



COLLECTIONS MANAGEMENT PLAN 2015 – 2020

Incorporating; Collections Development Policy, Care and Conservation Policy & Plan, Documentation Policy & Plan and Documentation Procedures

Owner: **Natalie Rigby**

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These policies were originally passed by Falmouth Town Council on previous occasions and have been brought together, reviewed and renewed

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1. Introduction

This document brings together a suit of policies and plans into one document. It sets out all the Collections Management plans for Falmouth Art Gallery. These include the following:

- Collections Management Policy
- Collections Development Policy
- Documentation Policy
- Documentation Plan
- Conservation Policy
- Conservation Plan

It should be read in conjunction with the Forward Plan and Emergency Plan.

Responsibility for documentation and collections management lies with the Director in consultation with the Collections Manager and other trained staff and volunteers.

Arts Council England will be notified of any changes to the Collections Management Plan, and the implications of any such changes for the future of collections.

Mission Statement is: "Inspiring art for everyone"

Our Stated Aims are:

"Falmouth Art Gallery exists to inspire an appreciation and enjoyment of art and to encourage an understanding of the rich artistic heritage of Falmouth, Cornwall and the South West. It has exciting and stimulating learning initiatives that are accessible to audiences of all ages and abilities, at the same time providing exceptional customer service and high standards of collections care."

Whilst not of charitable status, the organisation adheres to all the values of a not for profit organisation. We seek to provide a neutral community venue for all forms of creative art and education; to broaden audiences and engage more people by promoting diversity and equality of opportunity and engaging them with an inclusive range of creative processes.



2. Collections Management Policy

2.1. Storage

The art collection, when not on display, is stored on the mezzanine floor which has full wheelchair access via the lift. It is situated next to the research/education room, with an adjoining door so that works can be shown to visitors.

Considerable improvements have been made in recent years to the store, particularly as a result of refurbishment carried out with grant-aid through the Heritage Lottery Fund. Nevertheless, long-term planning is necessary to ensure that the gallery continues to set national standards of best practice for small museums.

The store is small, which curtails any further expansion of the collection. The moveable racking should be reserved for oil paintings, fragile works and works on paper contained in significant historical frames.

It is the policy of the gallery that other material should be de-framed, mounted in acid free museum mount to standard sizes (11 x 16 ins (28 x 40.7 cm), 16 x 22 ins (40.7 x 55.8 cm), and 20 x 27 ins (50.8 x 68.6 cm)) and stored in sollander boxes of the correct size.

Sollander boxes should not contain a mix of conserved and unconserved works, because of risk of contamination.

Our collecting policy should favour works that can be mounted and stored in sollander boxes.

All standard frames are fitted with museum glass which reduces over 90 per cent of ultra violet light. All gallery lights have similar U.V. filters.

These frames must continue to be stored in environmentally monitored conditions to ensure that there is no risk of contamination to conserved works.

2.2. Environmental Controls

The environmental conditions of the galleries and store are monitored by Meaco Museum Monitor – Radio Telemetry system, with a programme of regular servicing and testing. There is less than one per cent of variance per year, and a programme of renewal in place. Dual channel receivers/sensors in all sensitive areas and anywhere art is stored. Radio transmitters transmit temperature and relative humidity to computer. It is serviced twice a year or on demand. The environmental conditions are alarmed, and recorded on Java software, but visual checks are also undertaken.

- The granite façade building is set within an old quarry bank and has naturally good environmental conditions.
- Temperature: In winter we use water based radiators run by gas and electricity. They are controlled by manual Honeywell T6360/4360 thermostat. We also have ceiling fitted Vent-Axia Airtrak ACM In-line Mixed Flow Fans and a Fujitsu Room Air Conditioner- Window Type-Cooling Model AKY7A/9A to ensure air flow with no weak pockets.



- Humidity: We have 10 mobile dehumidifiers (Mitsubishi Electric Dehumidifiers MJ-E16PX and MJ-E16VX-E1) and a fixed dehumidifier (Dryfast Major Dehumidifier from Air Quality Products LTD) in the roof that discharge's outside the building. There are ceiling fans and fixed fans in the roof to ensure airflow. These fans move air through purpose built ventilation ports at ceiling level. We also have 6 mobile humidifiers (brune B250 electronic). These were fitted with the advice of Robert Child, Head of Conservation, at the National Museum of Wales.
- Both humidity and temperature are electronically and visually monitored regularly throughout each day.
- The building has regular visual checks undertaken by the curatorial staff.
- The art store meets humidity level standards recommended by conservators for oil paintings, acrylics and works on paper.
- As pigments contract and expand with variations in temperature, permanent damage can be caused, although such damage may not manifest itself to the naked eye for a number of years. The ideal temperature for the storage of an art collection comprising oil paintings, acrylics and works on paper is 18 degrees centigrade, with a range of between 12 – 20 degrees centigrade being acceptable as long as fluctuations are gradual. The art store meets these requirements.
- The risk of insect damage is monitored regularly by the use of traps, and by visual inspections and audits. As yet this has not posed a problem.
- Dust levels are also monitored, although it is clear that dust does not accumulate quickly.

2.3. Access

Falmouth Art Gallery has an open stores policy and allows viewing of works not on show without prior appointment. As a result of this the collection is constantly organised, updated and ready for public inspection.

Falmouth Art Gallery's family friendly programmes emphasise a need for open access, this should be managed without detriment to artworks in storage. A programme of enhanced preventative care has been instigated and managed by the Collections Manager.

The Collections Manager will ensure training is given for all members of staff needing access to stores, this will include basic handling and storage instruction to ensure the safety of the artworks.

All artworks have permanent locations and are documented as such. Artworks should not be moved from their location without consultation with the Collections Manager or the Director in their absence.

2.4. Temporary Exhibitions

Temporary exhibitions run the risk of contaminating the collection and all works are inspected prior to entering the Mezzanine level, they may also be stored in the Isolation store, which has been specifically cleared for this purpose.

2.5. Conservation costs

The cost of conservation for new works is always taken into account in decisions of acquisition.

2.6. Collections Management Action Plan

The actions in this section cover all areas of Collections Management including; **Collections Development, Care and Conservation, Collections Development, Documentation Plan** that were previously planned separately.

Aim 1: Complete a thorough audit of the entire collection and evaluate the usage of the collection, and develop programmes to ensure its continuing care.

- The permanent collection is in good order and there is currently no conservation backlog.
- Priority will be given to works required for loan or temporary exhibition.
- Consideration will also be given to the picture frame. Inappropriate or poor quality frames will be identified and a programme of restoration or replacement will be put in place.
- A review of all work would take place if the current standards and guidelines were to change

How we will achieve this	Date	How we will measure success	Resource
Complete Audit of the collections	By 2020	Audit and report complete. Future conservation needs determined	Collections Manager time
All new acquisitions are inspected by the Collections Manager and a decision is made whether to refer the work to an approved conservator for cleaning or remedial conservation, in consultation with the gallery Director.	Ongoing	All new acquisitions have inspection report.	Collections Manager time External Conservation
By retaining our Accredited status	Sept 2015	Accreditation achieved	from budget
By holding regular object handling and awareness training for staff and volunteers	Dec 2015	Collections audit completed	from budget
By completing regular risk assessments of the collections areas and performance indicators to ensure care standards are being met	April 2016	Informal evaluation of the collection completed	from budget
By fundraising for new acquisitions of works of art	April 2016	Purchase at least 1 work of art with external funding	income

Aim 2: Ensure the continued usage of collection through working with the learning, access and interpretation team to develop better access to the collection.

How we achieve this	Date	How we will measure success	Resource
Develop ideas and projects that use the collection or aspects of the collection as subject matter	Dec 2015	Programme of pilot events launched	From budget
Develop the catalogue to make it more accessible for schools and community groups who are searching for subjects or themes	Dec 2015	Evaluation of inspire curriculum and how the collection is meeting its requirements	From budget
To pilot taking selected works of art out into the community as part of an outreach programme	Dec 2015	Develop better functionality to the website search facility	From budget
Work with the learning, access and interpretation to evaluate the collection with a view to developing it further	April 2016	Evaluate learning and access programmes for efficiency	From budget

Aim 3: Develop Falmouth Art Gallery's touring exhibitions programme and pilot the Art Lease scheme

How we will achieve this	Date	How we will measure success	Resource
Use the information collected from the collections audit to identify collections/narratives for tours	Sept 2016	Create marketing information and contracts for touring shows, and create web page on website	from budget
Work with Patrick Woodroffe estate on the possibility of administrating a touring show.	Dec 2016	Patrick Woodroffe touring show marketed to different venues	From budget/Arts Council England grant
Create an <i>Art lease</i> scheme which provides businesses with an opportunity to rent artworks for display	Dec 2016	Art lease policy and marketing package released	from budget
Use the information collated form the collections audit to identify possible works for the <i>Art lease</i> scheme	April 2016	At least one business signed up to the scheme	from budget
Pilot the <i>Art lease</i> scheme to local businesses and evaluate	ongoing	Build on successes, evaluate and disseminate	from budget

Aim 4: Identify how access to the art store levels can be improved and develop existing storage areas to create more accessibility



How we achieve this	date	How we will measure success	resource
Work with Falmouth Town Council to re-organise existing office areas into collections areas	Dec 2016	Workspaces and collections spaces rationalized	From budget
Create a strategy for the existing library and archive room to make it more user friendly	April 2017	Library strategy written and in use	from budget
Accession the RCPS Tuke Collection into Falmouth Art Gallery collection as a long term loan	April 2017	RCPS Tuke collection accessioned	from budget
Rationalize existing storage and create a focused Tuke area in the existing store with racking and sollander box storage	Dec 2017	CAB Store/Automata store moved and in use	External funding/From budget
Create an area for collections/remedial work to include mount cutting in house	April 2018	Remedial/mounting area in place	Capital Project

3. Collections Development Policy

- The governing body will ensure that both acquisition and disposal are carried out openly and with transparency.
- By definition, the gallery has a long-term purpose and holds collections in trust for the benefit of the public in relation to its stated objectives. The governing body therefore accepts the principle that sound curatorial reasons must be established before consideration is given to any acquisition to the collection, or the disposal of any items in the museum's collection.
- Acquisitions outside the current stated policy will only be made in exceptional circumstances.
- The gallery recognises its responsibility, when acquiring additions to its collections, to ensure that care of collections, documentation arrangements and use of collections will meet the requirements of the Museum Accreditation Standard. This includes using SPECTRUM primary procedures for collections management. It will take into account limitations on collecting imposed by such factors as staffing, storage and care of collection arrangements.
- The gallery 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.
- In exceptional cases, disposal may be motivated principally by financial reasons. The method of disposal will therefore be by sale and the procedures outlined below will be followed. In cases where disposal is motivated by financial reasons, the governing body will not undertake disposal unless it can be demonstrated that all the following exceptional circumstances are met in full:



- the disposal will significantly improve the long-term public benefit derived from the remaining collection
- the disposal will not be undertaken to generate short-term revenue (for example to meet a budget deficit)
- the disposal will be undertaken as a last resort after other sources of funding have been thoroughly explored
- extensive prior consultation with sector bodies has been undertaken
- the item under consideration lies outside the museum's established core collection

3.1. History of the collections

The first Falmouth Art Gallery was opened in Grove Place in 1894 under the Directorship of William Ayerst Ingram and Henry Scott Tuke. It featured their own work along with that of Sophie Anderson, Richard Harry Carter, Charles Davidson, Topham Davidson, Winifred Freeman and Charles Napier Hemy.

