

East Riding of Yorkshire Council Museums Service Collections Development Policy

Lead Directorate and service:	Museums Service, Department of Environment & Neighbourhood Services
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Contact Officer:	David Marchant, Museums Registrar
Contact Number:	01482 39 2771
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1. Background

1.1 Formal adoption of a Collections Development Policy (previously referred to as the Acquisition & Disposal policy) is a requirement for any museum seeking to obtain/retain Accredited status under the Arts Council England (ACE) Accreditation scheme. The Council's Museums Service achieved Accreditation in 2007, with two commendations for documentation & collections care and was again awarded full Accreditation on 23 May 2013 and 5th October 2017.

1.2 The East Riding of Yorkshire Council's Museums Service (ERYMS) currently consists of the following sites: Sewerby Hall Museum & Art Gallery, Beverley Art Gallery & The Treasure House, Beverley Guildhall, Skidby Windmill and Goole Museum. This policy will apply equally to all of these sites and to any other museum or gallery sites that may subsequently come under the control of the Council.

1.3 Supporting detailed information required as part of ACE's Accreditation scheme is included within this policy as separate appendices. They are as follows:

Appendix A- An Overview of Current Collections and a History of the Development of these Collections.

Appendix B- Themes and Priorities for future collecting.

Appendix C –Collecting Policies of Neighbouring Museums.

2. Definitions for the Purposes of this Policy:

2.1 The Museum Association defines museums as follows:

“Museums enable people to explore collections for inspiration, learning and enjoyment. They are institutions that collect, safeguard and make accessible artifacts and specimens, which they hold in trust for society.”

2.2 The term ‘governing body’ refers to East Riding of Yorkshire Council.

2.3 For the purpose of this policy, archaeology is taken to mean all material objects (and associated documentation in the case of excavation archives) relating to human history, that derive from the collecting area; ranging from prehistoric material down to c1550AD. Excavated material of a later date is also considered as being ‘Archaeology’.

2.4 For the purpose of this policy, history is taken to mean all material objects (and oral testimony) relating to human activity in the collecting area, which dates to after c1550AD. It is also taken to include ‘Industrial Archaeology’, since in the East Riding this is largely represented by fishing and rural crafts such as milling and blacksmithing.

3. Policy Statement

3.1 The purpose of this policy is to state what objects and art works ERYMS will collect, for what reason and in what ways they will be collected. It also deals with the procedures that will govern the disposal of objects. By clearly defining its acquisition & disposal policy, ERYMS will ensure that:

- duplication of existing material is avoided and future collecting will help to fill gaps in the current collections,
- the collections meet the educational needs of the users,
- the collections consist of high quality works of art and important archaeological, geological and historical material, which will help East Riding people and visitors to learn about and appreciate the history and culture of the region,
- collections are preserved for future generations.

4. Corporate Requirements

4.1 The policy will contribute to the Council’s Corporate Priority ‘Valuing Our Environment’, Safeguarding our heritage, by creating more opportunities to inspire and involve people in a wide and productive range of cultural activity.

4.2 Continuous expansion and enrichment of the Museums Service’s collections will contribute to the Corporate Priority ‘Maximising Our Potential’, and the key action ‘Maximise the area’s tourism

opportunities', by encouraging more visitors to visit museum sites and take advantage of recreational and cultural opportunities.

4.3 The policy also supports the Corporate Priority, 'Reducing Costs, Raising Performance', as the aim of the policy is to ensure that the collecting of museum artifacts is done in a rational and logical manner, making best use of staff, storage space and budgetary resources.

5. Policy Development including Consultation

5.1 This Collections Development policy will be reviewed every two years. The following have been consulted in the development of this policy:

Corporate Management Team
Senior Management Team
Director, Adults, Health & Customer Services
Portfolio holder for Culture
Head of Culture and Customer Service
Libraries, Arts & Heritage Group Manager
Treasure House & Archives Manager
Corporate policy team
Collections Team (Museums Service)

6. Links with other Policies

6.1 ERYMS recognizes 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 (Standard Procedures of Collections Recording Used in Museums) 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.

6.2 Major collection developments and future objectives are outlined in the annual **Libraries, Arts & Heritage Service Plan**.

6.3 This policy also links to the Museums Service's **Documentation Procedural Manual (Revised June 2016)**, which details how objects are recorded at the moment of acquisition and during subsequent cataloguing procedures.

