

Derbyshire County Council
Buxton Museum and Art Gallery
Collections Development Policy

Name of museum: Buxton Museum and Art Gallery

Name of governing body: Derbyshire County Council

Date on which this policy was approved by governing body: 2014

Policy review procedure:

The Collections Development Policy will be published and reviewed from time to time, at least once every five years.

Date at which this policy is due for review: 2019

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.

Contents

1.	Introduction and Statement of Purpose	page 3
2.	History of the collections	page 6
3.	Overview of current collections	page 9
4.	Themes and priorities for future collecting	page 10
5.	Themes and priorities for rationalisation and disposal	page 11
6.	Legal and ethical framework for acquisition and disposal of items	page 12
7.	Collecting policies of other museums	page 12
8.	Archival Holdings	page 13
9.	Acquisition	page 13
10.	Human remains	page 14
11.	Biological and geological material	page 14
12.	Archaeological material	page 15
13.	Exceptions	page 15
14.	Spoliation	page 15
15.	Repatriation and restitution of objects and human remains	page 16
16.	Disposal procedures	page 16
17.	Conclusions and review	page 20

Appendices:

A.	The Collections at Buxton Museum and Art Gallery	page 22
B.	Elvaston	page 37
C.	The Residual Derbyshire Museums Service Collections	page 38
D.	Schools Library Service	page 38
E.	Other Collections within Derbyshire	page 39

1. Introduction and Statement of Purpose

- 1.1 Buxton Museum is Derbyshire County Council's only funded museum. Situated in the historic spa town, the principal collections reflect the geology and archaeology of the Peak District. The museum attracts in excess of 33,000 visitors a year, coming to see the lively programme of art exhibitions, to have access to the internet, or to learn about Buxton and the Peak District through the collections. The museum service provides an outreach service across Derbyshire and supports the wider museum sector in the county.

'Buxton Museum and Art Gallery: Derbyshire Lives and Landscapes'

The museum's mission is to interpret the landscape, history and creativity of the community through exhibitions, events and outreach for the enlightenment, education and entertainment of Derbyshire's residents and visitors and virtual visitors.

This contributes to the mission of the Libraries and Heritage Division to enable the people of Derbyshire, and those who work in or visit the county, to have access to high quality services which:

- Meet their information and learning needs
- Provide a range of opportunities for lifelong learning
- Offer a variety of cultural experiences
- Reflect the history and heritage of Derbyshire communities

And in turn contributes to Derbyshire County Council's plan "A Fair Deal for Derbyshire: Building a better future together" which includes five pledges to build:

a Derbyshire that works;

Buxton Museum and Art Gallery
Collections Development Policy 2014

a healthy Derbyshire;
a safer Derbyshire;
a Derbyshire that cares;
a local Derbyshire

This document should be read alongside the following plans for Buxton Museum and Art Gallery

- Forward Plan (2014)
- Annual Service Plan
- Collections Care and Conservation Plan
- Documentation Policy and Documentation Plan
- Visitor Services Portfolio including:
 - Volunteering Policy
 - Environmental Policy Statement
 - Access Policy
 - Learning Policy
 - Temporary Exhibition Policy
 - Policy for Exhibitions and display of Information

It is underpinned by the Policies and Procedures of Derbyshire County Council.

It has been prepared with reference to:

Arts Council England *Accreditation Guidance*, 2013 and subsequent updates

Museums Association *Code of Ethics for Museums*, 2008

Museums Association *Disposal Toolkit*, 2013

Museums Association *Collections for the Future 2005*

Museums Association *Making Collections Effective*, 2007

Collections Trust *Code of Practice for Cultural Collections Management*, 2009

Collections Trust *Collections Management - a practical guide*, 2009

Museums and Galleries Commission *Levels in Collection Care*, 1998 and subsequent editions

Renaissance East Midlands *Collections at the Heart of All We Do*, 2009

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

2. History of the Collections

2.1 Buxton Museum was established in 1892 in the Town Hall as part of the Free Public Library and Museum. The library and museum moved to the Peak Buildings, where the museum remains, in 1928 when it was opened by Professor Sir William Boyd Dawkins. His library formed the heart of the reference collection, and following his death some of his personal belongings were added to the collection.

By 1928 the museum's collections as recorded in the published catalogue included:

- Faunal remains from local Derbyshire cave including Victory Quarry, Dove Holes; Longcliffe near Brassington; Creswell Crags and Frank-i'-the-Rocks, Beresford Dale
- Stone implements from the collection of F.A.Holmes
- Archaeology of the Peak District including material collected by Micah Salt and W.Allan Milton
- Paintings and prints recording the history of Buxton
- Fossils from the Derbyshire limestone
- The geological collection of Guy S. Mitchell including cave formations and minerals
- Antique glass from the collections of H.R.P.Lomas
- Old Derby china and other ceramics, some given by Mr Felix Joseph.

Collecting continued mostly under the supervision of the Librarian. Buxton resident, Dr J.W.Jackson, with his expertise in Derbyshire fossils and experience as an assistant curator at Manchester Museum retained a formal interest as a museum adviser and, never anticipating a professional curator to be appointed, established an informal relationship with Manchester Museum in light of the scientific significance of the collections.

In 1968 Buxton Corporation formally relinquished its responsibility to provide a library in Buxton to Derbyshire County Council, at which time the Council also undertook responsibility for the museum in Buxton.