Falmouth Art Gallery's origins in the Municipal Buildings began with the building in the same year of a Science and Arts School, Falmouth Free Library and Council Chambers. The splendid granite building situated on the Moor was financed through the generosity of John Passmore Edwards (1823-1911) and through a bequest from Octavius Allen Ferris (1805-1892).

The core of the town's art collection dates from 1923, with gifts made by Alfred Aaron de Pass (1861-1952), a South African businessman and art benefactor. His grandfather had become wealthy by shipping guano for use as fertilizer, and his father had added to the family riches by installing slipways for ship repairs, building transport systems and an ice making plant.

Alfred De Pass was a prodigious and discerning collector of works of art, and his purchases included examples by many leading Victorian and Edwardian painters. He presented a large number of works to Falmouth in three separate donations. The first was in 1923 in memory of his sons, Sub-Lieutenant Crispin De Pass, who died in 1918 at Cambrai serving with the tank corps, and John De Pass who was killed in a skiing accident on the Chamoissaire Mountain, Switzerland in January 1923. The second gift was in 1927 and included oil paintings. This was at a time when the Falmouth Free Library incorporated a museum, which also included rare and obscure objects from around the world. The third gift by De Pass included maritime paintings and prints purchased from an exhibition held at Falmouth Free Library in the summer of 1938.

Probably the most popular and famous of De Pass's gifts is *The Lady of Shalott* by John William Waterhouse, which takes its theme from Tennyson's poem. It is a study for the final version now at Leeds City Art Gallery. Many experts prefer the vitality of the Falmouth version with its loose and expressive brushwork.

De Pass also gave pictures by Sir Frank Brangwyn, Sir John Arnesby Brown, Sir Edward Coley Burne-Jones, Giovanni Battista Cipriani, Charles Napier Hemy, Thomas Luny, Arthur Melville, Sir Alfred Munnings, Filippo Palizzi, Thomas Martine Ronaldson, Henry Scott Tuke, George Frederick Watts and Jose Weiss, and important prints by Durer, Claude, Rembrandt and Piranesi.

De Pass, after the death of his wife, returned to Cape Town in 1939, never to return to Britain. By the end of his long life he had disposed of almost all his collection by gift to provincial



museums and galleries at Falmouth and in Bristol, Cambridge, Plymouth and Truro, as well as to the National Portrait Gallery, the British Museum and to Cape Town.

Falmouth Art Gallery in its present form opened on 12 October 1978 after government re-organisation, when the running of the gallery came under the authority of Falmouth Town Council and the library under Cornwall County Council.

The conversion of the Town Council's existing Committee Room to make an additional gallery space for the permanent collection opened on 25 October 1990. The gallery was later renovated with lift access through one of the very first grants from The National Heritage Lottery Fund in partnership with the Museums and Galleries Commission; Foundation for Sports and Arts; Trustees of the Wolfson Foundation and Family Charitable Trust; and Cornwall County Association for the Blind. The refurbishment was undertaken by the architectural firm of Poynton, Bradbury, Wynter and it was formally opened on 31 May 1996 by Sir Tim Rice.

The gallery has continued to grow in strength with a number of major gifts and bequests. It has been able to purchase works of national and international importance through the support of funding organizations such as The MLA/ V&A Purchase Fund, The Art Fund, the Heritage Lottery Fund.

3.2. An overview of current collections

The following categories or styles have been identified for clarity in formulating collecting priorities. It is, nevertheless, recognised that it is sometimes inappropriate to confine an artist's work within one category or style.

3.2.1 Artists of the Fal area

The Falmouth area boasts one of the most exciting, diverse, energetic and creative art scenes in Cornwall. The strength of University College Falmouth has ensured that the town plays a major role in the county's international reputation for the arts.

Falmouth's rich artistic heritage is very individual and this is its great strength. There are no distinct colonies such as 'Newlyn' and 'St Ives', yet the area has attracted more than its fair share of important artists, craftspeople and performers.

J.M.W. Turner RA (1775–1851) made his first tour of Devon and Cornwall in 1811 recording scenes for Cooke's *Picturesque Views on the Southern Coast of England*. He visited both St Mawes and Falmouth capturing the Fal estuary's distinct beauty for the print market

Falmouth became a home to internationally recognised artists including Henry Scott Tuke RA RWS (1858-1929), Charles Napier Hemy RA RWS (1841-1917 and Sophie Anderson (1823-1912). Many great artists also came to visit Falmouth such as Stanhope Forbes RA (1857-1947), Sir Frank Brangwyn RA (1867-1956), John Singer Sargent RA (1856-1925) and Montague Dawson RSMA (1895-1973).

Falmouth was also important to the modernist movement in the 20th century.



Ben Nicholson (1894-1982) and Christopher Wood (1901-1930) stayed with friends at Feock on the Fal estuary in 1928. From here they had a day visit to St Ives where they discovered the artist Alfred Wallis (1855-1942), a moment that changed the course of British art.

During the summer of 1937 a group of extraordinary Surrealist artists came for a month's holiday in Cornwall. Among them were some of the most original painters, sculptors, writers and photographers of the 20th century.

Other important 20th century artists to visit Falmouth included Samuel John Lamorna Birch (1869-1955), Sir Muirhead Bone (1876-1953), Sir William Coldstream (1908-1987), Richard Eurich (1903-1992), Mary Fedden OBE (b.1915), Joan Gilchrist (1918-2008), Bryan Ingram (1936-1997), Sir Augustus John (1878-1961), David Nash (b.1945), Kenneth Newton (1933-1984), Henry Rushbury (1889-1968), Alfred Wallis (1855-1942), Alec George Walker (1889-1964) and Fred Yates (1922-2008) to name a few.

Falmouth College of Arts (now University College Falmouth) has attracted to the area a great many accomplished artists and illustrators and continues to do so. The gallery wishes to collect the very best work that reflects the rich artistic heritage of University College Falmouth and the surrounding art scene.

The best work of the following artists should be particularly sought because of their links to the area:

Jeremy Annear, Clive Blackmore (2002), Bob Bourne (b.1931), Judy Buxton, Michael Canney, Michael Chaiken, Roy Conn, Richard Cook, (b.1947), Jessica Cooper, Bob Crossley (b. 1912), Carole Page Davies, Tacita Dean, Gareth Edwards, John Emanuel, Michael Finn (1921-2002), Naomi Frears (b. 1968), Ben Hartley, Philip Hogben (b. 1945), Ashley Hold, Ken Howard, Diane Ibbotson, Henry Israel, Robert Jones, David Kemp, Stuart Knowles, Robert Lenkiewicz, Richard Long, Jo March, Peter Markey, Daphne McClure, Jamie Medlin, John Miller (1931-2002), Lionel Miskin, Breon O'Casey (b. 1928), Robert Organ, Annie Ovenden, Graham Ovenden (b. 1943), Richard Platt, John Raynes, Rachel Reeves, Graham Rich, Adrian Ryan, Tim Shaw (b. 1964), Jo Short, Ken Symonds, John Trigg, Michael Upton (1938-2002), Gill Watkiss, Peter Webster (b. 1951), David Westby, Lisa Wright, Portou Zia (b. 1958).

When artists donate works it is important that they encourage Falmouth Art Gallery to house their very best work, whether this is a very fine study or a major exhibit. This policy will in the long term be the best for the artist, Falmouth Art Gallery and the town. Ideally artist should allow the gallery to choose a work in consultation to ensure that the selected piece has a strong display currency within the context of the rest of the collection.

3.2.2 Automata

Falmouth has gained a reputation for its automata makers and has mounted a number of successful automata exhibitions. The area remains rich in makers. Where works are storable and sustainable, automata are also collected.



Falmouth Art Gallery's Automata collection incorporates many local automata makers of national recognition including Paul Spooner, Peter Markey, Carlos Zapata, Susan Evans, Keith Newstead, Patrick Bond, Justin Mitchell and Anthony Crosby.

The gallery would also like to add to this collection by collecting kinetic sculpture and automata by makers including Rob Higgs, Matt Smith, Fi Henshall and Dom Allen. Due to the strength of the collection with Falmouth Art Gallery's family friendly audience the gallery will also continue to seek new makers from University Falmouth's alumni.

3.2.3 British Impressionists

British Impressionism holds the work of the Falmouth artist Henry Scott Tuke RA who is represented alongside important works by Dame Laura Knight RA, Sir Alfred Munnings RA, William Osborne, Arnesby Brown and Alfred Parsons.

It is a collecting priority to acquire works that would enhance this collection, from Henry Scott Tuke and his contemporaries through to modern Impressionist painters such as Ken Howard (b.1932), June Miles (b.1932) and Peter Peterson RBA.

3.2.4 British Landscapes

The gallery holds a number of British landscapes from artists such as Kurt Jackson, Kenneth Newton, Cedric Morris, Christopher Wood, Frank Jameson, Alfred Munnings, Alfred Parsons, Joseph Weiss and continues to acquire, where relevant to the area, landscapes by Cornish and British artists that will enhance the collection.

3.2.5 Contemporary British Painting

This collection was formed on a generous gift of 20 paintings by Curator and Contemporary British Painting champion Robert Priseman and provides a selection of some of the most exciting emerging and award winning painting happening in the UK today. Artists include John Moores Prize winner Nicholas Middleton, British Academy awardee James Quin, Birtle Prize for Painting winner Simon Burton and Wyss Foundation prize winner Harvey Taylor.

The collection has also built upon existing strengths within the collection provided by the Grace Gardner Gift, an important gift of paintings that were donated in 2004 by the abstract artist Grace Gardner (1920-2013). The collection includes the work of Grace but also artists which she knew, respected and collected during her art career in Chicago from 1984, but also through her association with the New Gallery in Portscatho where she was represented on her move to Cornwall.

3.2.6 Cornish Abstract

The collection at Falmouth includes works by Trevor Bell, Andrew Lanyon, Paul Mount, Ben Nicholson, Harry Ousey and Terry Whybrow.

The gallery is also keen to collect art by artists who worked, even briefly, at Porthmeor studios as well as the wider area of St Ives.



Artist particularly sought are Alan Davie, Steve Dove, Wilhelmina Barns-Graham (b.1912), Trevor Bell (b.1930), Sandra Blow (1925-2006), Barrie Cook (b.1929), Paul Feiler, Anthony Frost (b.1915), Sir Terry Frost (b.1915), Naum Gabo (1890-1977), Barbara Hepworth, Patrick Heron (1920-1999), Roger Hilton (1911-1975), Rose Hilton (b.1932), Peter Lanyon (1918-1964), Bernard Leach, Jeremy Le Grice (b.1936), Alexander Mackenzie (1923-2002), Denis Mitchell (1912-1993), Ben Nicholson (1894-1982), Harry Ousey, Mark Rothko (1903-1970), John Wells (1907-2000), Roy Walker (1931-2001), Karl Weschke (1925-2005), Terry Whybrow and Bryan Wynter (1915-1975).

