

2024

# Collections Development Policy



Adam Corsini – Head of Collections  
Jewish Museum London  
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Jewish Museum London

Collections Development Policy

**Name of museum:** Jewish Museum London

**Name of governing body:** The Board of Trustees of the Jewish Museum London

**Date on which this policy was approved by governing body:** 27/03/2024

**Policy review procedure:**

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

**Date at which this policy is due for review:** 27/03/2028

**Notifications:** *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.

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

- 1.1. The museum's mission is to surprise, delight and engage all people, irrespective of background and faith, in the history, identity and culture of Jews in Britain.

Our purpose is:

- Acting as guardians and guides to the Jewish community's history and heritage
- Enabling the telling of diverse and inclusive stories of Jewish people through objects
- Being a place for dialogue between Jewish and Non-Jewish communities
- Being a community founded museum

To achieve this Our Strategy is:

- To *engage* with our communities, both within the Jewish spectrum and non-Jewish audiences, via a blend of in-person and online activities
- To build *partnerships* within the Jewish community and beyond, to establish the Museum as a *go-to* organisation for British Jewish history, culture and dialogue.
- To ensure our content is relevant to our audiences, putting *inclusivity* at the heart of our work
- To develop our *audiences*; where Jewish audiences can feel comfortable and represented; where non-Jewish audiences feel welcome and encouraged to discover British Jewish history, heritage, and culture.

The collection will reflect our mission and aim to acquire items that have a clear connection to British Jewish history / identity /culture, and have potential for public engagement, education or research. The collection will reflect our purpose and preserve British Jewish heritage and culture. Collecting criteria will focus on items with the potential to create inclusive narratives, inspiring dialogue and maintaining a relevance for our communities and audiences. To do this we will collect items with engaging stories, encourage our partners to develop our collection through collaboration and co-curation, prioritise items from under-represented groups, and aim to share the collection with a broad audience via museum curated displays and online access.

- 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 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 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

## 2. History of the collections

Jewish Museum London's collections include those from the first Jewish Museum in 1932, to the Museum of the Jewish East End (founded, 1983) which ran in parallel to each other before amalgamating on one site to form the new Jewish Museum London in 2010.

### 2.1 Jewish Museum 1932-1995

The first collections were acquired by the volunteer-run Jewish Museum based in Bloomsbury Square in 1932. Among its initial acquisitions were items from one of the first Judaica collections in the country that were on sale at the time, the Arthur Howitt Collection, later joined by Judaica from the Arthur Franklin collection. Many outstanding items of Judaica (including synagogue silver and textiles and items used for private worship) were collected under the leadership of Wilfred Samuel - chairman of the committee from its inception to his death in 1958. He was succeeded by Alfred Rubens, who had joined as its expert on prints and drawings and continued as chairman for the next twenty-five years. Over time, the museum committee also collected social history items with the caveat, however, that they should be at least 100 years old, which meant that they tended to omit the history of the late 19<sup>th</sup> century onwards. The focus was on rare and outstanding items. An important early acquisition was (in 1932) a fine 17<sup>th</sup> century synagogue ark, discovered at Chillingham Castle in Northumberland. Another substantial addition was the bequest of a beautiful collection of over 1,500 paintings, prints and drawings by Alfred Rubens, spanning from the 18<sup>th</sup> to the 20<sup>th</sup> centuries to the collection, in the 1990s.

### 2.2 Jewish East End Museum / Museum of the Jewish East End / London Museum of Jewish Life 1983-1995

The London Museum of Jewish Life had independently come into existence in 1983 under the name Jewish East End Museum (later: Museum of the Jewish East End) with the aim to collect and document the history of the Jewish East End of London and salvage cultural heritage of that area. Collecting activity focused on the everyday life of the immigrants and acquisitions included materials relating to working life (e.g. tailoring, cabinetmaking), social and political activity, local charities (e.g. Jews' Temporary Shelter) and home life (household materials). The museum collected numerous photographs and documents and recorded oral histories. In 1988 the museum changed the name to the London Museum of Jewish Life and expanded its collecting policy to reflect the diversity of Jewish roots and life in Britain.

### 2.3 Jewish Museum London 1995-2010 (operating on two sites), 2010-2023 (Camden)

In 1995 the Jewish Museum was amalgamated with the London Museum of Jewish Life, first operating on a two-site basis under the directorship of Rickie Burman. In the same year it acquired the archive of Holocaust survivor Leon Greenman, of whom the Holocaust gallery centred on.

