding area of East Suffolk, especially where the latter relates directly to the story of the town and its people. Whilst the strengths of the collection in prehistoric and Anglo-Saxon material are recognised, there will be an emphasis

on collecting from other periods which are less well represented, particularly medieval and post-medieval (but see 5.5.3 below). Artefacts which relate to the story of specific groups not currently well represented in the collections, such as minority communities in the broadest sense, will be prioritised.

- 5.5.2 Excavation archives from the Ipswich Borough Council area will be acquired subject to the museum service's 'Standards for the Deposition of Archaeological Archives' and an assessment of their ability to make a significant contribution to research into the archaeology of Ipswich. Acquisition of excavation archives will be made in consultation with Suffolk County Council Archaeology Service.
- 5.5.3 Finds from the East Anglian royal palace site at Rendlesham and other Anglo-Saxon sites in the surroundings of Ipswich which relate to the story of the town will continue to be acquired.
- 5.5.4 Treasure items (as defined under the 1996 Treasure Act and as subsequently amended) will continue to be acquired where these fill gaps in the collection. Advice on specific items will be taken as appropriate from the Suffolk Finds Liaison Officer.
- 5.5.5 The museum's holdings of non-British archaeological material are now regarded as closed collections. The only exception is Egyptology where objects may be acquired to fill gaps in the existing collection where these have a strong local connection and have been acquired legally and ethically.

5.6 Numismatics

- 5.6.1 It is noted that numismatics, or coins, tokens and paper money, overlaps with archaeology, community history and world cultures and as a result collecting priorities from these areas will also be relevant.
- 5.6.2 Coins and tokens will continue to be acquired which have a strong local connection, either having been minted or made locally, or found in the local area, or circulated in Ipswich. These will include Ipswich mint coins and post-medieval tokens, and Iron Age, Roman and Anglo-Saxon issues of East Anglian production or association. Coin hoards of all periods will be considered according to archaeological or numismatic importance.
- 5.6.3 Coins of the United Kingdom, including recent and contemporary examples, will be acquired selectively provided that these circulated in Ipswich.

5.7 Community History

- 5.7.1 Future acquisitions will reflect how people lived, worked and played in Ipswich over recent centuries. There will be a particular emphasis on:

- Representing more diverse backgrounds – working-class people, disabled people, people of colour (and recognising crossover with World Cultures), diversity of cultures represented in Ipswich
- The themes of work, home life and leisure
- Collecting post-1945 material, including selective contemporary collecting associated with significant events, such as the arrival of the Empire Windrush in 1948 and the coronavirus pandemic of 2020
- Individual items which complete a set or contextualise something already in the collections.

5.7.2 Locally-provenanced examples of types of weapons which fill gaps in the current collection, such as standard weapons carried by Suffolk military personnel in both World Wars, will be collected. Priority will be given to items with a clear association with a local person. Examples of weapons, such as knives, which currently circulate in Ipswich will also be considered. The museum will hold a Firearms Licence in accordance with current legislation.

5.8 World Cultures

5.8.1 Material will only be added in exceptional circumstances if it meets one of the following criteria: objects collected before 1945 which fill a gap in the existing collection and the collector has a strong local connection, and modern (post-1945) objects which provide additional insights into the existing collection. It is recognised that there is a potential overlap here with the themes and priorities for future collecting for fine art and community history (see 5.2.3 and 5.7.1). All potential acquisitions will be very carefully assessed in relation to ethical considerations.

5.9 Paper and photographic collections

5.9.1 Paper items, including ephemera, will be acquired. These will include historic personal documents, such as Second World War identity cards and Home Guard certificates, as well as more contemporary items, such as those associated with the coronavirus pandemic.

5.9.2 Photographic images, both on paper and in digital form, will be acquired where they represent the people and history of Ipswich, especially individuals or communities, themes and periods currently under-represented in the collections (see 5.7.1 above). These may include photographs associated with other donated items which contribute to their context. Postcards of Ipswich scenes will be collected in consultation with other organisations, including the Suffolk Record Office.

5.10 Natural Sciences (General)

5.10.1 Evidence of local geology (rocks, fossils and minerals), flora (plants) and fauna (animals) for display, study, reference and educational purposes will be acquired. Priority will be given to collections with associated documentation made by local naturalists (for example, members of the Suffolk Naturalists Society). Where resources allow, material will be acquired by controlled and properly documented field collecting by museum staff and voluntary supporters. All collecting will be subject to conservation considerations, especially UK and international law.