In the middle of the 20th century several significant donors added to the collections at Buxton Museum:

- Rupert Turner gave a group of large format oil paintings
- Arthur Gomersal loaned and subsequently bequeathed his collection, mostly Victorian watercolours
- Arto Funduklian bequeathed a collection of early 20th century artworks and prints
- Frank Ollerenshaw gave a collection of studio pottery
- Jim Puttrell bequeathed cave artefacts, minerals and specimens of worked Blue John
- Mrs White loaned a collection Ashford Black Marble, now owned by Mrs Bouwmeister
- Significant archaeological collections were placed on loan or given, including: the Carsington excavation (loan from Severn Trent Water); the Buxton coin hoard (loan from High Peak Borough Council), the Melandra excavations (gift from Manchester Museum) and other Melandra material (loan from Glossop District Council); excavations from the Manifold Valley (gift from Peakland Archaeological Society) and from Poole's Cavern (loan from Buxton Civic Association).
- J.W.Jackson's fossil archive of Derbyshire and his correspondence archive and library

By the 1970s, Buxton Museum was part of the Derbyshire Museums Service, which included the innovative School Museum Service, the Museum of Childhood at Sudbury and Elvaston Castle and Working Estate Museum.

Mike Bishop was appointed as curator and in 1976 the library was removed

from Peak Buildings and the museum expanded its gallery facility, including providing the largest art gallery in the county.

The museum continued to collect and an active programme of purchasing was pursued benefitting particularly the fine art, photographic and Ashford Black Marble collections. The Randolph Douglas collection from his Castleton museum, the House of Wonders, was acquired with support of the PRISM fund. In 1982 the Derbyshire Open Art competition (then known as the High Peak Open) started, and since then the museum has acquired almost every winning artwork, developing a strong collection of examples of contemporary visual art of Derbyshire. The Boyd Dawkins study was formally opened and in 1989 the award winning *Wonders of the Peak* gallery opened to acclaim.

However, in 1990, the County Council was required to make significant savings. A decision was made to sell some of the art collection, significantly Ironworks, by L.S.Lowry (from the School Museum Service collection), which resulted in the museum service being evicted from the Museums Association and losing its provisional registration (the forerunner to Accreditation). The Derbyshire Museums Service was dismantled. Buxton Museum and Elvaston Working Estate Museum passed to the management of the Environmental Services Department; the School Museum Service was mothballed and later amalgamated with the School Library Service and the Museum of Childhood was transferred to the management of the National Trust.

In 1996 a review of Buxton Museum recommended that it be passed to the management of the Libraries and Heritage Department, a professional Museum Manager be appointed, Accreditation pursued and readmission to the Museums Association sought. This transfer was completed in 1998.

Derbyshire County Council was readmitted to the Museums Association in 2000 and the museum was accredited in 2001.

Significant work has had to be undertaken to bring the collections into better order. In 2003 the Working Estate Museum at Elvaston was closed and a collection review undertaken, including the transfer of the timbers of the

Sandiacre Tithe Barn to Leicestershire Museums, the Elvaston table to Newstead Abbey and the sale of caravans, carriages, tractors and farm machinery through the auctions. A range of working tools were returned to use through a programme called Tools for Tanzania. The Museum of Childhood at Sudbury completed a formal review of the collections and the Derbyshire material was formally transferred to them.

3. An Overview of Current Collections

3.1 The remaining collections of Derbyshire Museums are principally held at Buxton Museum and Art Gallery. The core collection covers the archaeology and geology of the Peak District. Principally this consists of the documentary archive of Professor Sir William Boyd Dawkins (1837 – 1928), author of *Cave Hunting* (1874), and the Dinantian fossil collections and associated material collected by Dr. J.W. Jackson (1880 – 1978). Collections made by their contemporaries are also deposited at the museum, particularly relating to the caves of the Manifold Valley and the intrusive geology in the Buxton area. In terms of time, this material relates to the Carboniferous limestone, laid down over 500 million years old, through to the archaeological evidence from Ice Age caves and eventually the human inhabitation of the Peak District. These collections form about 65% of the holdings at the museum.

Supporting this is material from Romano-British excavations from the Peak District; fine and decorative art, particularly representations of the Enlightenment in Derbyshire, inlaid Ashford Black Marble and worked Blue John; and local social history, including the photographic record of Buxton c. 1860 to 1960. Finally, there are two ex-museum collections: the Douglas collection, comprising the contents of his Castleton museum, the House of Wonders, and the Derbyshire Police collection.

The award of a Heritage Lottery Fund grant in the Collecting Cultures funding stream in 2008 enabled a programme of strategic acquisition of material relating to Derbyshire, particularly the Derwent Valley Mills World Heritage

Site. This programme, *Enlightenment! Derbyshire Setting the Pace in the 18th Century*, lasted for five years to 2013 and was delivered in partnership with Derby Museums and Art Gallery and Belper North Mill. Buxton Museum will continue to add to the legacy of the Enlightenment! programme.

In 2014 Buxton Museum working with museums from the Derbyshire Museums Forum submitted another bid to the HLF Collecting Cultures funding stream, for a project called *The Long View of Water*. Should this bid be successful the museum will undertake a strategic review of the 'water related' material in the collections.

Buxton Museum's collections mostly have a Derbyshire focus. However, the historic collections with their links to the rest of the UK and Europe have relevance to visitors and are much appreciated.