7. Outcomes and Impacts

7.1 The key outcome of this policy is to ensure that both acquisition and disposal are carried out openly and with transparency.

7.2 By definition, the Museums Service has a long-term purpose and holds collections in trust for society in relation to its stated objectives. The governing body therefore accepts the principle that

sound curatorial reasons for disposal must be established before consideration is given to the disposal of any items in the Museums Service's collections. In addition, acquisitions outside the current stated policy will only be made in exceptional circumstances.

7.3 ERYMS's statement of purpose is:

'Our aim is to safeguard and present our local cultural heritage and to engage people with the visual arts, in order to enrich the lives of current and future generations and encourage a sense of personal and community identity.

We do this by interpreting the collections, researching the wider heritage of the East Riding and facilitating access to a broad cultural experience through exhibitions events and learning programmes.

We seek to contribute to the heritage and visual arts provision of the wider region by complementing the museum services of neighbouring local authorities with which we often share audiences and collection specialisms.

We provide our service for the residents of and visitors to the East Riding of Yorkshire and for the global community through the use of digital technology.

We operate within a budget approved by the council, supplemented by external funding and donations, in line with the Museums Association's Code of Ethics.'

7.4 We aim to maintain public confidence that donations to ERYMS collections will be cared for in a professional manner and preserved for the benefit and enjoyment of future generations ensuring that any disposals from the Museums Service's collections will be carried out professionally and ethically. (Following both the ACE's '*Accreditation Scheme for Museums and Galleries in the United Kingdom: Accreditation Standard*', October 2011, and the Museums Association's '*Code of Ethics for Museums*').

7.5 Consequently, we have the opportunity to build better collections, reflecting the rich cultural history of the East Riding. We will contribute to the Council's vision *Your East Riding..... Where Everyone Matters* by contributing to the priorities within it:

- Growing the Economy
- Valuing the Environment
- Promoting Healthy Lifestyles
- Protecting the vulnerable
- Helping children & young people achieve

7.6 An overview of current collections and the history of the development of these collections are attached at **Appendix A**.

8. Policy Implementation

8.1 The policy will be applied to all acquisitions for or disposals from the Council's museum collections.

9. Themes and Priorities for Rationalisation and Disposal

9.1 In accordance with ACE's Accreditation Scheme, the Museum Service recognizes that the principles on which priorities for rationalization 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 the 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.

9.2 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.

9.3 An ongoing disposal process is focusing on artefacts that are not relevant to the East Riding, are duplicates, in very poor condition or some combination of the above. Pre-existing collections inherited by ERYMS in 1996 were not always locally focused, containing much general social history without recorded provenances. This disposal process began at Skidby Windmill in 2011, but will apply equally to all sites. It is expected to be completed by mid 2020.

10. Legal and Ethical Framework for Acquisition and Disposal of Items

10.1 The Museums Service recognizes its responsibility to work within the parameters of the Museums Association Code of Ethics when considering acquisitions and disposal. Further legal and ethical constraints are detailed in the following sections of this policy, concerning archival holdings, acquisitions, human remains, biological and geological material, archaeological material, spoliation, repatriation, and disposal.

10.2 Collecting policies of neighbouring museums – **see also Appendix C**

ERYMS also takes into account 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 specialisms, in order to avoid unnecessary duplication and waste of resources.

10.3 Archival holdings

As the Museums Service holds archives, including photographs and printed ephemera, its governing body will be guided by the Code of Practice on Archives for Museums and Galleries in the United Kingdom (3rd edition 2002).

ERYMS works closely with the Council's Archives service in order to maintain a complementary and coherent collecting policy.

10.4 Acquisitions

The policy for agreeing acquisitions is: -

ERYMS 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. The policy for agreeing acquisitions is:

- (i) All acquisitions must conform to the geographical limitations and to the site collecting strategies laid out under 'Themes and Priorities for Future Collecting' (attached at Appendix 2). Where appropriate (particularly for purchases and acquisitions with significant storage/conservation implications), acquisitions are discussed at meetings of the Museum Service's Collections Team, which meets on a bi-monthly basis. This avoids individual curators having to make decisions on key acquisitions in isolation.
- (ii) The Museums Service 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.
- (iii) In accordance with the provision 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 Museums Service 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 (DCMS) in 2005.