In 1997 the Jewish Museum was awarded Designated status by the Museums and Galleries Commission in recognition of the outstanding importance of its Judaica collections as part of the national heritage. In 2010 the two collections were amalgamated under one roof. An important new acquisition was a 13<sup>th</sup> century mikveh, excavated in the City of London, the largest and one of the oldest exhibits at the museum.

In 2015, an agreement with the Jewish Military Museum following their closure, assigned the Jewish Museum responsibility for the management, accessibility and engagement with their collection of military items.

### 2.4 Covid 19 pandemic and new operating model, 2020-2023

In 2020, the global COVID-19 pandemic led to a temporary pause in acquiring new items (March 2020-Jan 2021) and a subsequent change in direction established programmes such as 'Inclusive Judaism' which encourages the acquisition of items from under-represented groups (see Appendix 1).

In 2023, the Museum closed and sold its Camden building in order to release funds to be financially sustainable, and accelerate the vision to develop a new Jewish Museum London for the future. The Museum is now operating as a 'Museum Without Walls' expanding its loans programme and museum curated displays hosted by external venues; items from the core collection feature in regularly changing displays at JW3, the National Holocaust Centre and Museum, Bradford Reform Synagogue. Throughout 2024, items will be on display in at least five regions of the UK; London, Manchester, Bradford, Nottingham, & Brighton, with plans to expand our outreach and display potential in the coming years.

Aside from items on display, the collection has been transferred into storage with Queens Fine Arts, a company approved by both our Board of Trustees and insurers. The collection can be accessed by staff for Museum projects and research requests.

Acquisitions were paused from July 2023 to April 2024.

The long-term agreement with the Jewish Military Museum and associated loan of their collection ceased with collections management responsibilities returning to the Jewish Military Association (AJEX) in 2023.

### 3. An overview of current collections: JML Collections 2024

The Jewish Museum London collection contains over 32,000 items including a Judaica collection with Designation Collection<sup>1</sup> status as recognised by Arts Council England. It has a combination of items that reflect the religious traditions and practices, alongside those that illustrate the history and culture of Jewish people in Britain. It seeks to reflect the diverse roots of the Jewish community in Britain, including Ashkenazi, Sephardi & Mizrahi traditions, however, the collection is more heavily weighted towards Ashkenazi material.

The earliest material dates to the medieval 11<sup>th</sup> century with a small percentage of items relating to 17<sup>th</sup>/18<sup>th</sup> century and a higher concentration of objects dating to the 19<sup>th</sup> century onwards.

The collection includes items that reflect the roots and identities of Jewish people in Britain, including their countries of origin (primarily European countries). This has led to certain items having tenuous links to *British Jewry* through association rather than a direct connection.

The collection aims to represent Jews from all cultural, ethnic, religious and sexual backgrounds that reflect the Jewish population of Britain past and present.

#### Designated Collection

##### 3.1 Judaica (representing the religious aspects of Judaism)

Primarily collected by the early Jewish Museum, items consist of those used in the synagogue (eg Torah ornaments), home (eg Hanukah lamps) or by individuals (eg amulets). There is overlap with the textile collection (e.g. Torah mantles, kippot, tefillin) and books/manuscript/documents collection (e.g. synagogue records, *ketubot* (marriage certificates), & Mizrahi)

The Judaica collection includes silverware and other metals (e.g. rimmonim), glass and ceramic (e.g. Sabbath lamps), textiles (e.g. tallitot) and paper-based items (e.g. Haggadah).

#### Non Designated Collections

##### 3.2 Social History (representing the history and culture of Jews in Britain)

Primarily collected by the Museum of Jewish Life, items consist of secular objects often connected with communal activities (eg trophies, regalia), domestic items (eg cooking equipment) and personal items (eg jewellery). There is overlap with the costume/textile collection (e.g. wedding dresses) and with books/manuscripts/documents (e.g. memoirs, personal letters, magazines) and the art collections (prints/paintings/photographs)

The social history collection includes silverware and other metals (trophies), glass and ceramic (e.g. figurines), and ephemera (e.g. Bar mitzvah invitations).

##### 3.3 Working History (representing the industries and working life of Jews in Britain)

The collection is mainly made of items from the 19<sup>th</sup> and 20<sup>th</sup> century representing the East End industries following the great migration. Well-represented trades include tailoring, cabinet making, baking, printing, hat making and cigarette making. Later 20<sup>th</sup> century material includes well known businesses such as Boris Bennett photographic studios to the more obscure such as the Massil Master Bowling Pin.

##### 3.4 Military History (representing the history of Jewish military service)

Items relating to Jewish military history include a range of service medals, prayer books, correspondence, and photographs.