Remaining historic Derbyshire collections housed at Elvaston Castle relate to social history, particularly agriculture and craft trades. The School Library Service manages the resource collection of artefacts available on loan for education purposes, a collection accumulated since the 1930s covering fine and decorative art, natural sciences, social history and ethnography. The childhood collections were formally transferred in 2010 to the National Trust, Sudbury Hall Museum of Childhood.

Details of all the individual collections and disciplines are included in the appendices below

4. Themes and priorities for future collecting

4.1 Derbyshire Museums will continue to collect material within the existing collection rationale. Decisions about additions to the collections will be made collectively between museum staff and elected members and where appropriate local residents and experts.

Should the applications to the Heritage Lottery Fund be successful in 2014, there will a major commitment to two collections related programmes:

The Long View of Water will be a partnership programme enabling a strategic review of collections relating to water across the county. The museum will have the opportunity to learn more about the Buxton spa water collections; the representation of water in the art collections and its holding about the arrival and use of water in the commercial and domestic spheres in the town.

Collections in the Landscape is a programme to improve the museum's digital access to the collections and will enable the redevelopment of the *Wonders of the Peak* exhibition. This will include an appraisal of almost all the geology, archaeology, fine and decorative art and history collections relating to the Peak District, and Buxton particularly.

Both programmes provide the opportunity to acquire material for the collections.

Further areas of acquisition are outlined in the more detail review of the collections in the appendices.

5. Themes and Priorities for Rationalisation and Disposal

- 5.1 The museum recognises that the principles on which priorities for rationalisation and disposal are determined will be through a formal review process that identifies which collections are included and excluded from the review. The outcome of review and any subsequent rationalisation will not reduce the quality or significance of the collection and will result in a more useable, well managed collection.
- 5.2 The procedures used will meet professional standards. The process will be documented, open and transparent. There will be clear communication with key stakeholders about the outcomes and the process.
- 5.3 **Buxton Museum and Art Gallery:** Ongoing reviews of the collections at Buxton Museum will highlight the need to consider disposal for legal, safety

or care and conservation reasons (for example, spoliation, radiation, infestation, repatriation)

5.4 **Elvaston:** The majority of the withdrawn collection is currently at Elvaston. The holdings have been significantly reduced. A further tranche of assessing significance is currently underway to ensure the collection meets the needs and uses of either Elvaston or the broader needs that Buxton Museum can deliver to libraries and other venues. Ultimately collections identified for retention need to be managed to Arts Council England's Accreditation guidelines, and the County acknowledges its responsibility to do this.

5.5 **School Library Service** is a loan service, and operates a removal policy to take objects out of circulation. This is based on either condition of material, or suitability. In 2010 an Assessing Significance review was undertaken of the withdrawn collection, which has been followed with a programme of collection management.

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

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

7. **Collecting policies of other museums**

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

7.2 Specific reference is made to the following organisations:

- Derbyshire Record Office and Local Studies Library, Matlock

- Derby Museums
- Manchester Museum
- Museums Sheffield
- Galleries of Justice Museum
- Nottingham City Museums
- The National Trust – Sudbury and the Museum of childhood
- Media Archive of Central England (MACE)
- Stockport Museums
- Members of the Derbyshire Museums Forum and other similarly located institutions
- The British Museum
- Natural History Museum
- Department of Archaeology at Sheffield University
- Appropriate subject specialist networks

Within Derbyshire, the archaeology collections are held in several key museums, and collecting areas are jointly agreed to parish level.

8. Archival Holdings

- 8.1 As Buxton Museum and Art Gallery 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* (third edition, 2002).

9. Acquisition

- 9.1 Decisions about additions to the collections will be made collectively between museum staff and elected members and where appropriate local residents and experts. Decisions will be made in an open and transparent way and with due regard to all the appropriate guidance and documentation.

With regard to purchases, these should be referred to the Strategic Director in line with the County Procurement requirements.

- 9.2 The museum will not acquire any object or specimen unless it is satisfied that the object or specimen has not been acquired in, or exported from, its country of origin (or any intermediate country in which it may have been legally owned) in violation of that country's laws. (For the purposes of this paragraph 'country of origin' includes the United Kingdom.)
- 9.3 In accordance with the provisions of the UNESCO 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, which the UK ratified with effect from November 1 2002, and the Dealing in Cultural Objects (Offences) Act 2003, the museum will reject any items that have been illicitly traded. The governing body will be guided by the national guidance on the responsible acquisition of cultural property issued by Department for Culture Media and Sport in 2005.

10. Human remains

- 10.1 As the museum holds or intends to acquire human remains from any period, it will follow the procedures in the 'Guidance for the care of human remains in museums' issued by Department for Culture Media and Sport in 2005.

11. Biological and geological material

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

12. Archaeological Material

12.1 The museum will not acquire archaeological 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.

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

13. Exceptions

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

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

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

14. Spoliation

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

15. Repatriation and Restitution of Objects and Human Remains

15.1 The museum's governing body, acting on the advice of the museum's professional staff, if any, may take a decision to return human remains (unless covered by the 'Guidance for the care of human remains in museums' issued by DCMS in 2005) , objects or specimens to a country or people of origin. The museum will take such decisions on a case by case basis; within its legal position and taking into account all ethical implications and available guidance. This will mean that the procedures described in 16.1-5 will be followed but the remaining procedures are not appropriate.