10.5 Human remains

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.

10.6 Biological and geological material

So far as biological and geological material is concerned, the Museums Service 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.

10.7 Archaeological material

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

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).

10.8 Exceptions

Any exception to the above clauses will only be because the Museums Service is:

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

In these cases the Museums Service 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 Museums Service will document when these exceptions occur.

10.9 Spoliation

The Museums Service 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

10.10 The repatriation and restitution of objects and human remains

The Museums Service’s governing body, acting on the advice of the Museums Service’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 Museums Service 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 **Disposal procedures** paragraphs (i) to (v) will be followed, but the remaining procedures are not appropriate.

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.”

10.11 Disposal procedures

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.

ERYMS will not undertake disposal motivated principally by financial reasons, more specifically;

- (i) All disposals will be undertaken with reference to the SPECTRUM Primary Procedures on disposal.
- (ii) 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.
- (iii) When disposal of a museum object is being considered, the Museums Service 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.
- (iv) 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.
- (v) 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 Museums Service'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 Museums Service will also be sought.
- (vi) 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 Museums Service acting on the advice of professional curatorial staff, if any, and not of the curator or manager of the collection acting alone.
- (vii) 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.
- (viii) If the material is not acquired by any Accredited Museum to which it was offered as a gift or sale, then the museum community at large will be advised of the intention to

dispose of material normally through a notice on the Museum Association's (MA) 'Find an Object' web listing service, an announcement in the MA's Museums Journal or in other specialist publications and websites (if appropriate).

- (ix) 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 museums service may consider disposing of the material to other interested individuals and organisations, giving priority to organisations in the public domain.
- (x) Any monies received by the Museum Service's 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 for the care of collections will be sought from Arts Council England.
- (xi) 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.
- (xii) 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

10.12 Disposal by exchange

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

(ii) In cases where the governing body wishes for sound curatorial reasons to exchange material directly with Accredited or non-Accredited museums, with other organisations or with individuals, the procedures in paragraphs 10.12 (i-v) will apply.

(iii) 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.

(iv) 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).

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

10.13 Disposal by destruction

If it is not possible to dispose of an item through transfer or sale, the governing body may decide to destroy it.

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.

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.

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

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

11. Financial Implications

ERYMS operate within a budget approved by the council, supplemented by external funding and donations, in line with the Museums Association's 'Code of Ethics.'

12. Evaluation

12.1 The quantity and significance of artifacts acquired for the ERYMS collections will provide a good indication of the success (or otherwise) of this policy. We will also consult with our user groups & volunteer teams on collections issues at their meetings.

12.2 In addition, views received through visitor comment books and customer surveys will be taken into account.

12.3 Arts Council England will be notified of any changes to the collections development policy, and the implications of any such changes for the future of collections.

12.4 Pressure on storage space at all museum sites will also be regularly reviewed.

12.5 This policy will be reviewed every two years.

13. References

ACE - The Accreditation Scheme for Museums in the United Kingdom: Accreditation Standard (October 2011)

Museums Association Code of Ethics (November 2015)

Museums Service Documentation Procedural Manual (revised 2016)

History and Overview of Current Collections

History of the collections

The current East Riding of Yorkshire Museums Service came into being in April 1996, with the creation of East Riding of Yorkshire Council. It brought together five diverse museum sites, previously run by different Borough Councils, each with their own collecting policies (between 1974 and 1976 they fell under the umbrella of Humberside County Council). A single Acquisition & disposal policy, documentation procedures and the introduction of standard object entry forms followed the creation of ERYMS. These five sites were as follows: Beverley Art Gallery, Goole Museum, Skidby Windmill, Beverley Guildhall and Sewerby Hall.

In 2007, the Lottery funded Treasure House was created, adjoining (and connected to) Beverley Art Gallery. The Art Gallery/Treasure House contains both the main office for the Museums Service and also an air conditioned repository, which houses the entire Beverley Art Gallery collection and also elements of the collections from the other four sites.

An overview of current collections

Beverley Art Gallery/The Treasure House

a. Art Collections

Beverley Library, Art Gallery & Museum was founded in 1906 by John Champney, a local businessman and philanthropist. It was extended in 1910 and again in 1928. In 1929, Champney left a bequest of 20 works of art to the gallery, which formed the core of the collections. The Champney bequest comprises oil paintings and watercolours by late Victorian and Edwardian artists, such as Arthur Hughes, Helen Allingham, Albert Goodwin and Arthur Rackham. In 1921, Champney had also bequeathed another significant work to the collection – ‘A Panic’ by H.W.B. Davis – probably the worlds largest cattle painting.

