

Museum & Study Collection Collections Development Policy

Name of Museum: Central Saint Martins Museum & Study Collection

Name of Governing Body: College Executive Board

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

Notification of changes: Arts Council England will be notified of any changes to the Collections Development Policy, and the implications of any such changes for the future of collections.

1. Relationship to other relevant policies and plans of Central Saint Martins:

1.1. The Museum & Study Collection's statement of purpose

To tell the story of Central Saint Martins' unique history and support the College's aim to be at the forefront of research, learning, creativity and practice in arts and design.

1.1.1. Key aims

The Museum & Study Collection:

- will underpin the academic work of educators, researchers and practitioners within Central Saint Martins and University of the Arts London
- demonstrate commitment to inclusivity, diversity and representation and use collections to creatively enhance learning opportunities at all levels
- safeguard material that tells the story of Central Saint Martins for future generations and develop the collections to create research opportunities within Central Saint Martins and elsewhere
- provide a resource for lifelong learners beyond the university and use the collections to work in a socially engaged way with local communities and special interest groups
- disseminate and make known the collections through digital media and publication

1.1.2. Relevant or related policies

This CSM Collection Development Policy operates in conjunction or association with other policies relating to museums and collections at Central Saint Martins and the University of the Arts. Examples of these are the Central Saint Martins Museum & Study Collection Forward Plan, the UAL Archives, Museum and Special Collections Acquisition Policy (approved May 2018) and the UAL Strategy 2015 - 2022.

- 1.2.** The governing body will ensure that both acquisition and disposal are carried out openly and with transparency.
- 1.3.** By definition, the Museum has a long-term purpose and holds collections in trust for the benefit of the public in relation to its stated objectives. The governing body therefore accepts the principle that sound curatorial reasons must be established before any consideration is given to any acquisition to the collection, or the disposal of any items in the Museum's collection.
- 1.4.** Acquisitions outside the current stated policy will only be made in exceptional circumstances.
- 1.5.** The museum recognises its responsibility, when acquiring additions to its collections, to ensure that care of collections, documentation arrangements and use of collections will meet the requirements of the Museum Accreditation Standard. This includes using SPECTRUM primary procedures for collections management. It will take into account limitations on collecting imposed by such factors as staffing, storage and care of collection arrangements.
- 1.6.** The museum will undertake due diligence and make every effort not to acquire, whether by purchase, gift, bequest or exchange, any object or specimen unless the governing body or responsible officer is satisfied that the museum can acquire a valid title to the item in question.
- 1.7.** Acquisition decisions are taken by individual collections (via the Head of Museum) and Colleges except in the following circumstances; acquisitions valued at £100,000 or above, larger than 15 linear or 50 cubic metres, or presenting notably sensitive or controversial issues (legal, ethical or practical) must be agreed by the UAL Archives, Museum and Special Collections Advisory Board.
- 1.8.** The museum will not undertake disposal motivated principally by financial reasons.

2. History of the collections

The Museum & Study Collection tells the story of Central Saint Martins' rich history through objects and archives.

The Central School of Arts & Crafts was founded in 1896 and taught a wide range of design disciplines including theatre, ceramic, jewellery, textiles, industrial and graphic design. Its first principal (1896 - 1911) was William Richard Lethaby, an architect and pedagogue who gathered together the teaching collection which would later form the basis of the Central Saint Martins Museum. Founded in 1854, St Martin's School of Art focused on fine art, graphic design and fashion. Both colleges delivered innovative art and design education, from experiments in studio based teaching to the introduction of Basic Design in the 1950s and the birth of contextual art in the 1960s and 1970s.

In 1989 the two colleges merged to become Central Saint Martins. In 1999 Central Saint Martins was joined by Drama Centre London, introducing acting and directing to the art and design environment. In 2002 Byam Shaw School of Art, founded in 1910 as a school for drawing and painting, also joined Central Saint Martins, bringing another dimension to fine art teaching in the College. All of the collections and archive materials once owned by these constituent colleges is now held by the Central Saint Martins Museum & Study Collection. CSM has continued to collect work by staff, students and alumni and act as the college archive. Additionally alumni have donated their work over the years. The collection now comprises more than 25,000 objects and 5,000 books and periodicals.

