

Museum Accreditation Scheme

National Media Museum Collecting Policy

Governing Body: The Board of Trustees of the Science Museum

Date approved by governing body: March 2010

Date at which policy due for review: March 2015

1. Museum's statement of purpose

The National Media Museum is part of the National Museum of Science & Industry whose purpose is set down in the National Heritage Act 1983 to 'care for, preserve and add to the objects in its collections, to secure that the objects are exhibited to the public, secure that the objects are available to persons seeking to inspect them in connection with study or research, and generally promote the public's enjoyment and understanding of science and technology and of the development of those subjects'.¹

The Museum uses its collections to fulfil its current strategy statement:

'The NMeM aims to inspire people to learn about, engage with and create media. It will...enable its audiences to explore the artistic, technological, social and cultural impact of the media to understand how different media reflect and shape lives and the world in which we live.'

2. Existing collections, including the subjects or themes and the periods of time and/or geographic areas to which the collections relate.

Origins of the National Media Museum's Collection

Founded in 1983 (as the National Museum of Photography, Film & Television) the NMeM cares for one of the world's most significant collections of visual media. Inherited in part from its parent institution, the Science Museum, they have been added to significantly in line with its statutory obligations and its constitutional remit as a museum.

Scope of the National Media Museum's Collection

The 3.5 million artefacts held by NMeM, when taken collectively, represent and evidence the art, science and culture of the media, encompassing photography, film, television, radio broadcasting and new media. They include some of the best, most significant and historically important visual material to be found anywhere in the world, spanning a range of cultural, scientific and aesthetic disciplines.

The Museum's holdings encompass all media and categories of object including: three-dimensional objects, photographs and works on paper, including contemporary artworks, historical representations, technical drawings, maps and iconographic items, periodicals and publications, archives, trade literature, posters and publicity material. It also includes audio visual materials including films, videotapes, audio recordings and computer programmes and software.

The focus of the collection is on traditional and contemporary lens-based media, broadcast, and the web and radio culture, covering material which is not only primarily British in origin but also which has influenced or been influenced by international practitioners or organisations.

The core period covered by the collection stretches from the earliest surviving experimental photography in the 1820s to present aesthetic and technological developments. Current collecting concentrates mainly on modern (i.e. post-1950) material because of the strength of the existing collection of older material, and the desire to grow its radio culture and new media holdings.

The Museum now collects across five broad subject areas: Photography (incorporating Photographs and Photographic Technology), Cinematography, Radio Broadcasting, Television and New Media (encompassing the Web)

¹ National Heritage Act, 1983, chapter 47, section 9.

3. Criteria governing future acquisition policy including the subjects or themes, periods of time and/or geographic areas and any collections which will not be subject to further acquisition.

Collecting to support the National Media Museum's strategy and vision and to develop the collections

The NMeM already has strong holdings which evidence the art, science and culture of the media, with objects dating from the earliest origins of photography in the early to mid-19th century. Geographically, the main focus of the collection is based on British media history. However, as global media communication and networks have become more expansive, innovative and complex, the Museum's collecting has become increasingly international in scope. The NMeM will build on these to develop a world class collection of such uniqueness, strength and diversity that it will be automatically considered as the key point of reference for peer institutions, artists, practitioners, academics and visitors with a specialist or generalist interest in the media. Continued collecting ensures that the Museum can fulfill this mission into the future.

In line with this policy curators propose new items – 'icons', everyday items and their supporting material – for the Collection because they:

- enable the Museum to provide life enhancing experiences through its current cultural programme
- evidence key new work in media disciplines and/or significant new products
- illustrate key human stories in media history
- represent inventions that are specific to the media and do not have an application in other fields

The Museum collects in five main subject areas:

- Photography (incorporating Photographs and Photographic Technology)
- Cinematography
- Television
- New Media (including the Web)
- Radio Broadcasting

Collecting is primarily governed by narratives, and its broad direction is determined by key themes that are periodically reviewed (Appendix 1)

Focus on Active Collecting

The NMeM collects both actively and reactively. It is moving to an active mode of collecting, which is achieved through individual acquisition projects; collecting for major exhibition programmes; collecting via expert associations; and commissioning. Reactive collecting takes selective advantage of the hundreds of unsolicited donations that are offered each year and also responds to opportunities offered by specialist auctions and private vendor sales.