Over the years, the collection has expanded by various means, including substantial donations by Mrs. E. Hirst in 1933-7 (13 works) and by Evelyn Barron (23 works). These acquisitions were mainly 19th century British landscapes, genre scenes and portraits in oils, as well as 19th/early 20th century prints, drawings and watercolours by British artists. Evelyn Barron’s donation included Edwardian prints and illustrations. The gallery also has a number of engravings and etchings after William Hogarth.

Beverley-born artist Frederick William Elwell (1871-1958) gave a number of his paintings to the gallery, along with works by members of his family - his wife Mary Elwell (nee Mary Dawson Holmes) and his nephew Kenneth Elwell - and works by his pupil Walter Goodin (1907-1992). Mary Elwell also donated a number of her works to the gallery. In 1958, Fred Elwell bequeathed 55 paintings by himself and his wife, with the result that Beverley Art Gallery now holds the largest public collection of works by Fred Elwell in the UK.

The gallery also has a fine collection of prints, drawings and photographs showing views of Beverley and the surrounding area. Artists represented include Thomas Bonfrey Burton (1866-1941), C.W.

Clennell (1815-1873) and talented local amateur artists like James Burras (died 1918) and Caroline Anne Brereton (1827-1882). In the 1970's, the gallery purchased a few modern works by local artists, including the Hull based James Neal. Under the East Riding of Yorkshire Council, this practice has been revived, with recent purchases including abstract drawings by Rona Lee and photographs by Gary Wells. James Neal subsequently donated around 35 of his sketches to the collection. The fine art collection at the gallery now consists of some 200 oil paintings and about 800 watercolours, drawings, prints and photographs.

b. Other Collections

The old BAG collection (pre 1996) also contains a few Victorian/Edwardian portrait busts and some fine pieces of Edwardian furniture, some of which formed part of the Champney bequest. There are some 800 smaller items like 18th/19th century ceramics, fans, items of costume and stray local archaeological finds.

Since 1996, the Museums Service has collected archaeological material, social history artefacts, photographs, documents and oral history material from across the whole of East Yorkshire and the Art Gallery/Treasure House acts as a repository for such material in its role as a *Museum of East Yorkshire*. A recent major addition to the archaeological collection is the South Cave Weapons Cache: a collection of five Iron Age swords/scabbards and 33 spearheads – an internationally important discovery. These were purchased as part of a Lottery funded project and are on permanent display at the Treasure House in Beverley.

The archaeological collection also includes paper only archives from watching briefs and other fieldwork that has not produced any finds. Some of this material is in a digital format. These generally relate to the period 1996-2009. It is not intended in future that archives be acquired / accessioned, where the field work produced no significant features or finds, though exceptions may be made to this policy where appropriate e.g. for architectural surveys of standing buildings (See **Themes and priorities for future collecting, Appendix B below**).

Beverley Guildhall

There are two separate elements to the Guildhall collection. The first (of around 500 items) mainly comprises civic regalia, furniture, documents and civic gifts relating to various local authorities, past and present - Beverley Town Council, Beverley Borough Council, Beverley Rural District Council, Haltemprice Rural District Council and Humberside County Council. The majority of the items date to the 19th and 20th centuries. There are however some important Medieval, Tudor and Stuart charters and other documents, which are stored by the East Riding Council's Archives section (and are therefore **not** part of ERYMS's collections). In addition there are some fine pieces of 17th century oak furniture and pewter plate, which were used by Beverley magistrates for special civic functions.

Following legal deliberations in 1997, the ownership of this historic property was made the subject of an agreement between East Riding Council and the Beverley Town Charter Trustees (since subsumed by the new Beverley Town Council). The artifacts were divided into three categories: - (1) Items which were to be transferred to the ownership of the Charter Trustees as ceremonial and civic regalia. (2) Items which would pass to the East Riding Council until appropriate civic bodies for those areas came into existence, and (3) Items permanently allocated to the East Riding Council.