In 2012 the College moved into a highly ambitious and award winning building at King's Cross. This included new gallery and display areas, collection stores and study room, and offices all in support of the museum and collections. More details of the collections and their creators follow in Section 3 below.

3. An overview of current collections

Key areas of the collections are listed below.

Contemporary Collection

The Contemporary Collection comprises art and design work bought from or donated by students graduating from the College since 1989. Each year the College selects and purchases work from the annual degree shows to add to the collection including: artists' books, paintings, prints, graphic design, photographs, product design, jewellery, ceramics, theatrical model boxes, architectural models, textiles and fashion. The early work of such rising stars as Raqib Shaw, John Galliano and Hussein Chalayan play a key role in Contemporary Collection. Ceramics and jewellery are also well represented.

Fine Art, Prints and Drawings

This collection includes a substantial number of early printed sheets from books such as the Nuremberg Chronicles and early woodcuts by Durer. These items were part of the college's original teaching collection and were collected during the late 19th and early 20th century. The collection also includes prints by Edmund Blampied, Cecil Collins, Enid Marx, Eduardo Paolozzi and Norman Ackroyd and work by cartoonists, illustrators and graphic artists such as Posy Simmonds, Gerald Scarfe, Bernard Meninsky, Hans Tisdall, Morris Kestelman and Mervyn Peake, who all studied or taught at the college.

German Film Posters

The German film posters held in the collection relate to a small number of silent films produced in Berlin by Universum Film Ag (German film studios) during the early 1920s. The posters were collected by the Central School of Arts and Crafts in the 1920s to support their new poster design course and reflect a period of exciting and critical development in both the design and film world during the 1920s. This collection is probably the best collection of German film posters in the UK and some of the posters are extremely rare.

Japanese Prints

The collection of Japanese prints, purchased for the Central School between 1899 and 1904, consists of individual wood block prints and several albums depicting children's games, flora and fauna and actor prints. They date from the late 18th to mid 19th centuries. The collection is particularly rich in the highly stylised images of the Kabuki theatre.

Lethaby Collection

This collection is particularly strong in works by W.R. Lethaby, the founding principal of the Central School of Arts and Crafts, designer, architect and educationalist. It includes letters, architectural drawings and watercolours, photographs, essays and a collection of his published writings. The collection dates from the late 1800s and early 1900s. Lethaby was a key member of the design reform movement and this archive is particularly interesting on educational reform.

Books and Manuscripts

The collection includes a wide range of titles covering all subject areas taught in the original Central School of Arts and Crafts. The collection is particularly rich in natural history, architecture, fashion, textiles, early printed books, illuminated manuscripts, incunabula and portfolios of design examples. There is also a substantial collection of books printed and bound in the Central School's *School of Book Production* between

1906 and 1950. The earliest manuscripts date from the 12th and 13th century and the Museum continues to collect books written by CSM's academic staff.

Textiles

This large collection of textiles includes Joyce Clissold block-printed textile lengths, garments, samples, swatches, blocks, dye ledgers and designs on paper. Joyce Clissold was a Central School student and owner of Footprints design studio during its most prolific period, 1929-1940. Other textile designers represented are Colleen Farr, Mary Harper, Diana Armfield, Mary Oliver, Eileen Ellis, and Marianne Straub.

Theatre Costume Design

Costume design was one of the most important aspects of the original Theatre Design Course at the Central School. This is a substantial collection of work by costume designers for the theatre, film and television including Jeannetta Cochrane, Pegaret Anthony, Sheila Jackson and Alix Stone. There is also a significant archive of Norah Waugh and Margaret Woodward's research material.