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

16 Disposal procedures

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

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

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

- 16.4 When disposal is motivated by curatorial reasons the procedures outlined below will be followed and the method of disposal may be by gift, sale, exchange or as a last resort - destruction.
- 16.5 The decision to dispose of material from the collections will be taken by the governing body only after full consideration of the reasons for disposal. Other factors including public benefit, the implications for the museum's collections and collections held by museums and other organisations collecting the same material or in related fields will be considered. Expert advice will be obtained and the views of stakeholders such as donors, researchers, local and source communities and others served by the museum will also be sought.
- 16.6 A decision to dispose of a specimen or object, whether by gift, 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 the responsibility of the governing body of the museum acting on the advice of professional curatorial staff, if any, and not of the curator or manager of the collection acting alone.
- 16.7 Once a decision to dispose of material in the collection has been taken, priority will be given to retaining it within the public domain. It will therefore be offered in the first instance, by gift or sale, directly to other Accredited Museums likely to be interested in its acquisition.
- 16.8 If the material is not acquired by any Accredited museum to which it was offered as a gift or for sale, then the museum community at large will be advised of the intention to dispose of the material normally through a notice on the MA's Find an Object web listing service, an announcement in the Museums Association's Museums Journal or in other specialist publications and websites (if appropriate).

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

Disposal by exchange

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

16.13.1 In cases where the governing body wishes for sound curatorial reasons to exchange material directly with Accredited or non-Accredited museums, with other organisations or with individuals, the procedures in paragraphs 16.1-5 will apply.

16.13.2 If the exchange is proposed to be made with a specific Accredited museum, other Accredited museums which collect in the same or related areas will be directly notified of the proposal and their comments will be requested.

16.13.3 If the exchange is proposed with a non-Accredited museum, with another type of organisation or with an individual, the museum will place a notice on the MA's Find an Object web listing service, or make an announcement in the Museums Association's Museums Journal or in other specialist publications and websites (if appropriate).

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

Disposal by destruction

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

17. Conclusions and Review

- 17.1 This *Collections Development Policy* has been written in accordance with the current guidelines for *Museums and Galleries Accreditation 2014*, and using documentation and the knowledge of the staff at Buxton Museum and Art Gallery, Elvaston Castle, the School Library Service, and other staff of Derbyshire County Council.

- 17.2 The *Collections Development Policy* will be presented for approval in 2014. Following elected member approval, the policy will be available for public reference in Buxton Museum and Art Gallery and digitally at www.derbyshire.gov.uk/leisure/buxton_museum.
- 17.3 This document will be reviewed annually by museum staff, and formally presented to the Strategic Director for review by December 2017.
- 17.4 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.

Appendices

A. The Collections at Buxton Museum and Art Gallery

Introduction

Buxton Museum and Art Gallery, at the heart of the Peak District, is well placed to collect and make accessible the scientific, historic and artistic achievements of a well-defined area. The Peak District comprises the White Peak, the area of carboniferous limestone upland south-east of Buxton, and the Dark Peak, the Millstone grit north of the town. Together these transcend historical and political boundaries, yet provide a wholly logical collecting area. The underlying landscape of the district and its formation is shown in the geology collections; archaeology provides evidence of how people adapted to living in the upland areas and the link to social history, and the development of local communities through tourism, trade, agriculture and industry. However, none of these disciplines is wholly independent and, in its collecting, the museum will endeavour to find multi-disciplinary links. Within this area many communities have independent museums and historical societies, and Buxton Museum will confer with these institutions.

At the heart of the museum are the Special Buxton Collections, highlighted in the agreement between High Peak Borough Council and Derbyshire County Council in a legal agreement in 1967. These are the collections acquired principally before 1967, relating to Buxton and the archaeology and geology of the Peak District.

It is estimated that the geology and archaeology collections (including the associated archives and libraries of Sir William Boyd Dawkins and Dr J.W. Jackson) comprise 65% of the total museum collection. A further 10% of the collection is fine art; 15% is local history including the Board collection, and 10% relates to other collections including decorative art, the Derbyshire Police collection and the Douglas collection. A physical audit of these collections has been continuing since 2005, working

through individual disciplines. This process, part of resolving the documentation backlog, will by 2015 establish more accurately the total size of the collection, and confirm the accuracy of these statistics.

Amongst these collections, the museum holds material of national and international importance and, while they may not merit designated status, these collections must be widely accessible and meet recommended standards of care.

The museum holds a reference library associated to the collections, particularly specialising in geology and archaeology texts from about 1830 to c.1970. Although it is likely to remain a reference library, a catalogue is available at www.derbyshire.gov.uk/leisure/buxton_museum.

Archaeology

The archaeology collections include the Pleistocene cave material (the earliest evidence of people in the Peak District linking closely with material in the geology collections), prehistoric remains and Romano-British material. There are substantial gaps, particularly with regard to the Anglo-Saxon and medieval periods.

No other museum in Great Britain is as close to localities rich in Pleistocene vertebrate material as Buxton, so this collection is nationally important. The Dove Holes material, collected in 1903, including remains of sabre tooth cat, mastodon and hyena, was described by William Boyd Dawkins as "the very oldest collection of remains of animals from caves which have been met with in the whole world" (26 June, 1928). Although predominantly faunal remains, research by Sheffield University has reinforced its significance in the understanding of the prehistoric period. The material from the Manifold Valley on the Derbyshire/Staffordshire border was collected by the Peakland Archaeological Society (PAS) from caves including at Thor's Fissure, Elder Bush Cave, Fox Hole Cave, and Sycamore Cave. Additionally the museum holds significant material from Creswell Crags, one of over 30 British museums with such collections. Officers from the museum, the county

Archaeologist and from the Council's Countryside Service attend board meetings of the Creswell Heritage Trust.