Only objects in the 3rd category have been accessioned into the Museums Services collections. Items in the 1st category are covered by a formal loan agreement with Beverley Town Council. Items in the 2nd category are listed on a card index, but not accessioned and ownership will be transferred if some appropriate civic body is created at some future time. Any further additions to the collections at the Guildhall will obviously be made with this division in mind.

Since the appointment of the Beverley Guildhall curator, there has been an active collecting programme, focusing on historical artifacts, photographs and oral/written reminiscences relating to Beverley and its hinterland. These comprise the second element of the Guildhall collection – currently around another 1000 objects, plus nearly 3000 digital photographs held in a computer archive on the Commanet program. These have been borrowed from local residents and scanned, background information added and the originals being returned to their owners.

The majority of artifacts not on display are held in the museums repository at the Treasure House, with the items owned by Beverley Town Council being kept in the Guildhall.

Goole Museum

Prior to 1996, the collection was made up of two main strands;

(a) *The Garside collection.* Approximately 960 items, collected by the local historian Harold Garside (1894-1967). Originally (1970) it was offered to Goole Urban District Council, then vested in Boothferry Borough Council and loaned by them to Humberside County Council. It passed to the East Riding in 1996

(b) 1000 or so items collected between 1974 and 1996, when the museum was under the control of *Humberside County Council.* Whilst mostly consisting of historical items and photographs from Goole and the surrounding area, there is a small local archaeological component, including part of a coin hoard from Barrow-on-Humber.

Deriving from both (a) and (b) is a small collection of maritime paintings and drawings, comprising some 90 works. The principal artist represented is the Goole pierhead painter Reuben Chappell (1870-1941), about 40 of his works being in the Goole museum collection.

The vast bulk of the current collection is composed of social history items and photographs relating to Goole and the immediately surrounding area since East Riding Council assumed control of the museum in 1996, there has been a vigorous collecting program in these subject areas, now amounting to some 10,000 items.

Sewerby Hall Museum & Art Gallery

Sewerby Hall is a Grade I listed early Georgian house, built between 1714 -1720, with additions at various times up to 1889. The house is set within 50 acres of landscaped gardens and overlooks the East Yorkshire coast just south of Flamborough Head. The Hall was purchased by the Borough of North Wolds in 1934. The majority of the Greame family's collection of art, furniture and decorative art objects were sold separately and were not acquired by the Council. An art gallery

opened at the Hall in 1952 and the core of the collection devoted to the aviatrix Amy Johnson (who opened the Hall to the public in 1936 and had local links) was donated by her father in 1958. Archaeological/historical displays were added in the 1970's, based on material from local excavations and other chance finds. From 1993, with the appointment of a Borough Museums Officer, Sewerby Hall benefited from the input of Lottery/European grants and the influx of professional staff.

a. Art Collections

In 1950, local architect Hugh Trevor Field, donated £1000 to Bridlington Town Council to form the basis of an art collection in Bridlington (based at Sewerby Hall). A number of purchases were made on a yearly basis, forming the core of the collection. Trevor Field also left a further £4000 in trust as a purchase fund. The Trustees continue to meet regularly and advised by the Museums Manager and the Sewerby Hall Curator continue to select paintings (and sometimes other objects of artistic merit) for purchase for the collections at Sewerby Hall.

Other areas of the art collection have been built up over the years by donation, bequest and purchase. The fine art collection now numbers some 1000 works. It comprises 18th, 19th and 20th century oil paintings, prints, drawings, watercolours and maps. The majority of works are local views (especially of Bridlington and Sewerby) and maritime art based around the East Yorkshire coast. There are also portraits of several members of the Greame family and other locally important figures. Highlights include a series of watercolours and drawings by the Reverend Orfur William Kilvington (1781-1854), 47 maritime watercolours by Bernard Hale (1812-1875) - which were purchased with money from the V & A Purchase Grant Fund - and numerous paintings relating to the Great Gale of 1871, by John Taylor Allerston (1828-1914) and William Fallows (late 19th century).

b. Archaeology Collection

There are around 4500 objects in the Sewerby Hall collection, excluding bulk items such as pottery sherds and flints. Since Sewerby Hall was initially owned by the Borough of North Wolds (and latterly by East Yorkshire Borough Council), the collection was heavily biased towards the north eastern part of the East Riding and especially the Bridlington area. Since 1996, when the museum came under the control of the East Riding of Yorkshire Council, a much more active collecting policy has been instituted, with regular contact with both the local Sites & Monuments Commission and archaeological contractors. As a result, excavation material and watching brief archives, as well as individual finds acquired by contacts with local metal detectorists, have greatly enriched the collection and extended its geographical range to the whole of the East Riding.