3.2.7 Drawings

The Drawings collection was started by the gift of the original concept drawings for the National Maritime Museum, Cornwall by the architect, MJ Long. The collection now includes drawings by Frank Auerbach, Julian Dyson, Tom Early, Ray Exworth, Charles Napier Hemy, Chris Insoll, Danny Markey, Kenneth Newton, Martina Thomas, Marjorie Williams, Christopher Wood, and Patrick Woodroffe.

3.2.8 Local Views

An important collection of rare topographical prints were saved for the town in 2000, when Falmouth Town Council and the Cornwall Heritage Trust worked in partnership to secure a unique collection when it came up for sale as individual lots at David Lay's *The Penzance Auction House*.

The then Mayor, Councillor Geoffrey Evans, and Cath Wallace attended the sale to bid successfully and enable this collection to be added to important topographical works of Falmouth given by a range of benefactors.

The earliest image is *Pendennis Castle*, drawn and engraved by Samuel and Nathaniel Buck and dated 1734. The oldest image of a domestic building in Falmouth is that of *Arwenack House, Falmouth*, drawn and engraved by Sparrow in 1786. The collection also includes engravings of Falmouth and Cornwall after J.M.W. Turner. It is the intension of the gallery to collect all the Turner engravings of Cornwall produced under his supervision, and if possible an example painting or drawing.

The gallery will also collect rare topographical aquatints, engravings and lithographs of the immediate Falmouth area, particularly taking into account the collecting policy of the Royal Cornwall Museum.

3.2.9 Maritime Art

The opening of the National Maritime Museum Cornwall in Falmouth has changed the gallery's policy in collecting works that tell the story of Falmouth's maritime heritage.

The gallery, in consultation and partnership with the NMMC, still collects maritime works, but these will be works of the highest aesthetic quality, or a work that informs another aspect of the collection, for example a work by Henry Scott Tuke RA, Charles Napier Hemy RA or William Ayerst Ingram.



Other major maritime artists still retained within the collecting policy include: Montague Dawson, William Ayerst Ingram, Thomas Luny, Charles Pears and more recently Jamie Medlin.

3.2.10 Master Prints

Falmouth Art Gallery is fortunate enough to have several master prints in its collection donated by De Pass in 1923. They include a woodcut, *The Veronica Cloth (The Engraved Passion)*, 1510, and a line engraving, *Christ Crowned with Thorns*, 1512, by Albrecht Durer (1471-1528); an etching, *The Baptism of the Eunuch*, 1641 by Rembrandt (1606-1669); an etching by Claude Lorrain (1600-1682) of *The Goatherd*, 1663; a line engraving by Adriaen van Ostade (1610-1685) of a *Dance in the Tavern*, 1647; and a *View of the Temple of Cibebe* by Giovanni Battista Piranesi (1720-1778).

3.2.11 Modern and Contemporary Prints

Falmouth Art Gallery's print collection has grown enormously with thanks to major gifts such as The Laurence Harbottle Gift, The Naomi G. Weaver Gift and the Margaret Whitford Bequest.

Artists included in the collection include Dame Elizabeth Blackadder, Prunella Clough, Alan Davie, Raoul Dufy, Mary Fedden, Barry Flanagan, Dame Elisabeth Frink, Tom Hammick, Henry Moore, Tess Jaray, Edvard Munch, Barbara Rae, Pierre-Auguste Renoir, Michael Rothenstein and Rachel Whiteread,

Another significant gift which has transformed the gallery's collecting objectives is the Art Fund Hugh Stoneman Archive, a major gift of works by the late Hugh Stoneman. Stoneman celebrated a career spanning three decades in which Hugh worked closely in a unique dialogue with major international painters, photographers, sculptors and ceramicists including Eve Arnold, Anthony Benjamin, Sandra Blow,

Eileen Cooper, Richard Deacon, Fay Godwin, Barbara Hepworth, John Hoyland, Gary Hume, Ian McKeever, David Nash and Peter Randall Page.

Although the collection holds 99 of Stoneman's finest collaboration prints the gallery has yet to secure a Grayson Perry who was an integral part of the collection, and therefore is highlighted as a collecting priority.

3.2.12 Myths and Legends

A large oil by the artist Anne Killigrew (1660-1685) entitled *Venus attired by the Three Graces* has become the catalyst for collecting works within this theme.

The gallery holds a number of works by the late fantasy artist and local character Patrick Woodroffe (1940-2014) which complements works by Ivor Abrahams, Sir Edward Coley Burne-Jones (1833-1989), Thomas Cooper Gotch (1854-1931), John William Waterhouse (1849-1917), George Frederick Watts (1817-1904), John Riley Wilmer (1883-1941).

The gallery would like to add to this collection by collecting one of Henry Scott Tuke's early mythological pieces.



3.2.13 Outsider Art

The gallery holds a small selection of outsider art including works by Tom Early (1914-1967). Early was untrained in the arts but was encouraged by Ben Nicholson to become a professional artist producing a distinguished body of work. Tom's widow, Mrs Eunice Campbell, has donated to the gallery a number of significant works by her husband. The gallery also has works by the celebrated artists Julian Dyson (1936-2003), who lived at St Mawes, and John Dyer and Joanne Short who live in Falmouth. Collecting priorities are Ben Nicholson, Alfred Wallis, Fred Yates, Joan Gilchrist, Simeon Stafford, Brenda King, Peter Davies, Julian Christophers and Linda Weir as well as other artists that mesh with Cornwall's tradition of 'the innocent eye'.

3.2.14 Photograph Collection

Falmouth Art Gallery's photography collection has grown over the years from topographical photographs of Falmouth and landscapes to art photography and now holds some fine examples by some of Cornwall's best known contemporary photographers including Ian Penna, Nik Strangelove and Steve Tanner. Also within the collection are examples by Ian Stern (1947-1978), underwater photographer Mark Webster, and a substantial collection of artists' portraits by Martin Howse.

3.2.15 Pop Art

Falmouth College of Arts (now University College Falmouth) was vibrant during the 1960s and 1970s. The gallery would like to reflect Cornwall's part in the pop art movement and place it in context with works by leading exponents. Sir Peter Blake had a studio in St Ives, and Richard Hamilton collaborated with Falmouth based artist Diane Ibbotson on a work. Pop art was also acquired by Cornish collectors. A strong Pop art collection would prove a valuable educational resource and be popular with visitors.

3.2.16 Portrait Collection

There are several fine examples of portraiture in the collection, including 18th century portraits by John Opie, Tilly Kettle and George Romney.

It is hoped at some point to be able to add high quality works by John Opie, Edward Opie, Sir Joshua Reynolds PRA (ideally from the period he was advising John Opie) and Sir Thomas Lawrence PRA.

The collection includes a striking image of Doctor Warre-Cornish, Vice-Provost of Eton College by the celebrated Scottish artist William Strang RA (1859-1921). Another Scottish artist represented in the collection is Thomas Martine Ronaldson (1881-1942) whose painting, Leslie in the Studio, 1923, is one of the more popular paintings in the gallery.

Contemporary portraits are represented by A.L. Rowse by John Bratby RA (1928-1992) and an emotionally charged self portrait painted on return home from being diagnosed with throat cancer by the artist Julian Dyson. The latter was donated in 2001 by H. Tiddy & Sons. Others by Falmouth artists include self portraits by Francis Hewlett, Ashley Hold and John Raines - all distinguished Falmouth artists. It is hoped to add high quality works to the



portrait collection as well as self portraits by Cornish artists, and photographs of distinguished Cornish artists.

3.2.17 Sketchbooks

The gallery has an important collection by Marjorie Williams (née Murray 1880-1961), including a collection of sketchbooks made on travels throughout Europe during the early 20th century. Marjorie Williams trained at the Slade School of Fine Art and Académie Julian, Paris. She was a gifted etcher and watercolour artist. Her sketchbooks are full of studies of architecture, street scenes, peasants, flowers and countryside taken in France, Holland, Belgium, Italy, Switzerland and India. Marjorie Williams's work is also represented at the Ashmolean Museum, Oxford.

The gallery would like to enhance this collection, which also includes sketchbooks by John Riley Wilmer and Danny Markey, with good examples of artists sketchbooks with a particular interest in Kurt Jackson.

3.2.18 Still Life

This collection has built upon the Richard Harris Gift of works by the West Country artist Kenneth Newton. At the Royal Academy Schools Newton was the outstanding student of his generation, scooping first prize medals for drawing, portrait, landscape and life painting. It was at the Royal Academy Schools that he was 'discovered' by Sir Gerald Kelly PRA. Kelly saw Newton's work and was so impressed that Kelly purchased the best quality paints, brushes and canvases for the student's use.

3.2.19 St Ives Artists

The collection at Falmouth includes works by Trevor Bell, Andrew Lanyon, Paul Mount, Ben Nicholson, William E. Osborn, Harry Ousey and Terry Whybrow.

The gallery is keen to collect art by artists who worked, even briefly, at Porthmeor studios as well as the wider area of St Ives.

Artist particularly sought are Francis Bacon, Alan Davie, Steve Dove, Wilhelmina Barns-Graham (1912-2004), Trevor Bell (b.1930), Sven Berlin, Sir Peter Blake, Sandra Blow (1925-2006), Barrie Cook (b.1929), Paul Feiler, Anthony Frost (b.1915), Sir Terry Frost (b.1915), Leonard Fuller, Naum Gabo (1890-1977), Barbara Hepworth, Patrick Heron (1920-1999), Roger Hilton (1911-1975), Rose Hilton (b.1932), Peter Lanyon (1918-1964), Bernard Leach, Jeremy Le Grice (b.1936), Alexander Mackenzie (1923-2002), John Milne (1931-1978), Denis Mitchell (1912-1993), Ben Nicholson (1894-1982), Harry Ousey, John Park, Bryan Pearce, Harry Rowntree, Mark Rothko (1903-1970), Bolase Smart, Adrian Stokes (1902-1973), Maurice Sumray (b.1920), Alfred Wallis (1855-1942), John Wells (1907-2000), Brian Wall, Roy Walker, Karl Weschke (b.1925), Christopher Wood (1901-1930), Terry Whybrow and Bryan Wynter (1915-1975).

3.2.20 Wildlife



Building on the success of the gallery's 2008 series of exhibitions celebrating Darwin 200, the collection now holds a number of works along the theme wildlife. Included are a number of photographs taken during a research trip to the Galapagos Islands by Anthony and Kate Fagin.

Flora and Fauna are a prominent theme within the collection also with a number of examples by artists such as Gwen Whicker, Marjorie Williams and Marc Quinn.

Also in the collection are over forty large scale cibachrome prints by internationally acclaimed underwater photographer, Mark Webster. His outstanding compositions have taken his work into the realms of fine art, as well as marine natural history. It is through the former that his work meshes with the gallery's collecting policy.