There is potential for new discoveries in the caves and fissures of the Peak District. If the museum is to add to these collections, or be required to become a repository for further collections, the storage requirements will need to be reviewed.

The prehistoric material covers the period of Palaeolithic, Mesolithic and Neolithic occupation from locations of both local and national significance (including Arbor Low). The Waterhouse collection includes microliths from Kinder Scout and Edale . Many of the collections were accumulated at the end of the 19th and beginning of the 20th century and, while published, much of the material has little further documentation. Current excavations are furthering the understanding of prehistoric Derbyshire.

The Romano-British collections include artefacts from Peak District forts, particularly Melandra, near Glossop (excavated by Manchester University); Poole's Cavern (excavated by PAS); Carsington Reservoir; and Buxton itself. The museum provides a loan of relevant material to Poole's Cavern for exhibition there.

Archaeology is acquired through notified archives resulting from work by commercial units or community archaeology groups or through individual donations. In the case of the former, any acquisitions will be made in accordance with *Procedures for the Transfer of Archaeological Archives* (2003, revision anticipated in 2014) agreed by the principal Derbyshire archaeological repositories and the Derbyshire County Archaeologist. This document identifies the agreed collecting areas within Derbyshire to parish level. It is used by the Portable Antiquities Scheme to identify repositories in the case of finds brought to them. In recent years, the museum has been able to purchase items declared as Treasure for the collections.

With regard to individual donations the acquisition will be in line with this agreed list of parishes. There may be offers of material from outside Derbyshire which relate to historic collections which will be considered for acquisition in discussion with appropriate local museums.

The museum will actively target material to fill the gap between 400 - 1600 AD, subject to resources. It will passively collect local chance finds that add significantly to the collection. Such material must meet both the collection and ethical guidelines.

In addition to the restrictions on collections referred to above, the museum will not collect material which does not have good location references or, in the case of formal archives, is offered for deposit without due reference to *Procedures for the Transfer of Archaeological Archives (2003)*.

Further contacts:

- The local authority museums and County Archaeologist work together and have agreed procedures with regard the deposition of archaeological archives.
- The museum will continue its relationship with the Portable Antiquities Scheme, especially the Derbyshire and Nottinghamshire Finds Liaison Officer.
- Any items that may fall within the remit of the Treasure Act will be referred to the Finds Liaison Officer.
- The museum will develop links with non-professional archaeologists, local heritage groups and young people's groups, with the aim of encouraging interest in archaeology and the ethical collecting of archaeological specimens.

Decorative Art

The principal decorative art collections include the Ashford Black Marble and worked Blue John objects, manufactured locally in the 19th century. The acquisition of the Tomlinson collection of Ashford Black Marble in 2005 marks the Buxton collection as

probably the best in public ownership. Since this material is closely allied to the geology collections, opportunity should be made to add to this collection, actively pursuing artefacts by named makers or of outstanding significance, with grant aid to support appropriate purchase. Several pieces in this collection are on loan, and the museum should seek to acquire these.

The ceramics collection includes 18th and 19th century wares, some having local provenance, but are principally pre-1967 acquisitions by the museum. Some of these were acquired with grant aid from the V&A Purchase Grant Fund before 1945. The museum also holds souvenir ceramics, representing local events, churches, etc., transferred from the Derbyshire Museums Service.

The studio pottery collection, started by the Ollerenshaw gift, has been augmented by transfers of works from the School Library Service. A collection of studio pottery is on loan to the Ballantyne Collection at Nottingham Castle Museum and the Museums Manager maintains a strong relationship with this partner.

The museum holds a collection of Buxton and local souvenirs, some of which are fine examples of decorative art, reflecting the early 19th century development of the tourist trade in the town. The museum continues to collect similar pieces.

The museum building itself has some high quality stained glass panels in the doors and windows, contemporary with its construction, in Art Nouveau style.

Further contacts:

- With regard to the Ashford Black Marble and Blue John collections, the museum will retain contact Chatsworth, the V&A and private collectors in Castleton, elsewhere in Derbyshire, and through the internet. The museum will also make contact with auction houses, antique dealers and retailers of this type of material.
- With regard to the ceramics collection, the museum will maintain contact with Nottingham Castle, and The Potteries Museum, Stoke-on-Trent.

Derbyshire Police Collection

Derbyshire County Council acquired the Derbyshire Police collection in 2004, which until 2010 was financially supported by Derbyshire Constabulary. The collection of over 1900 police-related items and associated ephemera is in storage at Buxton Museum and Art Gallery.

The collection remains active, and additions will be considered from Derbyshire Constabulary and associated agencies, from serving and retired officers and their families, and people who have police-related material, which add to the story of policing within the county.

Objects with clear provenance to local communities will be directed, transferred or loaned to their nearest recognised museum, subject to the protection needed by some of the more controversial items in the collection.

The collection does not contain any firearms. The museum does not currently have the licence or facilities to include firearms in its collection. The collection does contain replica drugs, items gathered as evidence of crimes having been committed and equipment used in the pursuit of crime. Some of this material is sensitive and the museum will be respectful in its use of it.

The Derby Police Museum, an independent organisation, opened in the city in 2014. The museum will look at opportunities to loan items from the collections to the Derby Police Museum should they achieve Accredited status. There are potential other developments at local museums where this collection could be used, subject to resources.