Whilst the Museum will continue to fill gaps in its historic collections where significant material becomes available future efforts will concentrate on active contemporary collecting. For the duration of the current collecting policy – until 2015 – active acquisition projects will aim to support the museum's strategic vision and future public offerings by collecting in relevant and topical areas of interest and relevance.

In particular, NMeM will be especially concerned to broaden the collections' coverage of the media, their application, and their social and cultural impacts. It will be especially concerned on acquiring material which reflects traditional and contemporary (i.e. post-1950) lens-based media, broadcast, and the web and radio media, covering material which is not only primarily British in origin but also which has or been influenced by international practitioners or organisations. It will also place a specific emphasis on the acquisition of objects that reveal the significance of design, innovation and enterprise to media disciplines. This will sustain the future gallery developments and activities stated in its Masterplan.

Where the NMeM collects without specifying use, the Collections Board weighs potential future use; collecting for posterity guarantees the collection's continuing national and international significance and value and this material can be made available on request through the Museum's study and research facilities. All new acquisitions are measured against four basic criteria: significance, use, condition and provenance.

4. Limitations on collecting

The National Media 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 MLA Accreditation Standard (and other professional standards). It will take into account limitations on collecting imposed by such factors as staffing, storage and care of collections arrangements.

Acquisitions for the NMeM Collection will be resourced through donation, application of the Purchase Fund, specific grant aid and, occasionally, through public appeal. The Trustees will set a level for the annual contribution to the collections purchase fund and limits of authority for Museum Directors in the field of collecting.

The NMeM Collection will be limited in overall volume in line with long-term resource capabilities. There will be no overall limit on size because partnerships and loans will create additional capability. However, the Trustees will expect the Directors to deliver collections that can be housed in the organisation's existing storage facilities in London, York, Bradford, Wroughton, Shildon and with collections partners.

5. Collecting policies of other museums

The NMeM 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.

The Museum will consider all potential acquisitions in the wider national context, and will liaise with other significant collections in the United Kingdom to avoid duplication and to coordinate policy.

Specific reference is made to the following museum(s) and cultural organisations in Appendix 2

6. Policy Review Procedure

The Acquisition and Disposal Policy will be published and reviewed from time to time, at least once every five years. The date when the policy is next due for renewal is noted above.

The review will take place in consultation within the NMSI family of museums, and with the NMeM Trustee Sub-Committee.

MLA Council will be notified of any significant changes to the Acquisition and Disposal policy and the implications of any such changes for the future of existing collections.

7. Acquisitions not covered by the policy

Acquisitions outside the current stated policy will only be made in very exceptional circumstances, and then only after proper consideration by the governing body of the museum itself, having regard to the interests of other museums.

8. Exclusions and Acquisitions Procedures.

Exclusions

- (a) The NMeM will exercise due diligence and make every effort not to acquire, whether by purchase, gift, bequest or exchange, any object unless the governing body or responsible officer is satisfied that the museum can acquire a valid title to the item in question.
- (b) In particular, the NMeM will not acquire any object unless it is satisfied that it 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).
- (c) 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 NMeM 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.

- (d) So far as biological and geological material is concerned, the museum will not acquire by any direct or indirect means any specimen that has been collected, sold or otherwise transferred in contravention of any national or international wildlife protection or natural history conservation law or treaty of the United Kingdom or any other country, except with the express consent of an appropriate outside authority.
- (e) The museum will not acquire archaeological antiquities (including excavated ceramics) in any case where the governing body or responsible officer has any suspicion that the circumstances of their recovery involved a failure to follow the appropriate legal procedures.

In England, Northern Ireland and Wales the procedures include reporting finds to the landowner or occupier of the land and to the proper authorities in the case of possible treasure as defined by the Treasure Act 1996.

In Scotland, under the laws of bona vacantia including Treasure Trove, the Crown has title to all ownerless objects including antiquities. Scottish archaeological material cannot therefore be legally acquired by means other than by allocation to National Media Museum by the Crown. Where the Crown chooses to forego its title to a portable antiquity, a Curator or other responsible person acting on behalf of the Board of Trustees of the Science Museum, can establish that valid title to the item in question has been acquired by ensuring that a certificate of 'No Claim' has been issued on behalf of the Crown.