3.2.21 Women Artists in Cornwall

A catalogue and exhibition in 1996 curated by Falmouth Art Gallery's then Curator Cath Wallace highlighted the importance of Women Artists in Cornwall from 1880 to 1940, and addressed their under-representation. The gallery wishes to build on its already strong collection of work by actively collecting the best of Women Artists in Cornwall.

The gallery holds works by Patricia Algar (1939-2013), , Sophie Anderson (1823-1903), Winifred Freeman (1866-1961), Naomi Frears, Jill Garnier (1890-1966), Ellen Genn (1827-1897), Isobel Heath (1908-1989), Dame Laura Knight (1877-1970), Grace Gardner (1920-2013), Joan Manning-Sanders (1913-2002), Maria Tuke Sainsbury (1861-1947) Martina Thomas (1924-1995), Clare Wardman, Gwen Whicker (1900-1966), Marjorie Williams (1880-1961).

The gallery would also like to collect works by Wilhelmina Barns-Graham (1912-2004), Sandra Blow (1925-2006), Judy Buxton, Elizabeth Adela Forbes (1859-1912), Alethea Garston (1894-1978), Joan Gilchrist (1918-2008), Caroline Burland Gotch (1868-1945), Barbara Hepworth (1903-1975), Rose Hilton (b.1932), Diane Ibbotson, Mary Macrossan (1863-1934), Dod Proctor (1892-1972), Dorothea Sharp (1873-1955), Marion Stokes (1855-1927) and Annie Walke (1888-1965).

3.2.22 Significant Gifts

3.2.22.1 A Childhood with the Surrealists

The Surrealists in Cornwall collection provided the inspiration for the 'A Childhood with the Surrealists' project. Funding from New Expressions, supported by MLA Renaissance South West and the National Lottery through Grants for the Arts, has enabled the gallery to commission a unique body of playful and witty work by two contemporary artists, Andrew Lanyon and Antony Penrose.

The artists have a shared past. Both are children of leading 20th century artists: Andrew is the son of Peter Lanyon, the St Ives Abstract Expressionist, and Antony is the son of the Surrealist painter Roland Penrose and photographer Lee Miller. As children they both met (and sometimes played games with!) many of the leading artists of the period.



Later as teenagers Andrew and Antony visited Man Ray in Paris, where Andrew took a landmark photograph of Ray in his studio (part of the Falmouth collection).

For this project the artists worked collaboratively through a playful exchange of Surrealist-inspired art and ideas from their respective studios in Cornwall and East Sussex to create their own Exquisite Corpse - a game invented by the Surrealists, a figurative visual form of the written game 'Consequences'. From the forgery of exquisite corpses in Ipswich to the tale of Mrs Elswood, the commission unfolds through a series of letters, drawings, photographs, collages and small-scale portable sculptures, exchanged between the artists over a four-month period in 2011. A truly Surreal exchange.

Andrew Lanyon is a filmmaker, painter, sculptor, automata maker, photographer and author. His most recent one-person exhibition was 'Von Ribbentrop in St Ives' staged at Kestle Barton in 2010 and Kettle's Yard in 2011.

Antony Penrose is a writer, artist, playwright, lecturer and curator and runs the Lee Miller Archive and The Roland Penrose Estate. His latest book '*The Boy who bit Picasso*' was published in 2010.

3.2.22.2 Children's Illustration Archive

This collection has been built at the suggestion of Professor Alan Livingston MBE, to provide a rich resource for students at the illustration department of The University College Falmouth. The decision to create the archive was made at a meeting with Professor Alan Livingston and David Peters, then Chairman of the Falmouth Decorative and Fine Arts Society.

The archive has grown quickly and includes work by leading artists such as Quentin Blake, Peter Firmin, John Ryan, Walt Disney, John Hampson, John Harrold, Joel Stewart, Paul Spooner, Keith Watson and *Beano* and *Dandy* cartoonist Nick Brennan.

It includes original artwork of Rupert Bear, Dan Dare, Pugwash, Bagpuss, Ivor the Engine, Snow White & The Seven Dwarfs, Noddy and Thomas the Tank Engine.

3.2.22.3 The Harry Ousey Collection

The gallery has over twenty of the finest works by Harry Ousey (1915-1985) that have been donated to the collection by the artist's niece, Mrs Susan Astles. Ousey was influenced by the Surrealists exhibition of 1936, and his collages were admired by E.L.T. Mesens, who was one of the Surrealists who came to stay at Lambe Creek in 1937. In 1950 Ousey moved to Cornwall, joining the colony of artists at St Ives, where he met Ben Nicholson and Barbara Hepworth. He also lived for a time in Helston. Ousey knew many famous artists including Augustus John, Picasso, Ernst, Magritte, and Mondrian. Falmouth now possesses the most important collection of Ousey's work held in a public collection. The collection could be enhanced by the inclusion of a sketchbook, oils and Cornish related work particularly relating to Porthmeor studios.

3.2.22.4 The Surrealists in Cornwall



During the summer of 1937 an extraordinary group of Surrealist artists came for a holiday in Cornwall for the first time. Among them were some of the most original painters, sculptors, writers and photographers of the 20th century.

Roland Penrose is generally credited as bringing Surrealism to Britain and was a driving force of the movement, producing some of its most enduring images. He developed close and lasting friendships with Picasso, Miró, Man Ray, and Ernst. He married Lee Miller, who is acknowledged as one of the greatest photographers of all time. Her photographs of the 2nd World War remain some of the most startling images of the atrocities of war ever taken.

Roland Penrose rented his brother Beacus's house at Lambe Creek for a month in the summer of 1937. Roland had just met Lee Miller, who arrived at Lambe Creek a few days after Roland with Man Ray and his girlfriend Ady Fidelin.

Max Ernst and Leonora Carrington, Aileen Agar and Joseph Bard, Paul and Nusch Eluard, and Henry Moore made up what amounted to a Surrealist summer camp. The golden age of Surrealism was clearly the 1930s, and it is hard to think of place in England that was more intensively colonised by the top stars of the movement, albeit for a short period.

While researching the biography of his mother Lee Miller, Antony Penrose discovered an album of photographs taken by Lee and Roland on that holiday to Cornwall. Over forty images by either Roland Penrose or Lee Miller, together with works by Henry Moore, Man Ray and Eileen Agar are now in the collection of Falmouth Art Gallery.



3.3 Themes and priorities for future collecting

3.3.1 The gallery's collecting policy and temporary exhibition policy is to promote, wherever possible, high quality Cornish-related art in a national and international context.

This policy enables the gallery to use the collection as a dynamic and flexible resource for an exciting community learning programme. The collecting policy works in partnership with the *Forward Plan*, the *Learning & Access Policy*, the *Temporary Exhibition & Display Policy* and the *Collections Management & Documentation Procedure Policy*.

Professional contemporary artists can be most generous in the gifts of paintings to public museums. However this can be the most sensitive and difficult area in a gallery's collecting. There are clear cost implications in the long term care of a collection as well as a finite storage space. Preference is clearly made for works that can be mounted to standard sizes and stored in purpose made archival acid free solander boxes.

It would be very easy through casual gifts by artists to unwittingly build a collection of works that have failed to sell in commercial exhibitions. It is best for both the gallery and artists' reputation if they are represented by a significant work or study that has much relevance for showing in temporary thematic exhibitions and permanent collection displays.

The gallery wishes to acquire works from artists that would be sought after for retrospective exhibitions or for reproduction in books. Ideally the gift of a work will be chosen in partnership between gallery and artist, considering how the gift meshes with the existing collection and future exhibition objectives.

3.3.2 The collecting of new acquisitions should:

- Augment and build on the strengths of the existing fine arts collection and 'fill in' gaps in the collection
- Be sustainable and responsible
- Support temporary exhibitions, informal learning and be a resource to help drive an imaginative and innovative learning programme offering a wide choice of entry points
- Be compatible with the gallery's family friendly philosophy
- Reflect the cultural diversity of Falmouth
- Encourage further gifts and bequests
- Be representative of what is being produced today by professional artists
- Set Cornish art in a national and international context



- Have a Cornish connection through one of the following: artist, subject, collector, benefactor or being exhibited in Cornwall. Exceptions are works of national and international importance that would significantly enhance the gallery's reputation and the visitors' experience (such as Art Fund gifts etc)

3.3.3 Strategies for future collecting:

- Commissions and purchases supported by grant aid. Links with community groups, local education and participants in exhibition programme.
- With the exception of extremely rare items, acquisitions should be in good condition and of museum quality.
- Works collected will represent all cultural and social groups in the geographical area which the art gallery serves.
- Works that universally reflect the culture and activities associated with the Falmouth area should be collected, even if they are not of Falmouth. For example geographically non-specific subjects such as beach life, rock pool fishing, gardens or tall ships are particularly relevant.
- Works that can be mounted and stored in sollander boxes take up less room and are easier to access for research and viewing.

3.3.4 Limitations on Collecting:

Falmouth Art Gallery recognises its responsibility, in acquiring additions to its collections, to ensure that care of collections, documentation arrangements and use of collections will meet the requirements of the Accreditation Standard. It will take into account limitations on collecting imposed by such factors as inadequate staffing, storage and care of collection arrangements.

3.3.5 Categories/Objects specifically excluded:

- Items which cannot be stored/cared for to best practice standards
- Items which have unacceptable future cost implications for the Town Council
- Ceramics (this is collected by the Royal Cornwall Museum). An exception may be if it provides insight into a painter's work already in the collection
- Large sculpture
- Living items or works made from natural resources (which deteriorate rapidly in normal conditions)

3.3.6 Period of Time to which collecting may relate:



- 1600 to the present day

NOTE: Acquisitions outside the current stated policy will only be made in very exceptional circumstances, and then only after proper consideration by Falmouth Town Council, having regard to the interests of other museums.

3.4 Themes and priorities for rationalisation and disposal

The museum does not intend to dispose of collections during the period covered by this policy.

By definition, Falmouth Art Gallery has a long-term purpose and possesses (or intend to acquire) permanent collections in relation to its stated objectives. The governing body, Falmouth Town Council, accepts the principle that, except for sound curatorial reasons, there is a strong presumption against the disposal of any items in the museum's collection.

3.5 Legal and ethical framework for acquisition and disposal of items

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

3.6 Collecting policies of other museums

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

Specific reference is made to the following museums:

- National Maritime Museum Cornwall
- Royal Cornwall Museum
- Penlee House Gallery & Museum

3.7 Archival holdings

Falmouth Art Gallery only collects archives relating to works or artists represented in the collection. Its governing body, Falmouth Town Council, will be guided by the Code of Practice on Archives for Museums and Galleries in the United Kingdom (3rd ed., 2002).

3.8 Acquisition

The policy for agreeing acquisitions is:

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



In particular, Falmouth Art Gallery 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).

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).

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

3.9 Human remains

The museum does not hold or intend to acquire any human remains.

3.10 Biological and geological material

The museum will not acquire any biological or geological material.

3.11 Archaeological material

The museum will not acquire any archaeological material.

3.12 Exceptions

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.



3.13 Spoliation

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.

3.14 The Repatriation and Restitution of objects and human remains

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.