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<sup>1</sup> A designated collection is recognised by Arts Council England as an outstanding collection which deepens our understanding of the world and what it means to be human: <https://www.artscouncil.org.uk/designated-collections>. Jewish Museum London's collection of Judaica is regarded as a World Class collection of material showcasing the Jewish faith and culture.

### 3.5 Costume & Textile (representing both items of religion and social /working history)

Items relating to a religious context are centred on synagogue textiles, (e.g. Ark curtains and Torah mantles 17<sup>th</sup> - 20<sup>th</sup> century) and those used in the home such as *challah* covers, or items of personal piety such as prayer shawls.

Non-religious textiles include a range of domestic items (eg tablecloths) and several banners from communal organisations, including one of only two surviving Jewish trade union banners.

Costumes are primarily late 19<sup>th</sup> and 20<sup>th</sup> century, including wedding dresses, uniforms, clothing accessories (eg handbags, shoes and hats) and baby clothes (including circumcision gowns). They also reflect diverse traditions of Jewish costume throughout the world, including Baghdadi Indian clothes and a Bukharian *barmitzvah* robe. There are also two concentration camp uniforms and several costumes from Yiddish theatre actors.

### 3.6 Prints & Drawings (2D artwork exc. paintings)

The Rubens collection makes up one of the world's most important collections of Jewish prints with depictions of religious ceremonies and practices, Jewish costume, portraits of famous Jews, and caricatures by masters such as Rowlandson and Gillray. It also holds additional prints and drawings collected by the museum, including work by Simeon Solomon, and Eva Frankfurter, alongside cartoons, sketches and collages.

### 3.7 Paintings & Sculpture (2D & 3D works of art)

The museum holds a small collection of primarily 18<sup>th</sup> and 19<sup>th</sup> century oil paintings and miniatures of historical interest. There are also a limited number of small busts and sculptures either by Jewish artists or depicting Jewish individuals.

### 3.8 Archaeology & coins

The museum has a small collection of classical, Middle Eastern and medieval coins, medals and seals, and occasional archaeological pieces (eg Sumerian clay bowl).

### 3.9 Books, manuscripts & documents

The book collection includes both religious and secular books, printed in a range of languages, including English, Hebrew, Yiddish and German, from the 17<sup>th</sup> to the 20<sup>th</sup> century. There are also bound religious registers. Books in the collection are treated as museum objects, rather than reference sources. In the event of disposal, any religious books must be disposed of according to appropriate religious custom.

There is a wide range of both religious and secular manuscripts, documents and ephemera in the collection, dating from the 17<sup>th</sup> century to the present day. The 19<sup>th</sup>/ 20<sup>th</sup> century is heavily represented with synagogue records and ephemera, *ketubot* (marriage certificates), amulets and other religious documentation, trade cards, bookplates, posters, invitations, scrapbooks, account books and ledgers, newspapers, magazines and annual reports.

Personal papers and records include letters, diaries, certificates, ID cards and passports. There is a fine collection of posters, playbills and other ephemera relating to Yiddish theatre in London.

### 3.10 Photographs

The museum holds both original photographs and an archive of historical and contemporary images. Original photographs are primarily gelatin silver prints, with a very small number of daguerrotypes and albumen prints. There are also large framed items and photographs housed in albums and scrapbooks. The majority of images in the collection



are copy prints in the Photographic Archive, generated from original photographs loaned to the museum for this purpose. Originally in the format of 35mm negatives, these images are now produced digitally and housed on the museum's computer network.

Photographs illustrate the full range of the museum's collecting interests, including people, places, activities and areas of origin. The museum has collected photographs of all aspects of Jewish life, with a more recent focus on documenting contemporary life and representing the broad Jewish spectrum. It does not collect unidentified photographs.

All new acquisitions must have their copyright status assessed and cleared (where possible) and take data protection issues into account.

### 3.11 Oral History

The museum's Oral History Archive consists of personal histories, working life and communal activities, and include interviews with refugees from Nazism, Holocaust survivors and others who have come to Britain from around the world. Copyright in all interviews is cleared at point of recording. Most audio is on cassette tape with a combination of digitised mp3/wav. Versions, and /or a transcription.

### 3.12 Audio-Visual collections

The museum holds a small archive of audio-visual material. This is primarily reference material on VHS or DVD, with a few examples of archival footage. Copyright for reference material has generally not been cleared. Recent audio/visual acquisitions have been restricted to digital versions only.

### 3.13 Holocaust collections

Items relating to the Holocaust are primarily from the archive of Leon Greenman, with additional items relating to kindertransport testimony. There is also a small collection of antisemitic items from the time, and liberator photography.