- (f) Any exceptions to the above clauses 8a, 8b, 8c, or 8e will only be because the NMeM is either:
- acting as an externally approved repository of last resort for material of local (UK) origin; or
 - acquiring an item of minor importance that lacks secure ownership history but in the best judgement of experts in the field concerned has not been illicitly traded; or
 - acting with the permission of authorities with the requisite jurisdiction in the country of origin; or
 - in possession of reliable documentary evidence that the item was exported from its country of origin before 1970.

In these cases the NMeM will be open and transparent in the way it makes decisions and will act only with the express consent of an appropriate outside authority.

- (g) Should the NMeM acquire human remains from the last 100 years it will follow the procedures in the Human Tissue Act, 2004. Otherwise, it will follow the DCMS *Guidance for the Care of Human Remains in Museums* issued in 2005.

Health and safety

The NMeM is committed to maintaining a safe environment for staff and visitors alike. To ensure this, it will apply particularly close scrutiny to proposed acquisitions that contain any of the substances on the following list. The Museum recognises, however, that the additional costs of acquiring and holding such objects will sometimes be justified by their significance and interpretive value.

- Radioactive materials
- Hazardous chemicals
- Objects that contain hazardous materials, such as asbestos or mercury
- Biological hazards
- Controlled substances, namely dangerous drugs and scheduled poisons
- Firearms (adapted for media usage)
- Human remains

The Museum also holds the necessary licences to ensure that hazardous objects are safely managed and maintained. Please see Appendix 3 for the Museum's policy regarding objects containing asbestos, radioactive materials and other hazardous materials.

Acquisitions procedures

The National Media Museum's Collections Board manages the process of acquisition and adding to its Collection. The Board comprises the Head of Museum, Head of Collections and Knowledge, Conservator, Collections Manager and its principal curators in the subject areas, with a representative of the NMSI Corporate & Collections Information team in attendance.

Once a curator has completed the National Media Museum's *Case for Acquisition* form, the Collections Board considers the case and approves or rejects the object(s) under consideration.

The acquisition case includes:

- Relevance: cultural, social, environmental, economic, intellectual or psychological impact; relationship to new trends and developments; capacity for interpretation, discussion, debate or research with particular audiences
- Use: capacity to tell a story – now or in the future - by exhibitions, web-products, broadcasts, popular and scholarly publications and other means; emphasis on human stories.
- Condition: state of completeness and condition; resources required for collections care and management; hazard content.
- Provenance: compliance with due diligence; ownership; origin; copyright and intellectual property rights; authenticity; any special conditions that might apply

Once acquisition has been approved by the Collections Board, and transfer of title is in place, the arrival of the acquisition is organised. Acquisitions are given a unique object identifier on the Museum's collections database at the pre-acquisition stage so that the location of the acquisition can be tracked and updated as the acquisition proceeds. On arrival at the Museum all objects are reviewed by the NMeM Collections Team, and the labelling or marking of objects with their unique object identifier number is also arranged at this stage. Once complete, objects are placed in their designated location on display or in storage.

Modifications to this procedure which enhance our capacity for relevant and responsible collecting will be discussed and, where appropriate, approved at the Collections Board. The NRM Trustee Sub-Committee will be informed of such changes where appropriate

9. Spoliation

In caring for its collections and considering acquisition and disposal, the NMeM will apply the principles contained in 'Spoliation of Works of Art during the Holocaust and World War II period: Statement of Principles and Proposed Actions', issued by the National Museum Directors' Conference in 1998, and report on them in accordance with the guidelines.

10. Repatriation and restitution

The NMeM's governing body, acting on the advice of the Museum's professional staff, 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 12a-12d, 12g and 12s below 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*".

11. Management of archives

As the NMeM holds *and* intends 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 (3rd ed., 2002).

In addition, the NMeM will be guided by relevant international and UK archival professional standards as prescribed by the International Council on Archives, the National Council on Archives and the Society of Archivists.

12. Disposal procedures

Museum policy

The Museum's governing legislation, the National Heritage Act 1983, embodies a presumption against disposal.; [by definition, the NMeM has a long-term purpose and holds collections in trust for society in relation to its stated objectives. Where the Museum's Trustees decide that they do wish to dispose of](#)

~~material, they will do so in an open and transparent manner, following ethical and legal guidelines in line with MLA procedure (as outlined below) and current NMSI Disposal procedure.~~

- a. The governing body will ensure that the disposal process is carried out openly and with transparency.
- b. By definition, the Museum has a long-term purpose and holds collections in trust for society in relation to its stated objectives. The governing body therefore accepts the principle that sound curatorial reasons for disposal must be established before consideration is given to the disposal of any items in the Museum's collection.
- c. The museum will confirm that it is legally free to dispose of an item and agreements on disposal made with donors will be taken into account.
- d. 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.