5.10.2 Special efforts will be made to acquire voucher specimens of plants and animals which have been used in a scientific study and confirm the identity of a particular species.

5.10.3 Genetic material, from recent specimens or recently dead specimens, is a developing area within natural science collecting. Ipswich museum is not currently equipped to care for this type of material, but will look to do so if appropriate facilities become available or an arrangement is in place with a museum which does have such facilities.

5.11 Geology

- 5.11.1 Collecting will focus on two areas which are recognised as being of national significance: Coralline Crag, Red Crag and Norwich Crag fossils, and periglacial and interglacial (Ice Age) fossils.
- 5.11.2 Other good material, such as glacial erratics, will be acquired to build up representative series and for display or educational purposes.

5.12 Zoology: Entomology

- 5.12.1 The main aim will be to build on the strengths of the nationally important Morley Collection through field collection and the acquisition of the collections of notable local entomologists. Addressing areas of weaknesses (for example, soft-bodied animals preserved in spirit) is also important so that the museum has at its disposal a comprehensive series of species that occur, or have occurred in Suffolk.

5.13 Zoology: Vertebrates

- 5.13.1 Collecting in this area will be very limited and reactive, although it will be important to be opportunistic and expand the collections by acquiring natural casualties and road deaths of species, and forms not adequately represented in the collection.
- 5.13.2 Examples of historical taxidermy of good quality and local provenance will also be considered for acquisition.

5.14 Botany

- 5.14.1 The priority will be the acquisition of voucher material relating to the published 'floras' of Suffolk, especially of critical species not adequately represented in the collection. The collection of non-flowering plants is particularly weak and will be developed.

5.15 Environmental Records

- 5.15.1 Data relating to local, past and present natural history, geology and land management will be collected. Acquisition of records will be mainly through supporting and co-operating with statutory and voluntary groups, and individuals who collect such data. Local information will be shared with the Suffolk Biological Records Centre (SBRC).

6.0 Themes and priorities for rationalisation and disposal

- 6.1 The Council 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. Reports from CIMS officers will be considered by the Council's Executive Committee. The outcome of

a 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

- 6.2 The procedures used will meet professional standards. The process will be documented, open and transparent. There will be clear communication with key stakeholders (such as The Friends of the Ipswich Museums) about the outcomes and the process.
- 6.3 The criteria governing rationalisation and disposal will include condition and associated information. Items in very poor condition or, particularly in the case of natural history specimens, subject to severe infestation by insects or other organisms will be identified for disposal. Items with little or no associated documentation will be regarded as suitable for disposal as will those without a direct local connection unless covered by another category as described above. Any duplicate items will also be considered for disposal.
- 6.4 Archaeological archives will be considered for rationalisation with reference to the Society for Museum Archaeology's 'Guidance on the Rationalisation of Museum Archaeology Collections' (2018).
- 6.5 Items will be considered for restitution to source communities on a case by case basis. The Council will deal sensitively and promptly with requests for repatriation of items in its collections, both within the UK and from abroad.

7.0 Legal and ethical framework for acquisition and disposal of items

- 7.1 The Council recognises its responsibility to work within the parameters of the Museum Association Code of Ethics when considering acquisition and disposal.
- 7.2 The Council recognises its responsibility, in acquiring items for its collections, to ensure that care of collections, documentation arrangements and use of collections will meet the requirements of the Accreditation Standard. It will take into account limitations on collecting imposed by such factors as staffing, storage and care of collection arrangements.

8.0 Collecting policies of other museums

- 8.1 The Council recognises the need for co-operation and consultation between national and local museums, art galleries and record offices with similar, or overlapping, interests and collecting policies. The Council 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.

8.2 Specific reference will be made to the following museums and other organisations:

- Colchester Borough Council museum collections
- Suffolk County Council Archaeology Service collections
- Ipswich Transport Museum
- Suffolk Regimental Museum
- Suffolk Record Office
- Gainsborough's House
- St Edmundsbury Museum Service
- Museum of East Anglian Life
- Fitzwilliam Museum, Cambridge
- Suffolk Biological Records Centre
- The Red House, Aldeburgh
- The University of Cambridge Museums

9.0 Acquisition

9.1 The policy for agreeing acquisitions is based on a consensual approach in which all parties are involved as appropriate. Items being considered for acquisition will be discussed by the Ipswich Museums Collections Working Group consisting of CIMS officers which will base its recommendation on a written collections impact statement including photographic evidence. Written records of its recommendations will be reviewed by the Council.