## 4. Themes and priorities for future collecting

### 4.1 Current collecting

The Museum considers all items offered by donors and asks that they complete an object donation questionnaire for us to review. All items are then reviewed monthly.

Our top criteria for collecting are:

- The item/s must be able to illustrate British Jewish history, or reflect the experiences of Jewish people in Britain and their diverse roots.
- The item/s must have clear potential for either research, education, or public engagement
- The item/s must be able to be physically stored / displayable, in terms of both size and condition

Current collecting in relation to the collection categories is as follows:

- **Judaica.** Collected if the item is of high artistic merit, specific British historical significance or reflects an under-represented group.
- **Social History.** Collected if the item enhances our knowledge of items within the collection or tells a story that cannot be told with current items in the collection
- **Working History.** Collected if the item enhances our knowledge of items within the collection or tells a story that cannot be told with current items in the collection
- **Military History.** First refusal is offered to the AJEX Jewish Military Museum collection in the first instance unless the military history aspect is secondary to a Judaica/ social /working history content.
- **Holocaust History.** Collected if the item enhances our knowledge of items within the collection or tells a story that cannot be told with current items in the collection.
- **Costume & Textile.** Collected if the item reflects an underrepresented group or late 20<sup>th</sup> century life / fashion trades
- **Prints & Drawings.** Collected in exceptional cases where the item/s add to the story of British Jewish art
- **Paintings & Sculpture.** Collected in exceptional cases where the item/s add to the story of British Jewish art
- **Books, manuscripts & documents.** Collected if the item tells a new story that cannot be told with current items in the collection
- **Photographs.** Collected if the item tells a new story that cannot be told with current items in the collection. Priority is given to contemporary images that fall under the 'Inclusive Judaism' programme.
- **Oral History.** Collected if the item tells a new story that cannot be told with current items in the collection. Digital versions only
- **Audio-Visual collections** Collected if the item tells a new story that cannot be told with current items in the collection Digital versions only, Mp4 or Wav file formats

### 4.2 Future collecting priorities

- Items that reflect underrepresented groups, especially digital images of contemporary Judaism, acquired via the 'Inclusive Judaism' programme
- Items that reflect 21<sup>st</sup> Century Jewish life in Britain, in all its diversity.
- Items that fill historical gaps in the collection, especially post 1948 and the relationship between British Jewry, Israel and the Jewish diaspora.

- Items that link with the museum's planned special exhibitions, events, learning projects or digital programmes

## **5. Themes and priorities for rationalisation and disposal**

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

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

5.3 Priorities for rationalisation and disposal include: social history objects that do not have any relation to British Jewish individuals or communities or their origins; duplicates of items with no particular historical or religious significance; photocopies; photographs and other images of unidentified places and people.

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

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

## **7 Collecting policies of other museums**

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

7.2 Specific reference is made to the following museum(s)/organisation(s):

- Manchester Jewish Museum
- Scottish Jewish Archives/Heritage Centre
- Welsh Jewish Archives/Heritage Centre
- Irish Jewish Museum
- AJEX / Jewish Military Museum
- Wiener Holocaust Library
- National Holocaust Centre and Museum
- Holocaust Centre North

## **8 Archival holdings**

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

The museum will collaborate with existing archives that collect similar material to avoid unnecessary duplication and competition and will refer potential donors to these archives

if they are better suited with regards to storage, conservation and access. Archives with similar collections are in particular:

- Anglo-Jewish Archives
- Parkes Institute, University of Southampton
- London Metropolitan Archives
- University of Nottingham, Manuscripts & Special Collections
- Wiener Holocaust Library

## **9 Acquisition**

9.1 The policy for agreeing acquisitions is:

Any donation offer must first complete an object donation form, which is then reviewed by the Collections Acquisition Committee, which meets on a monthly basis. All acquisitions decisions are then made by the Committee which consists of the Head of Collections Engagement, Collections Engagement Officer, Learning Officer, Operations & Programmes Officer, Finance Officer, and chair of the Collections and Programming Board Committee (Trustee). In cases of particular significance or high monetary value of the acquisition, the matter will be passed to the Senior Leadership Team.

The museum 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 staffing, storage and care of collection arrangements.

9.2 The museum will not acquire any object or specimen unless it is satisfied that the object or specimen has not been acquired in, or exported from, its country of origin (or any intermediate country in which it may have been legally owned) in violation of that country's laws. (For the purposes of this paragraph 'country of origin' includes the United Kingdom).