20th Century Wood Engraving

Noel Rooke taught at the Central School from 1905 – 1947 and was responsible for the revival of the art of wood engraving. This collection includes a sizable archive of Rooke's work and that of his students, including John Farleigh, Robert Gibbings, Margaret Pilkington and Vivien Gribble. There is also work by later wood engravers such as Monica Poole, Blair Hughes-Stanton, John Lawrence, John O'Connor and Simon Brett.

College Archive

This archive runs from 1896 to the present day and contains a variety of material relating to the Central Saint Martins and its constituent colleges including the Central School of Arts and Crafts, St Martins School of Art, Byam Shaw School of Art and Drama Centre London.

The archive includes: minute books, correspondence, posters, exhibition catalogues, prospectuses, photographs, course handbooks and reports. Increasingly this archive consists of digital resources. The Museum proactively acquires press cuttings relating to staff, students and alumni of the College. These are stored in alphabetical files alongside additional archive material, such as exhibition catalogues and CVs.

4. Themes and priorities for future collecting

Acquisitions to the collection are now only made where objects are related to the staff, students or alumni of Central Saint Martins or shed direct light on the College's practices, policies and history. Acquisitions must support the function and purpose of CSM's Museum & Study Collection, and must meet the necessary legal and ethical criteria guiding Accredited museums. There is a pro-active policy of purchasing work each year from degree shows.

Acquisitions must have clear benefit to the College and the public. Decisions to acquire must be taken strategically and with rigour, bearing in mind the resources required to appropriately manage and care for them. Such decisions must also be taken bearing in mind the very limited growth capacity in the King's Cross stores, whilst ensuring the appropriate breadth of collecting remains supported.

These criteria will be applied to any acquisitions, taking due account of the collecting policies of other museums to avoid unnecessary duplication or competition.

Areas identified as key areas for collections enhancement include:

- Material relating staff and students of colour
- Supporting material, such as sketch books, notebooks and working notes
- Archive material documenting the creative process
- Books written by staff/alumni or produced in collaboration with the College
- Digital material such as footage of catwalk shows or animation projects
- Material related to the discipline of Fashion Design
- Material related to the discipline of Graphic Design
- Material related to the discipline of Product and Industrial Design
- Material relating to Drama Centre London
- Material relating to Central Saint Martins' research staff
- Archive material relating to the College, its buildings and teaching practices

5. Themes and priorities for rationalisation and disposal

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

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

- 5.3.** A full Collections Review will be carried out prior to any disposals to identify the strengths and weaknesses of the collection and core collecting themes. Any Collections Reviews will be carried out in accordance with the Museums Association's Code of Ethics and guidance published on the Collections Trust website and the appropriate SPECTRUM procedure using externally sourced support as appropriate. Results of the review will be published on the Museum website.
- 5.4.** No disposals are planned for the period of this policy, as this is not a priority activity for institutional resources. Should this change, however, disposals will be in accordance with Sections 5.1 and 5.2 above, Section 6.1 below, and all clauses in Section 16 below.
- 5.5.** Disposals will only take place in order to significantly improve public benefit derived from museum collections and in accordance with the Museum & Study Collections' long term collections policy (see Section 5.5 below). Any items de-accessioned through curatorially-motivated disposal will be offered by gift to another appropriate institution, with preference given to Accredited museums, archives or similar, unless the items are damaged beyond repair.
- 5.6.** Disposals of accessioned and non-accessioned material will be authorised by the Head of Museum, making reference to the UAL Archives, Museum and Special Collections Disposal Policy.
- 5.7.** Any possible disposals will be in accordance with the internal priorities outlined below:
- Where items are duplicates of multiples (such as posters or prints)
 - Where items do not relate to the history and administration of the College
 - Where items do not relate to the historic teaching collection, acquired between 1896 and c1940
 - Where items do not relate to the staff, students and alumni of Central Saint Martins
 - Where items are damaged beyond repair
 - Where items can be proven to be beyond the Museum's core collections.