Further contacts:

- The museum will continue its association with Derbyshire Constabulary in respect of the management, use and promotion of this collection.
- The museum will liaise with the Derby Police Museum, Galleries of Justice, the Greater Manchester Police Museum, the Crime and Punishment (CAP) collections network which is the subject specialist network, and other similar organisations.

Ephemera

The museum holds ephemera relating to the local history of Buxton, the archaeology and geology of the Peak District and, through the deposits of the Derbyshire Museum Service, the whole of the county. The museum is actively looking to improve accessibility to this collection.

The museum holds ephemera relating to the history of the theatre in Buxton, mostly accumulated by Ros McCoola and Jill Dick. The Douglas collection of c.1910 – c.1950 ephemera includes material relating to Houdini.

Ethnography

In principle, the museum does not collect ethnography.

However, there are ethnography specimens within both the Boyd Dawkins and the Douglas collections. There may be occasion to add to Boyd Dawkins collection following research into his correspondence and diaries for objects that he may have acquired but are no longer in the collection.

The Douglas collection is closed, and it is not anticipated that it will be significantly enlarged, except through direct contact to Douglas' heirs.

There may be reason to transfer key ethnographic specimens from the reserve School Library Service collections to Buxton. This should be done only with careful regard to the uses that can be made of the artefacts and consideration for their long term storage.

Fine Art

An audit of the permanent collection of fine art in 2003 identified in excess of 900 paintings, drawings and prints. The principal strengths are late 19th century watercolours, and early 20th century works by artists including Brangwyn, Chahine, Chagall, Utrillo and Augustus John. Several collectors have made this possible, particularly Oliver Gomersal, Arto Funduklian and Rupert Turner.

The Enlightenment! programme enabled a substantial uplift in the quality of the Derbyshire views made between c. 1770 and 1850. Works by William Day, John Webber and William Marlow are among highlights. The programme also enabled the conservation and reappraisal of several works in the collection.

The remaining collection includes views of Derbyshire in all media, including photographs. This continues to be an area for collecting.

The winner of the annual Derbyshire Open Art competition is usually acquired for the collections. Since 2001 the Friends of Buxton Museum and Art Gallery have also supported a smaller purchase prize. This investment, continuing for more than 30 years, has provided a strong collection of work by local artists.

The museum is committed to programme exhibitions from the permanent collection at least twice a year. The temporary exhibition programme encourages local artists to show their work, and the museum will continue to acquire a representative collection of the work of such artists.

The museum will endeavour to have Intellectual Property Rights of artworks passed to it at acquisition and to keep accurate records of the IPR of the contemporary collection as currently required (for the lifetime of the artist/creator and a further 70 years after the year of death). The museum will therefore keep artists' details on record, protected by the Data Protection Act.

Further contacts:

- The museum will maintain relationships with the art departments at local colleges and schools
- The museum will continue to contribute to the county's visual arts policy and will remain a member of Arts Derbyshire
- The museum will continue to work with the British Museum and Derby Museum with regard the Enlightenment collections.

Geology

Along with archaeology, geology forms the core of the collection. Material from Professor Sir William Boyd Dawkins and Dr. J.W. Jackson is of local, national and international importance, enhanced by the mineral collections of Guy S. Mitchell and other individuals' collections.

The collection is strongest in fossil specimens from the Dinantian period, reflecting the predominant rock types of the White Peak. The Jackson collection of Lower Carboniferous fossils (estimated at about 17,000 specimens) is of national importance. It was collected prior to the creation of the Peak District National Park and is mostly from areas either protected by ownership or inscription as Sites of Special Scientific Interest (SSSI) or, more dramatically, lost to the extractive quarrying in the district. Many specimens survive with Jackson's own labels.

The mineral collection includes over 1500 specimens, some of national importance. About a third of the collection has a Derbyshire provenance, the rest representing

significant English material and specimens from around the world. It is rich in both unworked Blue John and calcites from named local mines and rakes. The Mitchell collection is of specifically high quality; Douglas's minerals add significantly and the museum received the Thompson collection on loan in 2009, which reflects collecting and research into minerals in the 1960s and 70s.

There is a significant collection of cave formations including stalagmites, stalactites, cave straws, cave pearls and petrifications, amassed by the noted climber and speleologist, J.W. Puttrell, and also by Douglas in the early 20th century. Many collectors were also amateur photographers and the lantern slide collection of the approaches and interiors of these caves are an important record.

There are some significant weaknesses in the collection, including representation of the Upper Carboniferous period. The collection is also weak in named rock types and thin sections of local rock types. It is currently not a priority to broaden the collections, but this remains open to review.

The Jackson collection might be considered a closed collection. A survey needs to be undertaken to identify areas which may need a more proactive collecting policy (for example in any new quarry site); such a survey will have to be undertaken alongside the collections of Derbyshire material held at the Manchester Museum.

In addition to the restrictions stated above, the museum will not collect material which does not have good location references.

Further contacts:

- The museum will contact the Derbyshire monitors of SSSI to ensure geological records are broadly accessible.
- The museum will continue its membership of the Geological Curators Group (GCG) and the Manchester Geological Society.

- The museum will develop links with amateur geologists with the aim of encouraging them to collect geological specimens ethically.

Local History

The local history collection relates to Buxton and a radius of about 8 kilometres from the town centre, and includes material from the 15th century to the present day. Of particular importance are souvenirs, and relics of local industries.