9.3 In accordance with the provisions of the UNESCO 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, which the UK ratified with effect from November 1 2002, and the Dealing in Cultural Objects (Offences) Act 2003, the museum will reject any items that have been illicitly traded. The governing body will be guided by the national guidance on the responsible acquisition of cultural property issued by 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 archaeological material (including excavated ceramics) in any case where the governing body or responsible officer has any suspicion that the circumstances of their recovery involved a failure to follow the appropriate legal procedures.

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

## **13 Exceptions**

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

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

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

## **14 Spoliation**

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

## **15 The Repatriation and Restitution of objects and human remains**

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

## **16 Disposal procedures**

16.1 All disposals will be undertaken with reference to the Spectrum primary procedures on disposal.

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

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

16.4 When disposal is motivated by curatorial reasons the procedures outlined below will be followed and the method of disposal may be by gift, sale, exchange or as a last resort – destruction.

16.5 The decision to dispose of material from the collections will be taken by the governing body only after full consideration of the reasons for disposal. Other factors including public benefit, the implications for the museum's collections and collections held by museums and other organisations collecting the same material or in related fields will be considered. Expert advice will be obtained and the views of stakeholders such as donors, researchers, local and source communities and others served by the museum will also be sought.

16.6 A decision to dispose of a specimen or object, whether by gift, exchange, sale or destruction (in the case of an item too badly damaged or deteriorated to be of any use for the purposes of the collections or for reasons of health and safety), will be the responsibility of the governing body of the museum acting on the advice of professional curatorial staff, if any, and not of the curator or manager of the collection acting alone.

16.7 Once a decision to dispose of material in the collection has been taken, priority will be given to retaining it within the public domain. It will therefore be offered in the first instance, by gift or sale, directly to other Accredited Museums likely to be interested in its acquisition.

16.8 If the material is not acquired by any Accredited museum to which it was offered as a gift or for sale, then the museum community at large will be advised of the intention to dispose of the material normally through a notice on the MA's Find an Object web listing service, an announcement in the Museums Association's Museums Journal or in other specialist publications and websites (if appropriate).

16.9 The announcement relating to gift or sale will indicate the number and nature of specimens or objects involved, and the basis on which the material will be transferred to another institution. Preference will be given to expressions of interest from other Accredited Museums. A period of at least two months will be allowed for an interest in acquiring the material to be expressed. At the end of this period, if no expressions of interest have been received, the museum may consider disposing of the material to other interested individuals and organisations giving priority to organisations in the public domain.

16.10 Any monies received by the museum governing body from the disposal of items will be applied solely and directly for the benefit of the collections. This normally means

the purchase of further acquisitions. In exceptional cases, improvements relating to the care of collections in order to meet or exceed Accreditation requirements relating to the risk of damage to and deterioration of the collections may be justifiable. Any monies received in compensation for the damage, loss or destruction of items will be applied in the same way. Advice on those cases where the monies are intended to be used for the care of collections will be sought from the Arts Council England

16.11 The proceeds of a sale will be allocated so it can be demonstrated that they are spent in a manner compatible with the requirements of the Accreditation standard. Money must be restricted to the long-term sustainability, use and development of the collection.

16.12 Full records will be kept of all decisions on disposals and the items involved and proper arrangements made for the preservation and/or transfer, as appropriate, of the documentation relating to the items concerned, including photographic records where practicable in accordance with Spectrum procedure on deaccession and disposal.

### **Disposal by exchange**

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

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

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

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

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

### **Disposal by destruction**

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

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



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

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

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

## **Appendix 1**

### Collecting Priority: Inclusive Judaism

Inclusive Judaism is a Contemporary Collecting Project at Jewish Museum London with the aim to increase understanding of the diversity within Judaism in the classroom and beyond.

Often people's ideas of Jewish culture are influenced by stereotypes, media representations, or images of one type of Judaism. But what does British Jewry really look like in today's society? When the Jewish Museum London searched its own collections to answer this question, it discovered it lacked true representation covering the spectrum of 21st Century Jewishness.

'Inclusive Judaism' aims to address this by working with communities across the country to increase understanding of Jewish diversity in all its forms. Its aim is to increase understanding of the diversity within Judaism in the classroom and beyond. The teaching of 'Inclusive Judaism' is important for many reasons and ensures that:

- The Jewish community is represented authentically.
- Students truly understand what it means to be Jewish, in all its diversity.
- We are able to connect to each other's experiences with empathy and compassion.

The project includes an Online Image library<sup>2</sup> where images can be directly downloaded for educational purposes.

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<sup>2</sup> <https://jewishmuseum.org.uk/schools/in-the-classroom/inclusive-judaism/>