The main strengths of the archaeology collection are in the Neolithic period (e.g. material from the Kilham long barrow excavation, field walked flints from Flamborough and Grindale), the Anglo-Saxon period (the Sewerby cemetery excavation and recent metal detector finds, notably the gilt bronze sword pommel from Aldbrough) and Medieval/Post Medieval finds (notably excavations at Kirkgate, Bridlington, Bridlington priory, Cowlam Deserted Medieval Village and Weaverthorpe manor house). However, there is also some Mesolithic, Bronze Age, Iron Age and Romano-British material.

The archaeological collection also includes paper only archives from watching briefs and other fieldwork that has not produced any finds. These generally relate to the period 1996-2009. It is not intended in future that such archives be acquired / accessioned, where the field work produced no

significant features or finds, though exceptions may be made to this policy where appropriate e.g. for architectural surveys of standing buildings (**see Appendix B Themes and priorities for future collecting**).

c. Social History/Decorative Art Collections

The collection covers a broad spectrum of subjects, including period furniture, agricultural tools and vehicles, civic costume, militaria and domestic items. The majority of items have been acquired by individual gifts or purchases, although there are a few items of period furniture, portrait busts etc. on loan from various museums and private individuals. The furniture includes some items that belonged to the Greame family, which owned Sewerby Hall until its purchase by the local authority in the 1930's. Some of the reference library belonging to the last owner has also passed to the museum.

The most enduringly popular part of the collection is the Amy Johnson room, which contains numerous artifacts associated with the life of the famous aviatrix. The majority were bequeathed by her father in 1958, but the museum has steadily acquired new items ever since from other sources. Another important group is material relating to the East Riding Imperial Yeomanry and other local regiments. The museum also acquired a sizeable collection of civic items - regalia, costume, furniture etc. when East Yorkshire Borough Council was dissolved in 1996.

Like the history/decorative art items, the photographic collection is mainly of local relevance. The highlight is probably a large collection of studio portraits by the nationally important Bridlington-based photographer, William Foster Brigham.

Material in the Sewerby Hall collection not closely related to the Bridlington area was transferred to storage at the Treasure House in Beverley in 2007, in its role as the "Museum of East Yorkshire".

A disposal program was undertaken in 2012-2013. The items were selected on the basis that they were unprovenanced or not East Yorkshire related, that they were in very poor condition, or were duplicates. For example: - The National Coastguard collection was returned to the Coastguard (who had originally donated it) as none of the material was of local origin. A 2/3 scale theatre made replica of Amy Johnson's plane was transferred to "Aeroventure" in Doncaster. A complete Blacksmith's forge from Bempton was transferred to Burton Constable Hall for use in their HLF courtyard restoration project. Two pianos were transferred to Shandy Hall. A number of documents (mostly local government related) were transferred to ERYC's Archives Service.

Skidby Windmill

Skidby Mill is the only working windmill in the East Riding today. Built in 1821 by Norman & Smithson, it has a 5-storey black painted brick tower and a white, Lincolnshire style ogee cap. A two-storey brick warehouse abuts the tower and there are a number of outbuildings, some of which are now used for display purposes. In 1968, the mill's owners - J.G. & B. Thompson - gave the building to Beverley Borough Council, so that it could be turned into a museum of milling. In 1996 the site was taken over by East Riding of Yorkshire Council. Supported by HLF grant, work was carried out in 2000, to transform the mill into a museum of East Riding rural life, complete with new displays on milling, rural life over the past 200 years and agriculture.

The core of the collection at Skidby is the Alex West collection - mostly agricultural hand tools - comprising about 90 items, donated by the West family. There are also tools, machinery and vehicles relating to brick making, blacksmithing, milling and agriculture in general, along with models of mills, farm carts and machinery. A small collection of photographs and documents mainly relate to Thompson's mills at Skidby and Welton, but also to other windmills in the region. In addition, there are a few stuffed birds and animals – species native to the area. Total collection size is around 1000 objects.