Motivation for disposal and method of disposal

- e. When disposal is motivated by curatorial reasons the procedures outlined in paragraphs 12g-12s will be followed and the method of disposal may be by gift, sale or exchange.
- f. In exceptional cases, the disposal may be motivated principally by financial reasons. The method of disposal will therefore be by sale and the procedures outlined below in paragraphs 12g-12m and 12s 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.

The disposal decision-making process

- g. Whether the disposal is motivated by curatorial or financial reasons, 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 the 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. External 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.

Responsibility for disposal decision-making

- h. 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 a Board of Survey (which is comprised of museum professional staff) and not of the curator of the collection acting alone.

Use of proceeds of sale

- i. Any monies received by the museum governing body from the disposal of items will be applied 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 MLA.

- j. The proceeds of a sale will be ring-fenced so it can be demonstrated that they are spent in a manner compatible with the requirements of the Accreditation standard.

Disposal by gift or sale

- k. Once a decision to dispose of material in the collection has been taken, priority will be given to retaining it within the public domain, unless it is to be destroyed. It will therefore be offered in the first instance, by gift, exchange or sale, directly to other Accredited Museums likely to be interested in its acquisition.
- l. If the material is not acquired by any Accredited Museums to which it was offered directly 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 an announcement in the Museums Association's *Museums Journal*, and in other specialist journals and media where appropriate.
- m. 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.

Disposal by exchange

- n. 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.
- o. In cases where the governing body wishes for sound curatorial reasons to exchange material directly with Accredited or unaccredited museums, with other organisations or with individuals, the procedures in paragraphs 12a-12d and 12g-12h will be followed as will the procedures in paragraphs 12p-12s.
- p. 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.
- q. If the exchange is proposed with a non-accredited museum, with another type of organisation or with an individual, the museum will make an announcement in the *Museums Journal* and in other specialist journals where appropriate.
- r. 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.

Documenting disposal

- s. 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.

Appendix 1: Curatorial Subject Strategies for Collecting

General Statement

Where appropriate and practicable, NMeM will seek proactively to target and acquire specific archives or groups of seminal work by key influential practitioners and artists in their entirety in order to preserve legacy, and maximise their cultural and commercial potential. It will also work actively alongside and collaboratively with other National Museums to ensure that its holdings complement theirs and that key bodies of work are preserved for the Nation, whilst ensuring that the NMeM's core collection remains of the highest quality and relevance. It will seek the active involvement of the Trustees to help it achieve this ambition.

A1. NMeM Photography Collection

Photography is ubiquitous and has countless applications. It plays a prominent role in contemporary life. The Photography Collection reflects the medium's diverse cultural histories in order to encourage a greater understanding of what is particular, special and important about it in the visual arts, media, popular culture and everyday life, ensuring that photography's legacies and contemporary relevance is sustained.

A1.1 Photographs

- 1. Aesthetics**
Photography has enormous cultural value as an art form. We will seek to represent the art of photography in its broadest definition, both through its many applications and the aesthetic uses of the medium. We will interpret the relationship between classical and traditional forms of photography, examining the work of international artists and photographers.
- 2. Contemporary Relevance**
Photography's imaginative power touches all our lives. We aim to nurture and preserve the achievements of artists/photographers for the benefit of future generations. We will concentrate on the work of artists and photographers since the 1950s, and support and amplify the work of contemporary practitioners through exhibition and Fellowship programmes, focussing on coteremporary artistic practice.
- 3. The Vernacular**
To maintain the cultural diversity of the National Collection we will address, through research and exhibition, those marginalized, idiosyncratic and divergent uses of photography including elements of itinerant photography, 'snapshots' and amateur practice.
- 4. Digital Imaging**
We shall explore the impact of the growth of digital imaging and technological innovation on the practice of photography, considering the changing nature of the medium and the blurring of traditional distinctions between still and moving and conventional and digital photography.
- 5. Colour**
The theme of colour has resonance not just in photography but also across all the media. We shall disseminate information about colour techniques and undertake research into our existing holdings of photographic technology associated with colour photography.
- 6. British Documentary Photography and Photojournalism**
The National Collection is especially strong in the histories of British Documentary and Photojournalism. We aim to build on these strengths, in particular by collecting complete significant contemporary documentary works, particularly where these overlap with artistic, gallery focussed practice.
- 7. Applied Photography**
Applied Photography is traditionally overlooked in other collections, but is very well represented in ours. We will strengthen these holdings by collecting the best examples of medical, forensic, architectural, industrial, glamour, advertising, editorial and record photography.