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'.

3.15 Disposal procedures

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



- 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.
- 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.
- 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).
- 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.
- 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.
- 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.

Disposal by exchange



- 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.
 - 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.
 - 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.
 - 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).
 - 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

- If it is not possible to dispose of an object 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.

4. Care and Conservation Policy

4.1 Statement of purpose

This policy has been written in accordance with our Mission Statement and the Collections Development Policy. All staff (paid and volunteer) have read and agreed to abide by the policy. The Care and Conservation Plan sets out the way the policy will be put into action and should be read in conjunction with the Forward Plan, Emergency Plan, Documentation Procedural Manual and Collections Management Policy and any other plans affecting the collection and the gallery building.

The purpose of the Care and Conservation Policy is to set a framework for:

- The preservation of the collections
- Preventative and remedial conservation of the collections
- The safe use of and access to collections, within the limits of the galleries resources

Context

Falmouth Art Gallery aims to improve the care and conditions of all its collections in accordance with *Benchmarks in Collections Care, Signposts* or other approved standards within the limits of its resources.

The safety and preservation of the collection will be considered from the outset of any plans to alter the displays or storage or modify the buildings.

Staff, Volunteers and Researchers

- The gallery has a full time Collections Manager who is responsible for overseeing and organising conservation work and the general care of the collection.
- The care of the collections is the responsibility of everyone who works in or visits the gallery.



- Any concerns regarding the collections should be reported in writing to the Collections Manager.
- All conservation work will be planned in consultation with the gallery Director.
- The gallery trains all staff and volunteers who handle the collections in the course of their work. No untrained personnel are allowed to handle items from the collection.
- Researchers or other visitors working with the collections will be briefed on how to handle the items they are working on and will be supervised at all times.
- The gallery has access to the regional Conservation Development Officer (CDO) for regular advice.
- Any problems or concerns relating to the care of the collection are referred by the Collections Manager to the CDO or another appropriately qualified conservator.
- The gallery will check the suitability of conservators chosen to work or advise on the collections.
- No item in the collections will be modified or altered until advice has been obtained from a suitably qualified conservator.
- Gallery staff may carry out light frame conservation when necessary.
- Only suitably trained and qualified conservators will carry out interventive treatment on objects.
- The gallery will keep detailed records of all treatments carried out on objects in the gallery's conservation file (stored in the Education Room). Including the name and contact details of the person or company.

The Buildings

Falmouth Art Gallery recognises that the maintenance of the building is fundamental to the preservation of both the building and the collection and endeavours to keep the buildings in a suitable condition. The museum's collection is stored and displayed in Municipal Buildings, The Moor Falmouth.

Building	Used for	Owner	Upkeep carried out by
Municipal Buildings	Galleries & Storage	Falmouth Town Council	Falmouth Town Council

Falmouth Town Council is responsible for the upkeep of the building. Falmouth Art Gallery carries out an annual inspection of its part of the buildings notifies the body responsible about any remedial or maintenance work required.



4.2 Collections Conditions Overview

The collection undergoes an audit every 3 years and during this process each work will be visually inspected. This will allow gallery staff to determine priority areas for conservation and arrange specific conservation work with professional conservators as appropriate.

- *The next audit is will be completed by December 2018.* The audit will be carried out by the Collections Manager working alongside a work placement volunteer.
- The purpose of the audit is to confirm location and to check condition of the work and to replace acid-free tissue where appropriate.
- Further to the audit, gallery staff will then determine priority areas for conservation and will arrange specific conservation work using our approved suppliers (see Approved Suppliers document).
- The gallery will only contract professional and experienced conservators to carry out remedial and preventive conservation to oil paintings, works on paper and frames.
- All conservation work will be planned in consultation with the gallery Director.

The Collections

Falmouth Art Gallery is aware of the risks to the collection from environmental factors, poor handling, storage and display materials and methods, and of the need to record the condition of the collection. The gallery cares for the collections in store, on display and, by setting suitable requirements, on loan.

These include:

- monitoring and improving environmental conditions including temperature, relative humidity, light and dust
- managing the threat from pests
- housekeeping
- conservation cleaning of objects on open display
- documentation of the condition of the collection and of any treatments carried out on objects
- storage materials and methods
- display materials and methods
- transport methods

The gallery does not contain any working historic items.





5. Care & Conservation Plan

This plan sets out the actions required to implement the Care and Conservation Policy.

Falmouth Art Gallery has access to conservation advice from the regional Conservation Development Officer (CDO) and refers all concerns to an appropriate conservator.

5.1 Provision of a suitable building

The building will have regular visual checks by the gallery staff. The gallery cleaner makes daily rounds of the building as part of his routine cleaning duties. The Technical Assistant will also make a daily check. Any issues will be reported to the Director or Collections Manager in their absence and acted upon immediately.

The building itself is set with an old quarry bank and has naturally good environmental conditions. The stores are located on a mezzanine floor and have constant temperature and RH consistent with its thermal mass.

5.2 Monitoring and Improving Environmental Conditions including Temperature, Relative Humidity (RH), Light and Dust

Falmouth Art Gallery will store and display the collection in controlled environmental conditions in order to minimise the rate of deterioration. To maintain the conditions, the following control factors and methods are adhered.

Control factors

- **Relative humidity (RH):** gallery and storage areas are maintained between 45% to 60% RH (ideal 55%)
- **Temperature:** 16-24 ° centigrade
- **Visible light:** 0-500 lux
- **UV radiation:** all UV is excluded
- **Storage:** oil paintings are stored on moveable racking and other works are de-framed, mounted in acid free gallerymount to standard sizes (11 x 16 ins (28 x 40.7 cm), 16 x 22 ins (40.7 x 55.8 cm), and 20 x 27 ins (50.8 x 68.6 cm)) and stored in solander boxes of the correct size to protect against UV radiation and dust.

Control methods to be used

- **Relative Humidity (RH):** dehumidifiers, humidifiers and ceiling fans.
- **Temperature:** localised heating and cooling
- **UV radiation:** filtering films (UV and IR), daylight exclusion

Falmouth Art Gallery will:

- **Have the environmental conditions of the galleries and store constantly monitored by Meaco Gallery Monitor** – Radio Telemetry system, with a programme of regular servicing and testing



- The system will be serviced once a year or on demand
- The environmental conditions are alarmed and continuously recorded on Java software
- **Ensure that the environmental data is collected** using a continuous recording system and, in addition, undertake regular visual checks
 - A sample recording sheet is available in the Appendix
 - The readings are examined by Collections Manager and reported to the Director
 - All readings are filed in the Archive and on the server under Collections Management and kept for at least three years
 - The devices are calibrated the Collections Manager at regular intervals.
- **Use environmental data to maintain a stable and appropriate condition** for the collection.
- **Monitor, manage and eradicate pests** where appropriate.

Environmental Controls

- Both humidity and temperature are electronically and visually monitored at regular intervals throughout the day by front of house staff working in the galleries and by staff working in the stores. Any changes so the recommended levels of RH (55%) and temperature (16-24°C) will be acted on immediately.
- The gallery humidifiers will be checked at least three times daily by front of house staff as part of their daily duties and topped up with water if the indicator light is showing that the humidifier is low on water.
- All staff are aware of potentially damaging environmental conditions and new staff/volunteers are required to read the *Care and Conservation Policy* and the *Emergency Plan* on appointment.
- The art store will continue to meet humidity level standards recommended by conservators for oil paintings, acrylics and works on paper.
- All lights in the gallery are fitted with UV and IR filters.
- Oil paintings and works on paper in significant historical frames shall be stored on moveable racks in the store.
- Other material should be de-framed, mounted in acid free gallery mount to standard sizes (11 x 16 ins (28 x 40.7 cm), 16 x 22 ins (40.7 x 55.8 cm), and 20 x 27 ins (50.8 x 68.6 cm)) and stored in solander boxes of the correct size to protect from dust and light



Light

- No objects are exposed to direct sunlight. Items are protected from unnecessary exposure to light.
- Storage areas are kept dark when not in use.
- Ultra violet light is excluded as much as possible.
- All windows are blocked off.
- Lights are replaced with UV free alternatives wherever possible.
- Fluorescent lights are fitted with UV filters.
- Lights are tested for UV emission using a UV meter at the beginning of every exhibition by the Collections Manager. The results are recorded in our MEACO readings
- Visible light levels are checked using the museum's light meter whenever the lighting is changed (lights are moved or new bulbs fitted). This is the responsibility of the Collections Manager. The results are recorded on the server under Collections Management
- Light sensitive material is not left on permanent display.
- We aim to keep light exposure for very light sensitive material to below 150,000 lux-hours per year and for less sensitive material to below 300,000 lux-hours per year. The gallery will remove items from display if light exposure is deemed to be too high.

Dust

Items are not left exposed to dust if possible. They are protected by being kept in boxes or display cases or covered with Tyvek or cotton sheets or acid-free tissue paper. If items need to be protected with polythene sheet or bubblewrap they are first covered with acid-free tissue paper. Covered objects and items in boxes are clearly marked to identify the object inside.

Dust levels in the building are controlled by:

- Good housekeeping
- Keeping external doors and windows closed whenever possible.
- Using mats to trap dust from shoes at entrances
- Keeping the approach to the gallery clean
- Sealing off areas where building work is taking place
- Dust levels are also monitored throughout storage and exhibition spaces. A professional cleaner cleans the gallery on a daily basis. Appropriate cleaning products are used so they are not detrimental to the collection.



- The use of mops is not permitted in the gallery except in the public toilet area.
- The cleaner is not permitted to clean the glazed area of paintings

It is the Collection Managers responsibility to ensure the measures relating to monitoring and improving the environment are in place, communicated and acted upon.

Managing the Threat from Pests

The risk of insect damage is monitored regularly throughout the gallery by the use of traps and by visual inspections and audits. These are inspected on a daily basis. Because of the location of the stores, the risk of insect infestation in this area is *very low*.

If any works show signs of infestation, dampness or mould, professional advice shall be sought and works will be kept in insolation until they are treated.

Quarantine

Any item coming into the gallery (even returning items which have been on loan) will be kept separate from the collection until it has been fully examined by a member of staff. Items which have to be stored in the gallery awaiting examination will be kept away from the collection or isolated by placing them in a polythene box or wrapping them in polythene sheet. They will be examined as quickly as possible, especially as there is a risk of mould if they are damp.

Monitoring

Sticky traps are placed in the storage and display areas, along the floors, near doorways and windows, on window sills and occasionally on shelves, to monitor insect activity especially in dark, quiet areas. Hanging sticky traps are used if any moths are seen.

The traps are checked monthly between February – June and then every two months for the rest of the year (e.g. February, March, April, May, June, August, October, December)

A sketch plan is made of each room, showing the location of the traps. The traps are numbered. Each trap is examined by the Collections Manager in a good light using a magnifying lens and the results recorded in Collections Management on the server. An example of the record sheet is available in the Appendix.

If pests are found which are potentially harmful to the collection or building, a conservator is asked for advice which is then acted upon.