9.2 Recommendations of the Ipswich Museums Collections Working Group to make an acquisition will be presented to the Council for agreement prior to acquisition.

9.3 Any agreement to acquire will be made in consultation with the relevant Portfolio Holder by a Council officer with the appropriate delegated power in respect of the Council's collections.

9.4 Significant acquisitions may be referred to the Council's Executive Committee to determine.

9.5 The Council will exercise due diligence and make every effort not to acquire by purchase, gift, bequest or exchange, any object or specimen unless it is satisfied that it can acquire a valid title to the item in question.

9.6 The Council 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).

9.7 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 1 November 2002, and the Dealing in Cultural Objects (Offences) Act 2003, the Council will reject any items that have been illicitly traded. The Council 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.

- 9.8 As the Council 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.
- 9.9 So far as biological and geological material is concerned, the Council 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.
- 9.10 The Council will not acquire archaeological material (including excavated ceramics) in any case where it has any suspicion that the circumstances of their recovery involved a failure to follow the appropriate legal procedures.
- 9.11 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).
- 9.12 Any exceptions to the above clauses will only be because the Council 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 Council 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 Council will document when these exceptions occur.

10.0 Spoliation

- 10.1 The Council 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.

11.0 The Repatriation and Restitution of objects and human remains

- 11.1 The Council, acting on the advice of the museum's professional staff, may take a decision to return human remains (unless covered by the 'Guidance for the care of human remains in museums' issued by DCMS in 2005), objects or specimens to a country or people of origin. The Council 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 Section 12 will be followed but the remaining procedures are not appropriate.

- 11.2 The disposal of human remains will follow the procedures in the 'Guidance for the care of human remains in museums'.

12.0 Disposal procedures

- 12.1 All disposals will be undertaken with reference to the Spectrum primary procedures on disposal.
- 12.2 The Council will confirm that it is legally free to dispose of an item. Agreements about disposal made with donors will also be taken into account.
- 12.3 The Council will establish if an object being considered for disposal 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.
- 12.4 When disposal is motivated by curatorial reasons the procedures outlined below will be followed and the method of disposal may be by gift, sale, exchange or as a last resort – destruction.
- 12.5 The decision to dispose of material from the collections will be taken by the Council 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.
- 12.6 A recommendation to dispose of a specimen or object, whether by gift, exchange, sale or destruction (in the case of an item too badly damaged or deteriorated to be of any use for the purposes of the collections or for reasons of health and safety), will be presented to the Council's Executive Committee for their consideration and determination.

13.0 Disposal by gift or sale

- 13.1 Once a decision to dispose of material in the collection has been taken by the Council's Executive Committee, 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.
- 13.2 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).

- 13.3 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, consideration will be given to disposing of the material to other interested individuals and organisations giving priority to organisations in the public domain.
- 13.4 Any monies received 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.
- 13.5 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.

14.0 Disposal by exchange

- 14.1 The nature of disposal by exchange means that the museum will not necessarily be in a position to exchange the material with another Accredited museum. The Council will therefore ensure that issues relating to accountability and impartiality are carefully considered to avoid undue influence on its decision-making process.
- 14.2 In cases where the governing body wishes for sound curatorial reasons to exchange material directly with Accredited or non-Accredited museums, with other organisations or with individuals, the procedures in Section 12 will apply.

- 14.3 If the exchange is proposed to be made with a specific Accredited museum, other Accredited museums which collect in the same or related areas will be directly notified of the proposal and their comments will be requested.
- 14.4 If the exchange is proposed with a non-Accredited museum, with another type of organisation or with an individual, the museum will place a notice on the MA's Find an Object web listing service, or make an announcement in the Museums Association's Museums Journal or in other specialist publications and websites (if appropriate).
- 14.5 Both the notification and announcement must provide information on the number and nature of the specimens or objects involved both in the museum's collection and those intended to be acquired in exchange. A period of at least two months must be allowed for comments to be received. At the end of this period, the Council must consider the comments before a final decision on the exchange is made.

15.0 Disposal by destruction

- 15.1 If it is not possible to dispose of an object through transfer or sale, the Council may decide to destroy it.
- 15.2 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.
- 15.3 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.
- 15.4 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.
- 15.5 The destruction of objects should be witnessed by an appropriate member of the museum workforce. In circumstances where this is not possible, e.g. the destruction of controlled substances, a police certificate should be obtained and kept in the relevant object history file.