The majority of material probably comes from the East Riding and from North Lincolnshire, mainly as a result of individual donations, although due to a lack of pre 1996 accession records for most of the collection, precise provenance is generally unknown.

A disposal project was undertaken in 2011-2013, which resulted in the transfer of a number of items to Beamish Museum and Burton Constable Hall, including the gable end of a Lincolnshire mill, miscellaneous mill fittings, farm machinery and hand tools. Other items were transferred to the handling collection at Sewerby Hall and a residue of items, in which no museum had expressed an interest, were physically destroyed. The items were selected on the basis that they were unprovenanced or not East Yorkshire related, that they were in very poor condition, or were duplicates.

Themes and priorities for future collecting

ERYMS will collect material that provides evidence for the history, archaeology, natural history, geology and culture of the region. There will be a strong presumption against collecting material that does not originate from or is closely related to the East Riding, as defined by the current local authority boundaries.

Individual sites within ERYMS will collect according to strategies that fit into this overall collecting strategy, as detailed below.

Beverley Art Gallery & Treasure House

The gallery/museum will seek to acquire by gift, bequest or purchase:

- (i) Works by and works connected with Fred Elwell, Mary Elwell and Kenneth Elwell, including relevant documents, sketchbooks, photographs and other material. In particular, the gallery wishes to actively collect works by Mary Elwell, as the current holding of works by this artist is relatively small.
- (ii) Works by the Hull based artist James Neal.
- (iii) High quality topographical works, including maps, models, paintings, watercolours, prints, photographs and drawings of Beverley and the near locality.
- (iv) Selected late Victorian and Edwardian works, with an emphasis on Edwardian book illustration.
- (v) Modern and contemporary visual arts, crafts and photography which demonstrates a connection with the East Riding of Yorkshire, or by artists based in or connected with the East Riding of Yorkshire.
- (vi) In general, art works that complement existing holdings.
- (vii) In its role as the 'Museum of East Yorkshire', the Treasure House will collect and store archaeological material, social history artefacts, photographs and documents and oral history testimony relating to the whole of the East Riding, but taking into account the collecting strategies of the other ERYMS sites.
- (viii) Geological and Natural History material from the whole of the East Riding, but subject to a suitably qualified curator being appointed or advice being available from a suitably qualified specialist in the relevant fields.

Archaeological material from the East Riding, whether acquired by archaeological fieldwork, metal detecting or chance discovery, will be subject to the 'same site' agreement with Hull Museum Service, referred to below. In the case of individual finds (e.g. cases of Treasure), there will be a presumption that ERYMS will attempt to acquire these, unless (a) sufficient funds are not available, or (b) in cases

where Hull Museum Service can show that there is a likely link between a find and a site for which they hold a pre-existing archive. Such instances will be dealt with on a case-by-case basis.

The museum will not normally collect “paper only” archives; from fieldwork that does not produce any finds. Exceptions may be made to this rule where appropriate. Copies of these are already deposited with the Sites and Monuments record and depositing duplicate copies with the museums service only serves to reduce the space available for more valuable material. Excavation units should continue to deposit a digital record of such excavations.

Beverley Guildhall

The museum will seek to acquire by gift, bequest or purchase:

Historical artifacts, documents, photographs and oral testimony relating to the history of Beverley and its hinterland.

Goole Museum

The museum will seek to acquire by gift, bequest or purchase:

Historical artifacts, documents, photographs, oral testimony and artworks, which relate to the development of the town and port of Goole and its hinterland. Archaeological material from this area will also be collected, but it will be stored in the Museums repository at the Treasure House in Beverley.

Skidby Windmill

The museum will seek to acquire by gift, bequest or purchase:

- (i) Evidence of agricultural practices and associated rural industries and crafts, including blacksmithing, wheelwrights, veterinary practices and others, from the East Riding in general and in particular, from the southern part of the Yorkshire Wolds.
- (ii) All material - whether artifacts, photographs, documents, etc. relating to windmills in the East Riding, with a particular emphasis on Skidby windmill.
- (iii) Household and community artifacts which relate to life in Skidby and the surrounding villages.
- (iv) Oral testimony relating to any of the above categories.

Due to the very limited available storage space at the mill and elsewhere in the Museums Service, there will be a strong presumption against the collection of large artifacts - especially mill fittings and agricultural machinery.