Prevention

- No food or drink is kept in any area where the collections is stored or displayed.
- Good housekeeping keeps the gallery clean, reducing the risk of infestation by pests.
- Windows and doors are kept shut whenever possible.
- Open windows are protected with mesh screens to prevent insects flying in.
- All vents in the walls are protected with mesh screens.



- Gloves are worn when handling objects to reduce the possibility of mould growth and pest attack.
- Areas which are full of boxes and objects are deep cleaned every quarterly. All boxes and items are removed from shelving, the shelving and walls wiped clean with microfibre cloths and then the items are replaced.
- Good ventilation is important for preventing mould and pest infestation. Storage areas are opened up regularly and fans used to encourage air flow when necessary. Items are stored in a way to allow air movement around them.
- Boxes are kept at least 75mm (3 inches) away from walls. Items are not stacked against external walls.
- Any mouldy or pest infested packing material must be thrown out promptly. Any information on it is recorded first.

It is Collection Manager's responsibility to ensure the measures relating to pests are in place, communicated and acted upon.

Housekeeping

Housekeeping does not include cleaning objects on open display.

- Dust levels are monitored on a daily basis, although it is clear that dust does not accumulate quickly and the risk to gallery objects is *very low*.
- No polishes, cleaning agents or sprays are used in the gallery without the advice of a conservator.
- Synthetic (not feather) dusters are used on walls, lights and ceilings (not objects). Microfibre cloths (dry or dampened with clean water), brushes and vacuum cleaners are used for cleaning the building.
- The gallery employs a professional cleaner to maintain the gallery spaces. Appropriate cleaning products are used so they are not detrimental to the collection when on display.
- The cleaner is not permitted to clean the glazed areas on any artwork in the collection or attempt to dust or polish any artefact.
- The gallery floor is swept on a daily basis. Mops are not allowed in the gallery except in the public toilets area.

Storage areas:

- Floors are cleaned by the technician quarterly



- Shelves, work surfaces and ledges are wiped down with microfibre cloths by the Technician quarterly
- Rubbish bins are emptied daily by anyone using the store.
- Walls are wiped down by the Technician annually
- The areas are deep-cleaned by the technician annually

Gallery areas:

- Floors are cleaned by cleaner daily
- Cases are wiped with microfibre cloths by technician
- Shelves and ledges are wiped down with microfibre cloths by the Cleaner daily
- Rubbish bins are emptied daily by the Cleaner
- Walls are wiped down by the Cleaner before every exhibition
- The areas are deep-cleaned by the Technician quarterly

Other areas:

- Floors are cleaned by the cleaner daily
- Shelves, worksurfaces and ledges are wiped down with microfibre cloths by the the cleaner weekly
- Rubbish bins are emptied daily by the Cleaner
- Walls are wiped down by the cleaner Annually
- The areas are deep-cleaned by the Cleaner Annually

It is the Collection Manager's responsibility to ensure the measures relating to housekeeping are in place, communicated and acted upon.

5.3 Conservation Cleaning of Objects on Open Display (or in open storage)

Wherever possible, items are displayed in secure, suitable cases and stored in appropriate boxes. Where this is not possible, items on open display or in storage are carefully monitored and recorded and appropriate action taken when damage or dirt is observed.

Delicate items including [*list, e.g. oil paintings, gilded frames, decorated wood surfaces, musical instruments, clocks*) should only be cleaned by an appropriate conservator.



More robust surfaces may be cleaned using the brush vacuum method:

- Examine the object carefully and make sure that it is safe to clean
- Choose a suitable soft brush and make sure the metal ferrule is protected with masking tape.
- Cover the crevice nozzle of a vacuum cleaner with a piece of soft net or tights, held in place with a rubber band.
- Taking care not to touch the object with the vacuum cleaner hose or other apparatus, gently brush the loose dust off the object into the nozzle of the vacuum. Do not touch the object with the nozzle.
- Examine the object again, record your treatment of it and any observations.

It is the Collection Manager's responsibility to ensure the measures relating to conservation cleaning of objects on open display are in place, communicated and acted upon.

5.4 Documentation of the Condition of the Collection and of any Treatments Carried out on Objects

The gallery retains records of every treatment carried out on objects, by in-house staff or external conservators. Records are added to an item's catalogue entry according to the procedures set out in the museum's Documentation Procedural Manual below.

Every object loaned from the collection has its condition checked and recorded when it leaves and returns to the museum. A copy of the form used is available at Appendix [*reference*].

The condition of the collection is audited by Collections Manager every 5 years and the results recorded in Collections Management paperwork on the server. Changes in the condition of any object are notified to the Director for action in line with the museum's Forward Plan.

It is the Collection Manager's responsibility to ensure the measures relating to documentation of the condition of collections and any treatment carried out are in place, communicated and acted upon.

Storage Materials and Methods

The gallery is aware that all items should be protected in inert packaging materials in a way which protects the item from chemical or physical damage.

- The gallery replaces any inappropriate boxes and packing materials with acid-free card and tissue paper, polythene, inert styrene or polypropylene boxes and polythene foam as detailed in *Signposts Factsheet No 2 Materials for Storage and Display* (downloaded from Collections Link). Please see Forward Plan for details of conservation budget each year for repacking.
- Items which are too large to be boxed are covered with acid-free tissue or Tyvek fabric.
- No item is stored on the floor. Very large items are stored on padded chocks or a pallet.



- Smaller items are stored on shelves which are lined with polythene Jiffy foam or acid-free tissue.

It is the Collection Manager's responsibility to ensure the measures relating to storage materials and methods are in place, communicated and acted upon.

5.5 Display Materials and Methods

Objects in Cases

The gallery uses secure display cases whenever possible for objects. New cases are chosen in accordance with the *Signposts Factsheet No 2 Materials for Storage and Display* and the *Guidance Note Choosing New Display Cases (Collections Link)*.

- Older cases are sealed with Moistop film or Dacrylate 103-1 varnish before reuse.
- Cases are lined with acid-free board, washed unbleached calico or scoured polyester cotton cloth or polythene foam.
- Mounts are made with materials as listed in *Signpost Factsheet No 2*.
- Mounts are constructed to provide support for the object and protect it from physical damage during display and handling.
- No object is permanently changed by its attachment to a mount.

Items on open display are checked by Collections Manager every time they go on display and their condition recorded in the Collections Management files on the server. Items on open display are secured using the least damaging method possible.

It is the Collection Manager's responsibility to ensure the measures relating to display materials and methods are in place, communicated and acted upon.

Transport Methods

Items in the collection are particularly at risk when being handled or moved, so trained members of staff will only undertake such tasks.

- All objects being transported (for loan or conservation purposes) will be suitably wrapped and/or crated to give the most suitable protection. In some cases, a member of staff will accompany works on outward loan.
- Items are carried between rooms and buildings in suitably padded containers.
- Items always travel with sufficient documentation.
- Items are never left unattended in vehicles.

Changes of location longer than part of a day are recorded in writing at the end of each working day, according to the procedures set out in the museum's Documentation Procedural Manual.



It is the Collection Manager's responsibility to ensure the measures relating to transport methods are in place, communicated and acted upon.

Loans Out

All requests for loans from the collection will be assessed individually before a decision is reached. The condition of the items, the location, environment and security of the venue, transport and personnel involved will all be reviewed.

- Every borrower will be asked to fill out a Facilities Report using the template available from the *UK Registrars Group*¹ or the museum's equivalent.
- For particularly valuable items, additional information regarding display cases and security may be requested using the supplementary templates available from the *UK Registrars Group* or the museum/ galleries' equivalent.
- Security, environmental, handling and conservation conditions are stipulated by the gallery and agreed with the borrower as part of the loan agreement.

If agreed, the condition of the item to be loaned will be recorded using the Condition Check Form (available in the Appendix), and with photographs showing every angle and with existing damage clearly marked. This form is part of the loan agreement and a copy will accompany the object when it leaves the building.

- Every item is checked against the original condition report when it is returned to the museum.
- The loan and the outcome of the check is recorded on the item's catalogue entry according to the museum's Documentation Procedural Manual.

It is the Collection Manager's responsibility to ensure the measures relating to loans out are in place, communicated and acted upon.

Loans In

The gallery treats all incoming loans according to the requirements set out in the loan agreement between it and the lending authority.

The gallery will notify the lending authority if there is any change in its circumstances which mean that it can no longer meet the requirements set out in this agreement.

If the lending body does not supply a Condition Check Form for each object, the gallery will use its own Condition Check Forms (as seen in the Appendix).

It is the Collection Manager's responsibility to ensure the measures relating to loans in are in place, communicated and acted upon.

¹ <http://www.ukregistrarsgroup.org/wp-content/uploads/2013/06/UKRG-Facilities-report.pdf>



5.6 Workforce Training

It is the museum's policy that only people who have received appropriate training should handle items from the collections. They are trained in house.

5.7 Care and Conservation Action Plan 2015/18

The Care and Conservation Plan is now part of the overall Collections Management Plans above (see section 2.6 Collections Management Plan).

5.8 Open Access

- Falmouth Art Gallery has an open stores policy and allows viewing of works not on show without prior appointment. As a result of this the collection is constantly organised, updated and ready for public inspection.
- Falmouth Art Gallery's family friendly programmes emphasise a need for open access, this should be managed without detriment to artworks in storage. A programme of enhanced preventative care has been instigated and managed by the Collections Manager.
- The Collections Manager will ensure training is given for all members of staff needing access to stores, this will include basic handling and storage instruction to ensure the safety of the artworks.
- All artworks have permanent locations and are documented as such. Artworks should not be moved from their location without consultation with the Collections Manager or the Director in their absence.
- A risk assessment for Art Store visits can be found as an appendix to this document.

5.9 Professional Advice

The art gallery has a good network of professional advisors on all aspects of collections care



6. Documentation Policy

Documentation underpins every aspect of gallery activity. Recording collection information is central to being accountable for the collections, their accessibility, management, research, study and use.

Our policy for the documentation of the collections is to ensure that the information we hold relating to the collections is accurate, secure, reliable and accessible.

We are committed to ensuring that we fulfil our responsibilities in relation to security, management and access to the collections.

The aim of this Policy is to ensure that we fulfil our guardianship, stewardship and access responsibilities. Through implementation of this policy our objective is to:

- Improve accountability for collections
- Maintain best professional standards of documentation
- Extend maximum access to the collections information
- Strengthen security of the collections

Ethical and Legislation

We strive to abide by all relevant legislation including;

- Data protection (1998)
- Freedom of Information (2000)
- Environmental Information Regulation (2004)
- The Museum Code of Ethics (2008)²

Standards

We are committed to using SPECTRUM standards and including a minimum of the following information for all acquisitions;

- Object Entry
- Acquisition
- Loan in
- Loan out
- Location and movement control
- Cataloguing
- Object exit

² <http://www.museumsassociation.org/download?id=944515>



7. Documentation Plan

The Documentation Plan is now part of the overall Collections Management Plans above (see section 2.6 Collections Management Plan).

Falmouth Art Gallery has no retrospective documentation backlog and therefore we do not require a plan to tackle a backlog. Our plan continues to be documentation of all new acquisitions as they arrive to avoid building up a future backlog and improving our records and access to them.