6. Legal and ethical framework for acquisitions and disposal of items

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

7. Collecting policies of other museums

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

7.1.1. Specific reference is made to the following museum(s):

- Museum of Domestic Architecture
- University of Brighton Design Archives
- V&A
- Farnham Craft Study Centre
- Bretton Hall Basic Design Collection
- Crafts Council Collection
- The Design Museum
- Museum of London
- Fashion Museum

The Museum & Study Collection 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.

8. Archival holdings

8.1. As the museum holds and will continue to acquire archives, including photographs and printed ephemera, its governing body will be guided by the Code of Practice on Archives for Museums and Galleries in the United Kingdom (third edition, 2002) and other guidance deemed relevant by The National Archives. The Museum & Study Collection professional staff also act in cooperation with archives and special collections staff throughout the University of the Arts, individually and through management structures such as the UAL Archives Museums and Special Collections Advisory Board, and the Archives Museums and Special Collections Community of Practice Group.

9. Acquisition

9.1. It is the policy of the Museum & Study collection that it will concentrate on the collection areas defined above in Section 4.

9.2. All acquisitions must be authorised by the Head of Museum with the exception of items that are valued at £100,000 or above, larger than 15 linear or 50 cubic metres,

or presenting notably sensitive or controversial issues (legal, ethical or practical). These must be agreed by the UAL Archives, Museum and Special Collections Advisory Board.

- 9.3. The growth of the collection will be carefully limited, giving due consideration to the storage space and staff time available to catalogue and care for material culture to required standards. The condition of prospective gifts, bequests, exchanges and purchases will be taken into consideration. An assessment should be made on the desirability and significance of the prospective acquisitions in relation to the aims of the collection; it is desirable that such items should be supported by an associated financial bequest to sustain the care of the items. Items will be declined where the Museum & Study Collection cannot undertake to store, conserve and maintain them appropriately.
- 9.4. Acquisitions outside the current stated parameters will only be made in very exceptional circumstances, and then only after proper consideration by the managing committee of the museum, having regard to the interests of other museums.
- 9.5. The museum 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.
- 9.6. The museum will not acquire any object or specimen unless it is satisfied that the object or specimen has not been acquired in, or exported from, its country of origin (or any intermediate country in which it may have been legally owned) in violation of that country's laws. (For the purposes of this paragraph 'country of origin' includes the United Kingdom).
- 9.7. In accordance with the provisions of the UNESCO 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, which the UK ratified with effect from November 1 2002, and the Dealing in Cultural Objects (Offences) Act 2003, the museum will reject any items that have been illicitly traded. The governing body will be guided by the national guidance on the responsible acquisition of cultural property issued by the Department for Culture, Media and Sport in 2005.

10. Human remains

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

11. Biological and geological material

- 11.1. The museum will not acquire any biological or geological material.

12. Archaeological material

- 12.1.** The museum will not acquire any archaeological material.

13. Exceptions

- 13.1.** Any exceptions to the above clauses will only be because the museum is:
- acting as an externally approved repository of last resort for material of local (UK) origin
 - acting with the permission of authorities with the requisite jurisdiction in the country of origin

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

14. Spoliation

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

15. Disposal procedures

- 16.1** All disposals will be undertaken with reference to the SPECTRUM Primary Procedures on disposal.
- 16.2** The governing body will confirm that it is legally free to dispose of an item. Agreements on disposal made with donors will also be taken into account.
- 16.3** When disposal of a museum object is being considered, the museum will establish if it was acquired with the aid of an external funding organisation. In such cases, any conditions attached to the original grant will be followed. This may include repayment of the original grant and a proportion of the proceeds if the item is disposed of by sale.
- 16.4** When disposal is motivated by curatorial reasons the procedures outlined below will be followed and the method of disposal may be by gift, sale, exchange or as a last resort - destruction.
- 16.5** The decision to dispose of material from the collections will be taken by the governing body only after full consideration of the reasons for disposal. Other factors including public benefit, the implications for the museum's collections

and collections held by museums and other organisations collecting the same material or in related fields will be considered. Expert advice will be obtained and the views of stakeholders such as donors, researchers, local and source communities and others served by the museum will also be sought.