Sewerby Hall

The museum will seek to acquire by gift, bequest or purchase:

- (i) Fine art relating to the northern part of the East Riding, with a particular emphasis on (a) Views of Bridlington and Sewerby, (b) Material relating to the Greame family, and (c) East Yorkshire maritime scenes
- (ii) Social history and decorative art objects, documents, photographs and oral testimony relating to Sewerby Hall.
- (iii) Any material relating to the aviatrix Amy Johnson.

Collecting Policies of Neighbouring Museums

Hull Museum Service only collects **archaeological material** from the East Riding where it already holds an archive (finds and/or documentation) **from the same archaeological site**, or, in cases where ERYMS considers that it is unable to accept an archive due to lack of specialist resources to deal with it - for example in the case of large quantities of waterlogged material. The decision to define material as being from the same site as a previous archive will be made by museum staff in the two authorities, on a case by case basis, acting where necessary on advice from the Humber Archaeology Partnership. The decision to defer some archives to Hull Museums Service because of the nature of an archive is based on current ERYMS staffing and conservation resources and would need to be reviewed if these increased significantly.

ERYMS recognises that due to long-standing research projects and excavations, Hull Museums Service has developed a significant collection of material from the Foulness Valley area. It would be appropriate and sensible that further finds from this area should be offered to Hull Museums Service in the first instance.

Hull Museum Service collects **historical** artifacts which:

- (i) Relate to the city of Kingston-upon-Hull and its immediate built up area, up to and including Hessle, Kirk Ella, Anlaby, Swanland, Cottingham, Bransholme, Wawne, Sutton, Bilton, Preston and Hedon, with the river Humber as the natural southern boundary. ERYMS will collect artifacts from this area which relate to East Riding businesses with Hull-based branches and artifacts which relate to East Riding politicians who campaigned in Hull.
- (ii) Come from an intermediate zone (as agreed with ERYMS in 1996), which spans out from the city of Kingston-upon-Hull and its built up areas and includes Paull, Routh, Tickton, Beverley (including Molescroft), Walkington, North Cave, High Hunsley, South Cave, Everthorpe, Welton, North Ferriby, Brantingham, Elloughton and Brough. In this area, Hull Museum Service will collect according to the concept of Hull as a city/urban area, while acknowledging the right of the East Riding Museum Service to collect from this area according to the concept of the East Riding as a rural society and political and administrative area.
- (iii) Come from areas of special consideration within the rest of the East Riding, which ordinarily Hull Museum Service agrees is the exclusive collecting area of ERYMS. These areas of special consideration include:
 - Evidence of Hull people who retired from Hull to these areas or commuted to Hull from them.
 - Evidence for businesses or parts of businesses owned by larger Hull based companies operating in these areas.
 - Evidence of Hull performers, sports people or personalities working in these areas.

The British Museum - holds some material from the East Riding relating to a number of antiquarian excavations in the region. If further items or written material relevant to this collection emerge, then they will be offered to the British Museum.

Hornsea Museum - collects historical artifacts relevant to the history of Hornsea and its hinterland.

Murton Park (the Yorkshire Museum of Farming) - collects historical artifacts relevant to the history of farming within the 3 historic Ridings of Yorkshire, from the earliest agricultural practices to the present day.

York Castle Museum - aims to collect items that represent aspects of society and everyday life in Yorkshire from c1500 to the present day. In particular, “this includes specifically (the) local history of York and its environs, reflecting important events, the general development of the city, etc.”

Malton Museum - collects social history material relating to the Malton and Norton district and its associated industries.

The Bayle Museum - collects artifacts relating to the history of Bridlington.

The Bridlington Harbour Museum - collects artifacts relevant to the history of Bridlington Harbour.

The historic houses of Burton Agnes, Burton Constable and Sledmere Hall - collect items relevant to the history of their families, houses and estates.

Hedon Museum - collects documents, artefacts (including archaeological material) and photographs relating to the history of Hedon and south Holderness.

The Stewart collection at Pocklington - consists of ethnological material and memorabilia associated with Colonel Stewart of Burnby Hall.

The Withernsea Lighthouse Museum - collects material associated with the Withernsea actress Kay Kendall.

The Waterways Adventure Centre & Museum at Goole (formerly the Sobriety Centre) - collects material associated with the Aire & Calder Navigation and associated waterways.

The Yorkshire Museum - has a nationally important numismatic collection, which includes many items from the East Riding.