There is a serendipity collection of social history objects relating to local government, law and order, toys etc, but there has been no structured collecting in this area. A survey was undertaken in 2005. Passive collecting will continue, but all acquisitions will be supported by good provenance. The museum will keep abreast of developments within the town. Under the context of the archaeological deposits, it will retain excavated material relating to Buxton and it will collect representative memorabilia that directly relates to the town.

Quarrying is significant in the area. It is possible that there could be potential to add to this collection, if not with objects, then with photographic record. Evidence of working conditions will enhance the collections.

The museum is often contacted regarding collections of material local to other Derbyshire communities. Wherever possible, the museum will direct such enquiries to the nearest relevant museum. Buxton Museum will not collect social history material outside the narrow margin defined above, unless the objects further the understanding of other parts of the collection, or are of particular civic significance or warrant true Derbyshire value. It is expected that some of this type of material will be transferred from Elvaston Castle to Buxton Museum. The museum will accept objects with a High Peak or Derbyshire Dales provenance only if no other suitable repository can be identified.

There are areas of local history collecting common to the Derbyshire Record Office and Local Studies Library. The museum will not collect such material. There is also potential duplication in the ephemera collections. The museum will review deposits case by case for final deposition. The museum will, however, collect personal records that relate to individual interests in the town.

The archive of oral history recordings made by Derbyshire Museum Service was deposited at Buxton Museum in 1992. The contents will be transferred to the Local History Library where access could be increased. The museum has undertaken some contemporary oral history recording related directly to project work. Such archives will be retained in digital format in the museum.

Natural History

Only natural history material with very specific associations to the principal collections is held at Buxton Museum, for example: two cabinets of *Lepidoptera*, collected by the Rev. Green of Buxton. This sets a precedent that older collections with a good provenance and from named Peak District localities might be acquired. However, such additions must take into account both the care of the collection and access to it.

The collection of shells and corals was reviewed by a volunteer between 2010 – 2012. Some items can be related to existing collections, but its provenance is unclear.

There will be no active collecting of natural history.

Numismatics

The museum holds coins dating from the Roman period to the present day, and trade tokens. The most significant item is the Buxton coin hoard from the Natural

Baths, part of which is on loan from High Peak Borough Council. In 2012 a group of important bank notes relating to the county were acquired through the Enlightenment! programme, and in 2014 the Kirk Ireton hoard was purchased.

The trade tokens are not exclusive to Derbyshire and there may be good argument to relocate parts of the collection to museums where they are representative of local traders and currency issues.

The museum will continue to collect well-provenanced coins and currency, pre-1400, and later tokens and bank notes that represent local trading establishments. These will be collected in consultation with local museums and historical societies; specific Buxton examples will be actively collected. The museum will also collect evidence of illegal coining in the Peak District.

The museum will not collect foreign currency or currency in circulation. However, should the Euro become a recognised currency in Britain, a sample will be acquired, since it will represent the first time since Roman occupation that there has been a common European currency in circulation.

The museum will consult with museums with Roman and English coin collections, including Birmingham, Manchester and the Yorkshire Museums and the subject specialist network.

Personalia

The museum holds significant archives, and actively pursues acquisition of specimens associated to specific scientists and the writings and discourses of these people.

This includes portraits and publications relating to the significant pioneers of the Derbyshire Enlightenment.

Of equal importance are the archives of Sir William Boyd Dawkins and of Dr. J.W. Jackson, with the associated libraries and collections. These include specimens, tools, records, photographs and correspondence with the foremost scientists of the day, including Darwin, Owen, Pengelly, Huxley and others.

The museum will actively pursue further additions to these collections, in consultation with Derby Museum and the Manchester Museum, on the rare occasions that related books, manuscripts and ephemera become available.

Other significant archaeologists and geologists whose publications and personalia enhance the collections include Micah Salt, F.A. Holmes, J.W. Puttrell and Don Bramwell.

In 1982 Derbyshire County Council purchased the contents of Randolph Douglas' museum, the House of Wonders, in Castleton with grant aid from the PRISM Fund. Its strengths include collections of locks and keys, and material associated with Houdini. This is a closed collection and it is unlikely that there will be any additions, except such material that provides more information on Douglas himself and his collecting criteria. The museum will consult with Castleton Historical Society regarding the Douglas collection and will continue to loan material for exhibition in the Castleton Visitor Centre.

The art, ephemera and photograph collections include specific named collections, and the museum will pursue personalia relating to Arto Funduklian, Oliver Gomersal, Ros McCoola and J.R. Board, to further the understanding of the collections. The museum will consult with their heirs and with local societies and institutions of which these people were members, with regard to these collections.

Photographs, Postcards and Film

The principal collection is the J.R. Board photographic archive dating from c.1860 to c.1960, the production of a single business. The collection includes glass plates, prints and negatives, and provides a unique period record of Buxton. The copyright is owned by Derbyshire County Council.

The museum has photographic negative and image collections, including the Wooliscroft (purchased with support of the V&A Purchase Grant Fund), and the Sturgess collections, which compliment the Board collection. The postcard collection contains local images, collected for the pictorial record as distinct from their philately or correspondence value. These images include views of Buxton (both exteriors and interiors) and scenic highlights of the Peak District, and compliment the engravings collection.

The Derbyshire Museums Service collection of photographs and postcards was deposited at Buxton Museum. There has been a digitisation programme to scan items from the collection and make them available on the website Picture the Past (www.picturethepast.org.uk). The museum will continue to pursue ways in which the photographic archives can become more accessible to users.