8. Documentation Procedures

This procedural manual provides instructions to help standardise the recording of information about the collection at Falmouth Art Gallery.

This manual will be revised periodically as necessary as well as being formally reviewed at least every five years (due for review no later than 2020).

The manual serves the following purposes:

- It enables information about the documentation systems to be passed on to gallery staff and volunteers.
- It ensures continuity of practice and standardisation of procedure.
- It saves time as well as helping new staff and volunteers.
- It provides a permanent written record of our documentation system;
- It helps to ensure that *SPECTRUM* standards are met;

The entire collection of Falmouth Art Gallery is fully documented with images. In the past the collection has been catalogued on card index then in 2000 the collection was electronically catalogued on MODES. The gallery now uses a digital catalogue system designed for the specific needs of Falmouth Art Gallery, its staff, volunteers and visitors. This has enabled the entire collection to be accessible on the World Wide Web on www.falmouthartgallery.com

8.1 Object Entry

SPECTRUM Definition

The management and documentation of the receipt of objects and associated information which are not currently part of the collections. Any object entering the art gallery which does not currently have an accession number assigned should be dealt with within this procedure.

The procedure should:

- *Establish the terms and conditions under which objects will be received for deposit*



- *Identify the newly received object or associated group of objects providing each item with a unique number*
- *Ensure the museum is able to account for all objects left in its care*
- *Provide a receipt for the owner or depositor*
- *Help establish the extent of the museum's liability*
- *Indicate the reason for the receipt of the object*
- *Determine a finite end to, or a programme of review of, the deposit*
- *Enable the object to be returned to the owner or depositor as required*
- *Allow for objects and associated records to be checked on entry to ensure that they correspond to any accompanying inventory and/or transfer of title documentation supplied*
- *Help establish legal title to the object in case of subsequent acquisition*
- *Capture key information about the object, to be augmented in the future*
- *Inform the decision making process*

Falmouth Art Gallery Procedure

Falmouth Art Gallery documentation procedures vary depending on whether the object is entering the gallery as an acquisition, loan for temporary exhibitions or long-term loan.

The gallery has a strong presumption against leaving items for identification. There is currently enough expertise at the gallery for these queries to be dealt with on the spot and without appointment. If gallery staff do not have the required knowledge then the owner will be referred to other experts. This eradicates the common museum problem of low value identifications not being collected by owners despite reminders.

Initial Actions

1. A standard MDA Museum Object Entry Form (triplicate) is completed with key information regarding the object, owner and reason for entry.
2. The form is given a unique number consisting of 'FAG' and the staff or volunteer's identifying initials followed by the date of entry and a unique number signifying the object's place in order of objects received that day (e.g. FAG AH 05.01.2015.3).
3. The top (white) copy of the Entry Form is filed for the attention of the Collections Manager with the object's location identified. The second (pink) copy is given to the depositor/donor. The bottom (blue) copy is put with the object ready for return to the owner at the end of the loan period.
4. The procedure now varies depending on whether the object is an acquisition or a temporary exhibitions loan.



8.2 Acquisitions

SPECTRUM Definition

Documenting and managing the addition of objects and associated information for the permanent collection.

The procedure should:

- *Ensure that written evidence is obtained of the original title to an object and the transfer of the title to the acquiring institution.*
- *Ensure that a unique number is assigned to, and physically associated with, all objects.*
- *Ensure that an accessions register is maintained, describing all acquisitions and listing them by number.*
- *Ensure that information about the acquisition process is retained.*
- *Ensure that donors are made aware of the terms on which their gift or bequest is accepted by the museum and have signed a gift form agreeing to those terms (please refer to Appendix 1 for Gift Form).*
- *Ensure that collecting complies with the museum's collecting policy and does not contravene any local, national or international law, treaty or recognised code of practice.*
- *Ensure the creation of a history file for the object or group of objects.*
- *Be in accordance with the ACE Accreditation Scheme Guidelines and the Museum Association's Ethical Guidelines.*

Falmouth Art Gallery Procedure

1. The decision to acquire any object, whether by donation, bequest or purchase, is made in accordance with the **Collections Development Policy**.
2. The decision to acquire an object by donation, bequest or purchase is made by the **Director** in accordance with the Collections Development Policy set by Falmouth Town Council and in consultation with the **Collections Manager**.
3. Any object for consideration by Falmouth Art Gallery when the Director or Collections Manager is not present must be taken in as a loan using the object entry procedure (Section 2.1).
4. Where relevant, further research is undertaken to clarify the provenance of the object prior to accepting it for acquisition.
5. A Falmouth Art Gallery Gift Form must be completed for all objects being accepted for the collection. Donors will be asked to specify any special wording to be used or other conditions (e.g. Presented in memory of Mrs Hilda Smith).



6. If the object is to be accessioned, then its full details are entered on the gift form, which is filed with its history file after the work has been fully documented according to SPECTRUM standards and given a unique accession number with the prefix FAMAG: followed by a sequential number based on the year of accession and its place in the sequence of accessions for the year (e.g. FAMAG: 2008.15). If the object is one of a number donated at the same time by the same donor then it will include a sequential point number (e.g. FAMAG: 2008.15.2). This process is done as soon as possible and is regarded as a priority.
7. The unique accession number is attached or marked on the object in accordance with the Marking and Labelling Procedure (see 2.9).
8. Donors are contacted in writing to thank them for their gift and to formally confirm acceptance.
9. History files are usually filed in alphabetical order under artist, although in rare cases may be filed in the gallery's subject index. When applicable it is the role of the gallery's volunteer archivist to cross reference history files.
10. Details from the Falmouth Art Gallery Gift Form are entered on the digital catalogue system at the earliest opportunity.
11. For security purposes a backup on USB drive of the digital collection catalogue is performed every quarter and stored off premises. There is also an annual hard copy of the digital collection catalogue stored in the gallery's office and Falmouth Town Council's Finance Office.

8.3 Loans in

SPECTRUM Definition

Managing and documenting the borrowing of objects for which the institution is responsible for a specific period of time and for a specified purpose, normally display, but including research, education or photography.

The procedure should

- *Establish the purpose for which a loan is being requested.*
- *Enable the same high standards of care for the borrowed object as if it were part of the permanent collections.*
- *Include appropriate written agreements signed by both the borrower and lender before the loan commences.*
- *Ensure that the terms and conditions of loan are adhered to.*
- *Ensure that all loans are for fixed periods.*
- *Ensure a written record of the loan is retained.*



- *Enable effective control of the loan process.*
- *Enable the provision of information about the borrower and the loan as requested by the lender.*
- *Provide insurance or indemnity cover for the loan period.*
- *Ensure that up-to-date information about the location of borrowed objects is maintained.*
- *Ensure that up-to-date information about the security of borrowed objects is maintained.*
- *Ensure that up-to-date information about the physical well-being of borrowed objects is maintained, including the environment and condition of objects.*

Falmouth Art Gallery Procedure

1. All loan requests are assessed according to Falmouth Art Gallery *Temporary Exhibitions and Display Policy*.
2. Loans are received by Falmouth Art Gallery both on a short-term and on a long-term basis. There is however, a presumption against loans other than for temporary exhibitions or displays, other than in exceptional circumstances.
3. If a long-term loan was to be accepted this would be for a renewable fixed term of no longer than five years and a contract would be agreed. This is to be signed by the object owner and the Director.
4. For short-term temporary exhibition loans from private collections or other museums and galleries, lenders are informed of the purpose and duration of the loan period, and any other information required. Insurance arrangements are made clear.
5. The lender is also provided with two copies of Falmouth Art Gallery's *Loan Agreement Form*, which they complete, sign and return, keeping one copy for their own reference. The loan form allows for the owner to state any special conditions relating to the loan (e.g. private collection). If the lender is an Accredited museum or gallery with their own MDA approved *entry/exit forms* then these may be photocopied rather than duplicating separate forms.
6. When the object is collected or delivered to Falmouth Art Gallery, its condition is examined and recorded. Any special requirements are noted and adhered to, e.g. Collections and Technical staff ensure that any packing, handling and hanging requirements are adhered to and lighting levels are set, monitored and maintained at specified levels.
7. For temporary exhibitions loans from contemporary artists an *Artists Invite Form* is used. The artists are sent the form with conditions of exhibiting. This invites them to be part of the exhibition and communicates all relevant information such as the period of the loan, insurance, commission etc. The artist then returns the completed form, copies of which act as a receipt for both gallery and artist.
8. Paper copies of all *Loan Agreements* and *Artist Invite Forms* are kept securely by the gallery.



9. Insurance or indemnity cover is put in place for the loan period from receipt by the gallery or its agents.
10. At the end of the period of loan safe return of items are signed for.

8.4 Location and movement control

SPECTRUM Definition

The documentation and management of information concerning the current and past locations of all objects or groups of objects in the institution's care to ensure the museum can locate any object at any time. A location is a specific place within the institution's custody.

The procedure should:

- *Provide a record of the location where an object is normally displayed or stored*
- *Provide a record of the location of an object when it is not at its normal location*
- *Enable access to location information by object number and by location name*
- *Provide an up-to-date record of the relocation of an object within the physical or administrative boundaries of the organisation*
- *Provide an up-to-date record of any movement of an object across the physical or administrative boundaries of the organisation*
- *Provide a record of the person responsible for moving an object*
- *Provide a record or a statement of the members of staff responsible for authorising object removal*

Falmouth Art Gallery Procedure

1. The location of any accessioned object is recorded on the digital catalogue system, and is updated if and when the object is relocated.
2. Location records specify the storage area and (when applicable) the gallery in which it is on display.
3. The catalogue records can be searched by object number, artist, collection, subject and by location.
4. Catalogue records are updated to provide a record of the location of an object when it is not at its normal location, including when out of building for conservation or exhibition.
5. Regular audits of the collection are made using the duplicate copy of the catalogue to prevent theft or fraud.



8.5 Cataloguing

SPECTRUM Definition

The compilation and maintenance of primary information describing, formally identifying or otherwise relating to objects. Catalogue information can be created and maintained by way of one or both of the following:

- *Documenting the continuing assessment of, and research into, an object and its contents*
- *The provision of access to collections management documentation, e.g. loans, acquisition, conservation*

Cataloguing information should provide:

- *A level of description sufficient to identify an object or group of objects and its differences from other like objects*
- *An historic archive relating to an object*
- *A reference system for use by the public, staff, researchers and the media*

Falmouth Art Gallery Procedure

1. Falmouth Art Gallery uses a digital cataloguing system to catalogue its collections. This system has been designed for the specific needs of Falmouth Art Gallery, its staff, volunteers and visitors.
2. Each record comprises information about the individual object including:
 - Details – FAMAG Number, Title, Person, Medium, Dimensions, Inscription, Signed and Dated, Caption, Published, Details
 - Acquisition – Acquisition Method, Acquisition Date, Donor, Collection (e.g. Children’s Illustration Archive), Condition, Copyright, Credits
 - Documentation – Archive File, Location, Conservation, Specialist, Insurance, Gallery Exhibitions, Other Exhibitions, Literature, Notes
 - Index – Classification, Theme, Place, Event, Sitter, Tags, Period
 - Images
3. Where relevant, separate paper files are maintained and developed for individual artists, which are kept in the history files stored in the Pat Webster Education and Archive Room.
5. The catalogue list is updated and edited by trained staff.