A1.2 Photographic Technology

1. Digital Technology

The last few years have seen an explosion in the popularity of consumer digital imaging technology. The market for traditional silver-based analogue photography has collapsed and sales of digital cameras have eclipsed those of conventional cameras. Several major manufacturers have discontinued the production of conventional cameras and film. Together with a dramatic increase in image resolution, we have seen a merging of technologies whereby, for example, mobile phones with integral digital cameras are competing directly with entry-level digital cameras. New ways of sharing and printing images have appeared – digital photo frames, photo sharing websites such as Flickr, emailing images or printing them using dedicated photo-printers. We intend to acquire key examples of this burgeoning technology to trace the ongoing development and evolution of digital photographic technology.

2. Specialist Cameras

The collection is particularly strong in its representation of cameras for some specialised applications – e.g. stereo, colour and panoramic photography. We will seek to build on this strength through the acquisition of further key examples – in particular, examples of contemporary stereo and panoramic cameras. Again, this may be achieved by the implementation of structured collecting projects.

3. British Camera-Makers

The National Photographic Technology Collection is actually international in scope – the camera industry has been dominated since the 1960s by the Far East - by Japan and, now, China. However, as the National Museum we have a responsibility to document the long tradition of British camera making as exemplified by our acquisition of the Gandolfi archive. We shall therefore collect, as part of an ongoing but discrete collecting project, examples of camera technology by key British manufacturers.

4. Kodak Products

To complement our extensive collection acquired as part of the Kodak Museum we must ensure that we collect examples of as many Kodak cameras as possible. There are still a very few gaps in the historic collection but these will be difficult and expensive to fill. We will therefore concentrate our attention in acquiring examples of post-1990 Kodak products. This aligns with our commitment to digital photography.

A2. Cinematography

Film is both a recording medium and a potent means of creating fantasy. For over a century it has been a powerful means of global communication, used to reflect and shape ideas and attitudes within societies. Through its Cinematography Collection and programme of films and events, the Museum presents and explores the work of filmmakers and analyses the methods they use to represent the world. We aim to make increasing use of the collection in the Museum's public programme through the development of exhibitions, web, publications and events, and to work with film industry practitioners to develop exhibitions that can feed back into the collection.

1. Film Production and Dissemination

This theme is central to the collection. We explore how films are made and why, examine the inter-relationships between, and various contributions of, the members of the creative team and the development of ideas from concept through to the marketing and distribution of the final film.

2. Technology and Film

We are living through a period of technological upheaval in the production and delivery of film to its audiences. Digital cinema is, after a long gestation, finally emerging. The collection will reflect the impact of changing technologies on the nature of film and film-making, examining how innovation drives creative impetus and vice-versa. We will place this in the context of past and present practice, encouraging dialogue and reflection about how individuals and society are affected by innovation.

3. Animation

Animation has been at the forefront of digital developments in film over the past 20 years, particularly through its application to special effects and the commercial success of animated features. Digital techniques are fast displacing traditional practices and this presents a once-and-only opportunity for the Museum to acquire highly significant and unique elements of animation heritage. The Museum's Animation Gallery and the Bradford Animation Festival are already key resources, and such acquisition will make the Museum an important international centre for the understanding of the history and future of animation.

4. Auteurs and Others

We aim to recognise the work of British and British-based practitioners in the film industry – from producers and directors through actors, designers, writers and technical crew. We aim to increase active engagement with practitioners that will lead to screenings, exhibitions and events, and the acquisition of discrete collections of film and oral history material that will illustrate their creative methods.

5. Amateur Film-making

The making of home-movies and more ambitious amateur films on photographic film declined rapidly in the 1980s with the growth of home video, and that technology is now being supplanted by digital media. Already, the knowledge and memory of how amateur movies were made is disappearing. We aim to acquire discrete items of post-1960s amateur film technology, particularly Super 8, and to research the amateur movie's importance in the wider social context, in partnership with film archives and academic partners.