Photographers have been commissioned to create portfolios of photographs for exhibition, supported with grant aid. Should the possibility arise, the museum will continue proactive collecting in consultation with the Derbyshire Record Office and Local Studies Library.

The film collection from the Museum Loans Service was transferred to MACE in 2004. Digital versions of the main films were produced in 2010. While the museum may continue to accept film stock it will be under the firm understanding that the stock itself will transfer to MACE. The IPR of the material must be clarified upon deposit. The museum will continue its relationship with MACE.

The museum will remain aware of the copyright issues associated to these collections recognising that making copies available to visitors and researchers enables access to the collection. Charges are levied on reproductions of photographs for both personal and publication use, and these charges will be applied.

B. Elvaston Castle and the Derbyshire Museum Collections

Elvaston Castle Working Estate Museum was set up in the 1970s in the former stables and workshop complex, adjacent to Elvaston Castle and its historic garden. The collections represented a wide range of social history including domestic life; craft and rural trades; agriculture and transport. They were mostly sourced from south east Derbyshire.

Some of the material acquired was of significant local interest, and the museum successfully attracted grant aid from the V&A Purchase Grant Fund and the PRISM fund to purchase items or undertake remedial work on some of the vehicles. The museum also researched the history of Elvaston, creating a valuable archive, now held digitally.

With the enlargement of the Derbyshire Museums Service in the 1980s, collecting was widened, and Elvaston was used to store additional collections including town life, costume and natural history. The Kettle collection of Victorian life was acquired with support of the V&A Purchase Grant Fund.

In 1993, when the Derbyshire Museums Service closed, the remaining collections were removed to Elvaston. Collecting stopped at the same time. The museum closed to the public in 2001, since when the Council has been considering the future of the estates. Meanwhile a collection reconciliation and disposal programme has been undertaken.

In respect of any future development of the estate, collecting at Elvaston will consider:

- Artefacts, archives and photographs associated with the Harrington family estate, the gardens, grounds, and the subsequent history of the estate.
- The history of gardening up to the present day, including horticultural tools, domestic gardening, mechanised Victorian horticultural equipment (including the Barron planting machine) and associated ephemera.
- Product information relating to horticulture, timber and woodland management.
- Contemporary art commissions from products on the estate.
- Maintaining a teaching collection of natural history specimens to illustrate habitats within the park and formal gardens, working with local natural history societies to create biological record for the estate.

In this regard, staff at Elvaston will have further contacts with:

Derby City Museums and Art Gallery for natural history and social history and other gardens of note including Chatsworth; Haddon Hall, Renishaw; the Royal Botanic Gardens, Kew; and the Edinburgh Botanic Gardens; The Royal Horticultural Society; The National Trust and English Heritage

C. The Residual Derbyshire Museums Service collections

The principal social history collections belonging to the county are currently stored at Elvaston. The collection has been substantially reduced in the last 10 years and now covers the social and light industrial history of Derbyshire, costume and ephemera collections. The collection is undergoing a further assessing significance review.

There remains commitment to make these collections accessible to the public remains through displays in public libraries. Further opportunities are being explored.

There will be no additions to these collections outside the remit of the collection policy stated above. In the meantime, any artefacts that are offered to Elvaston for the collections will be referred to the Derbyshire Museum Manager.

Further contacts regarding the collections include:

Members of the Derbyshire Museums Forum; Schools Library Service; other museums, particularly on the borders of Derbyshire.

D. Handling collections including the Derbyshire School Library Service (SLS), museum artefact collections and other handling collections

Derbyshire School Library Service runs an artefact loan service, which is popular with schools that subscribe to the service. The collection was established in the 1930s and has subsequently grown to include over 6000 objects, as well as books, audio-visual and support materials. It includes artworks by makers of national and international reputation, purchased at the start of their careers, museum-quality ethnography, social and natural history specimens.

The SLS collection is curriculum and demand led, based on requests for resources on specific subjects. In recent years SLS has added to its collections through purchasing original works including paintings, prints, embroideries, textiles, sculpture, carving, ceramics, clothing, jewellery and accessories. SLS also acquires replica items. All these are acquired for their quality as well as how they support other key resources, including books and audio-visual materials. Purchases are made from a variety of sources including artists, craft workers and designers, including work to commission; local and national exhibitions; museum retail; educational and local suppliers; antique shops and flea markets. Donations are made to the service and are

accepted according to suitability, as outlined above. Contemporary material is needed to address potential demand of objects of today and the future.

There is a distinct handling collection for use at Buxton Museum and outreach work. It is neither part of, nor on its own, a permanent collection. Artefacts will not be added to it that cannot be used practically for handling within the museum's current programmes and resources. Should the programme change, the handling collection will be reviewed.

Further contacts:

Staff in SLS and the museum will keep in contact with educators both in the schools and museum sectors and with companies that make reproductions and replicas. To develop new audiences, they will work in partnership with colleagues within the Council and in the voluntary and community sector.

E. Other collections in Derbyshire

The Derbyshire Museums collections are currently managed by the Health and Communities Department, which provides curatorial support to other departments known to be managing heritage collections for the benefit of the public. Other than collections mentioned elsewhere in this report, the only other collection of merit is at Middleton Top and High Peak Junction, part of the World Heritage Site, which is one of the world's oldest railway sheds. This is managed by the County's Countryside Service.