6. The Simple Name Index is used as a terminology list in conjunction with relevant reference books (e.g. oil painting, watercolour, drawing etc.)
7. Falmouth Art Gallery's entire digital catalogue is available on the World Wide Web on www.falmouthartgallery.com
8. The digital catalogue can be searched in the following fields:
 Accession Number, Artist, Author, Catalogue, Classification, Collection, Colourist, Donor, Engraver, Event, Lithographer, Period, Photographer, Place, Printer, Publisher, Theme, Sitter.

8.6 Loans Out

SPECTRUM Definition

Documenting and managing the loan of objects to other institutions for a specific period of time and for a specific purpose, normally display, but including research, photography and education.

The institution must have a policy covering the assessment of loan requests and a standard set of conditions which borrowers must meet.

The procedure for documenting and managing loan out should:

- *Ensure that all loan requests are assessed according to the institution's policy*
- *Ensure that there are written agreements signed by both borrower and lender before the loan commences*
- *Ensure that the loan is for a finite period*
- *Ensure that the institution maintains and retains a record of all loans, including details of the borrower, the venues, the loan period and the purpose of the loan*
- *Enable effective control of the loan process*
- *Ensure that the borrower confirms their intent and ability to provide an acceptable level of care, security and safekeeping for the object and to conform to the conditions of loan specified*
- *Ensure that the loaned objects are covered by insurance or indemnity as appropriate for the duration of the loan*

Falmouth Art Gallery Procedure

1. All loan requests are assessed according to the current Falmouth Art Gallery Loans Policy.
2. Once a loan has been agreed by the Collections Manager in consultation with the Loans Policy agreed by Falmouth Town Council the borrower is sent two copies of a Loan



- Agreement Form incorporating Standard Conditions of Loan. These must be signed by both borrower and a member of Falmouth Art Gallery staff before the loan commences.
3. Up-to-date insurance valuations are obtained prior to the period of loan and the borrowing venue must demonstrate that they have put the appropriate level of insurance or indemnity in place for the duration of the loan.
 4. The loan period and expected return date must be specified in advance and this information is added to the object's catalogue record.
 5. If the loan is high value or particularly vulnerable, or if there are any concerns regarding the ability of the borrowing venue to meet the Conditions of Loan, a member of Falmouth Art Gallery collections staff will act as courier, travelling with the loaned object and overseeing its unpacking and installation.
 6. If an object is lent to a touring exhibition, the *Standard Conditions of Loan* will be sent to each of the tour venues.
 7. If an object is subject to a long-term loan, periodic reviews will be carried out to establish the borrowing institution's continuing ability to meet the conditions of loan.

8.7 Deaccession & disposal

SPECTRUM Definition

The management of disposal (transfer, sale, exchange or destruction of objects) and of deaccession (documenting the disposal).

The institution must have a policy covering the disposal and deaccession of objects. The procedure and documentation must:

- *Ensure that the decision to dispose is carefully considered and that all relevant evidence and opinions are sought according to the institution's policy and statutory legal requirements*
- *Ensure that the institution makes every effort to determine title to objects involved and that they are free from relevant special conditions attached to the original acquisition*
- *Ensure that the decision to dispose does not rest with an individual and the action is formally approved by a governing body*
- *Ensure that preference for transfer be given to institutions provisionally or fully registered/accredited by Arts Council England*
- *Ensure that title to the object is transferred to any receiving institution*
- *Ensure that objects disposed of are marked as such on the accessions register*
- *Ensure that all decisions and actions are fully documented*



Falmouth Art Gallery Procedure

1. The decision to dispose of an object is made by the Director and Collections Manager in consultation with the Collections Development Policy (previously the Acquisition and Disposal Policy) laid out by Falmouth Town Council. Objects will only be disposed of in consultation with Arts Council England, and after receiving independent advice through a period of consultation.
2. Any object recommended for disposal is first offered directly to other Registered/Accredited Museums who are known to have relevant collections and displays; priority is given to Museums within Cornwall.
3. If no Museum approached directly is able to accept the object or if there is no obvious connection to any individual Museum, the object for disposal is advertised in the Museums Journal and offered **free of charge** to any other Registered/Accredited Museum.
4. If more than one Museum expresses interest in the object, the decision to transfer will be made by the Director, in consultation with the Collections Manager and specialists, based on the receiving Museum's ability to care for the object and make it accessible in the most appropriate context.
5. If the object is to be transferred to another institution, a transfer agreement is issued, which is signed by both the Director of Falmouth Art Gallery and the officer in charge of the receiving institution.
6. If, after a two month period from the publication of the advertisement, no expressions of interest have been received, Falmouth Art Gallery will consider offering it to non-registered Museums or other publicly accessible collections.
7. Objects may then be sold as long as any monies received are used for acquiring new works or conservation of the existing collection.
8. In the last resort, the object may be disposed of as refuse.
9. A full record is made and kept of the disposal process and a record is kept of the deaccessioned object both on computer and on paper; the paper record is kept in the gallery's office.

8.8 Retrospective Documentation

SPECTRUM Description



The improvement of the standard of information and the production of new information for an existing collection.

The institution must have a policy covering the retrospective documentation of objects.

A statement of the museum's policy to eliminate basic documentation backlogs within a stated timescale is a minimum requirement of the Arts Council England Registration/Accreditation scheme.

The institution should review the standard of its information regularly to ensure that it meets the Minimum Standards throughout SPECTRUM where they apply to the institution's activities.

Falmouth Art Gallery Procedure

1. The entire Falmouth Art Gallery collection is fully catalogued with photographs.
2. All objects that have been back accessioned have a prefix of 1000 e.g. FAMAG: 1000.1.
3. If any additional information or a previous number is found at a later date the object will generally not be re-numbered, but the information will be recorded in the digital database and on the history file.

8.9 Labelling and Marking

Falmouth Art Gallery Procedure

1. Labelling and marking is carried out by the Collections Manager and volunteers according to MDA guidelines.
2. All marking is invisible to display.
3. Works on paper and other appropriate agents are numbered in pencil on the back of the work and on the back of the mount.
4. Oils are marked on the back of the frame and the stretcher. If the frame is dark then ink will be used and if necessary an opaque white label.
5. Sculptures are marked on the base using a Paraloid solution as recommended by the MDA.
6. Textiles and assemblages are marked using a swing tag attached in a discreet area



Appendix 9: Forms & Templates

Templates/copies of the required forms are all available on the server or on request from the Collections Manager

- Object Entry Form (triplicate)
- Falmouth Art Gallery Gift Form
- Loan Agreement Form
- Standard Conditions of Loan
- Artists Invite Form
- Condition Check Form
- Pest Management Assessment Form
- Sample Recording Sheet (Environmental Conditions)
- Handling Guidelines

Appendix 10: Collections Management Risk Register

RISK	COLOUR	HOW WE WILL MANAGE IT
Theft at mezzanine art store level		<ul style="list-style-type: none"> Volunteers/contractors/visitors to be accompanied at all times in the mezzanine floor, whether by Ruth or a member of FAG staff. Sign in book on desk
Lone member of staff whilst doing art store tours		<ul style="list-style-type: none"> Use of radios and personal alarms Front desk to be made aware of visits Sign in book on desk
Art store tours on Saturdays		<ul style="list-style-type: none"> Are taken on at the staff member's discretion and they must also accept responsibility for any incident that may happen Store visits to occur only if there are three staff members or volunteers in the building Radios and personal alarms to be used at all times (radio in finance office to be used when in middle floor for communication between staff members in emergency) Staff members to be aware of procedures if an incident happens and to ensure they disseminate any incidents to collections staff All grills to be opened before any members of the public are taken to the mezzanine level Awareness of entering security codes in front of visitors (including volunteers) Extra vigilance when conducting store tours CCTV to be installed at mezzanine level 'Evacu-chair' to be installed at mezzanine level
Damage to wall works		<ul style="list-style-type: none"> Extra care to be taken when carrying large objects through corridors or in areas where wall works are hung. Bags and coats to be left in a safe area whilst store visits are occurring. Safe areas are: <ul style="list-style-type: none"> The gallery office The Pat Webster Archive Room
RISK	COLOUR	HOW WE WILL MANAGE IT
Theft at mezzanine art store level		<ul style="list-style-type: none"> Volunteers/contractors/visitors to be accompanied at all times in the mezzanine floor, whether by Ruth or a member of FAG staff. Sign in book on desk
Lone member of staff whilst doing art store		<ul style="list-style-type: none"> Use of radios and personal alarms Front desk to be made aware of visits

tours		<ul style="list-style-type: none"> • Sign in book on desk
Art store tours on Saturdays		<ul style="list-style-type: none"> • Are taken on at the staff member's discretion and they must also accept responsibility for any incident that may happen • Store visits to occur only if there are three staff members or volunteers in the building • Radios and personal alarms to be used at all times (radio in finance office to be used when in middle floor for communication between staff members in emergency) • Staff members to be aware of procedures if an incident happens and to ensure they disseminate any incidents to collections staff • All grills to be opened before any members of the public are taken to the mezzanine level • Awareness of entering security codes in front of visitors (including volunteers) • Extra vigilance when conducting store tours • CCTV to be installed at mezzanine level • 'Evacu-chair' to be installed at mezzanine level
Damage to wall works		<ul style="list-style-type: none"> • Extra care to be taken when carrying large objects through corridors or in areas where wall works are hung. • Bags and coats to be left in a safe area whilst store visits are occurring. Safe areas are: <ul style="list-style-type: none"> - The gallery office - The Pat Webster Archive Room

Appendix 11: Consultation

In formulating this policy Falmouth Art Gallery has consulted, and received the advice and endorsement from Town Councillors of Falmouth Town Council, museum partners and key advisors from the wider community including:

Arts Council England, South West; Linda and Michael Bickford; Henrietta Boex – Director, Falmouth Art Gallery, Louise Connell, Director of Penlee House Museum & Art Gallery; Tamsin Daniel - Commissioning & Project Development Officer, Economic Development & Culture, Cornwall Council; Michael Harris, Curator, the Royal Cornwall Museum; Katie Herbert – Curator, Penlee House Art Gallery & Museum; Sir Geoffrey and Lady Carol Holland, Little Parc Owles Trust; Alex Hooper, Assistant Curator, Falmouth Art Gallery; Professor Alan Livingston MBE; M.J.Long; Mark Osterfield – Executive Director, Tate St Ives; Sarah Riddle – Curator, the National Maritime Museum Cornwall; Natalie Rigby, Collections Manager, Falmouth Art Gallery; Barbara Spring, Regional Representative of the National Art Collections Fund Cornwall; John Tonkin, Co-Curator of The Royal Cornwall Polytechnic Society's Tuke Collection; Cath Wallace; Pat Webster Archivist & Founder member of the Maritime Museum, Falmouth; Donna Williams – Interpretation and Access Officer, Falmouth Art Gallery.