- 16.6** A decision to dispose of a specimen or object, whether by gift, exchange, sale or destruction (in the case of an item too badly damaged or deteriorated to be of any use for the purposes of the collections or for reasons of health and safety), will be the responsibility of the governing body of the museum acting on the advice of professional curatorial staff, if any, and not of the curator or manager of the collection acting alone.
- 16.7** Once a decision to dispose of material in the collection has been taken, priority will be given to retaining it within the public domain. It will therefore be offered in the first instance, by gift or sale, directly to other Accredited museums likely to be interested in its acquisition.
- 16.8** If the material is not acquired by any Accredited museum to which it was offered as a gift or for sale, then the museum community at large will be advised of the intention to dispose of the material normally through a notice on the MA's Find an Object web listing service, an announcement in the Museums Association's Museums Journal or in other specialist publications and websites (if appropriate).
- 16.9** The announcement relating to gift or sale will indicate the number and nature of specimens or objects involved, and the basis on which the material will be transferred to another institution. Preference will be given to expressions of interest from other Accredited Museums. A period of at least two months will be allowed for an interest in acquiring the material to be expressed. At the end of this period, if no expressions of interest have been received, the museum may consider disposing of the material to other interested individuals and organisations giving priority to organisations in the public domain.
- 16.10** Any monies received by the museum governing body from the disposal of items will be applied solely and directly for the benefit of the collections. This normally means the purchase of further acquisitions. In exceptional cases, improvements relating to the care of collections in order to meet or exceed Accreditation requirements relating to the risk of damage to and deterioration of the collections may be justifiable. Any monies received in compensation for the damage, loss or destruction of items will be applied in the same way. Advice on those cases where the monies are intended to be used for the care of collections will be sought from the Arts Council England.

- 16.11** The proceeds of a sale will be allocated so it can be demonstrated that they are spent in a manner compatible with the requirements of the Accreditation standard. Money must be restricted to the long-term sustainability, use and development of the collection.
- 16.12** Full records will be kept of all decisions on disposals and the items involved and proper arrangements made for the preservation and/or transfer, as appropriate, of the documentation relating to the items concerned, including photographic records where practicable in accordance with SPECTRUM procedures on deaccession and disposal.
- 16.13** The nature of disposal by exchange means that the museum will not necessarily be in a position to exchange the material with another Accredited museum. The governing body will therefore ensure that issues relating to accountability and impartiality are carefully considered to avoid undue influence on its decision-making process.
- 16.13.1** In cases where the governing body wishes for sound curatorial reasons to exchange material directly with Accredited or non-Accredited museums, with other organisations or with individuals, the procedures in paragraphs 16.1-5 will apply.
- 16.13.2** If the exchange is proposed to be made with a specific Accredited museum, other Accredited museums which collect in the same or related areas will be directly notified of the proposal and their comments will be requested.
- 16.13.3** If the exchange is proposed with a non-Accredited museum, with another type of organisation or with an individual, the museum will place a notice on the MA's Find an Object web listing service, or make an announcement in the Museums Association's Museums Journal or in other specialist publications and websites (if appropriate).
- 16.13.4** Both the notification and announcement must provide information on the number and nature of the specimens or objects involved both in the museum's collection and those intended to be acquired in exchange. A period of at least two months must be allowed for comments to be received. At the end of this period, the governing body must consider the comments before a final decision on the exchange is made.

Disposal by destruction

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

16.15 It is acceptable to destroy material of low intrinsic significance (duplicate mass-produced articles or common specimens which lack significant provenance) where no alternative method of disposal can be found.

16.16 Destruction is also an acceptable method of disposal in cases where an object is in extremely poor condition, has high associated health and safety risks or is part of an approved destructive testing request identified in an organisation's research policy.

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

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

Date approved by College Executive Board	July 2019
Date for next review	January 2022