A3. Television

Television, the transmission of moving pictures over a distance, is one of the profound cultural forces that shape society. Since its inception, television has gradually established itself as the single most powerful mass-medium in history. Today, it is undergoing a massive change in the way content is made, stored, delivered and consumed – driven by innovation and development of digital technology. We will consider the way that changes in television have been technology-led and seek to explain changes in us and in our environments by interpreting television objects and their respective content from a variety of perspectives and within a wide social and historical context.

1. Historical Perspectives

The development and increased popularity of television shaped the second half of the twentieth century. We will examine the evolution of television programme forms, accounting for influences of older and concurrent media; increasing viewer choice via the introduction of the remote control, personal video recorder, multi-channel, and on-demand programme platforms; television advertising as cultural barometer; the funding of public service broadcasting into the 21st century

2. Analogue to Digital Transition

The public often experiences confusion when trying to understand the relationship between *analogue* and *digital*, often fuelled by branding and marketing techniques. In helping our audiences understand this theme, we will acquire and place analogue and digital technologies in their historical, contemporary and technical contexts, in doing so interpreting and explaining the differences.

3. Impact of Television Technology Development on Other Media

Television has changed our relationships with the home environment, our community, and other communications media. We will correlate the post-1950s decline of the cinema through to its recent renaissance by examining the part that television has played in this trend, acknowledging the impact of consumer video recorders and home theatre.

4. Social Impact of Television Content

Television content reflects, amplifies, and sometimes questions existing values in any society, and thus it is a cultural indicator as well as having its own cultural impact. Recognising this, we will examine the changing portrayals of violence, sex and language on television; the viability of watersheds; the impact on crime, moral standards, citizenship etc.

5. Social Impact of the Television Medium

Viewing habits have changed significantly over the last fifty years. In understanding how and why this has happened, we will examine how the act of television viewing has engaged the viewer in different ways. With HD and internet television, television has diverged into a series of delivery platforms - one extreme being high-definition, exclusive, and passive, the other low-resolution, inclusive and participatory. We will also acquire to reflect the investment of large sums of money into the latest technology against the reluctance to pay for improved content; global, national, and community-based regional television; what can be learned from the late introduction of broadcast television into communities

6. Changing Role of Television News

Changes in technology and the media environment have radically altered news gathering techniques in recent years. We will review the move to twenty-four hour news channels and news on demand, and consider impacts on political coverage and world view.

A4. Radio Broadcast

Radio originated at the beginning of the 20th century, evolving into the dominant means of instantaneous global communication. It is generally agreed that radio's biggest social impacts were felt between the 1920s and the early 1950s. A non-visual medium, radio is particularly well-suited to reflecting and shaping ideas and attitudes within societies through its extension of the sense of hearing in high definition. Radio retrieves the spoken word, retribalising and linking previously disconnected cultures, changing people's world views and sense ratios.

1. Technological Impacts on Society

Radio, like television, is an instantaneous broadcast medium. From crystal sets, to valve receivers, technology continued to evolve until today, digital radio offers CD-like quality. In consultation with our colleagues at The Science Museum, we will seek to acquire specific examples which illustrate this along with new platforms for radio, including DAB, satellite and internet radio, and radio via digital television, and related network applications like 'listen again' facilities.

2. Origins of the Medium

In 1910, with the arrest of the infamous Dr. Crippen and his mistress following a wireless message from S.S. Montrose to New Scotland Yard, this led to more radios on ocean-going vessels. On the 18 October, 1922, the British Broadcasting Company was formed by six radio companies. L.F. Plugge was a pioneer of commercial radio broadcasting to the UK in the 1920s and 1930s, when commercial programmes were transmitted from continental Europe for legal reasons. 31 December 1926 - Government decides to control all broadcasting, the British Broadcasting Corporation was formed. We will collect, again in concert with The Science Museum, artefacts which evidence early developments and the growing influence of radio on the masses.

3. Radio Programme Production

Collecting based around how radio programmes are made. Reith restricted the types of programming on the BBC in the name of the public good. The study of various contributions of the creative and technical teams will be made, and celebrated through the acquisition of artefacts which demonstrate the programming process. Although original copies of programmes will not be archived, digital copies will be acquired where appropriate for use in permanent and temporary exhibitions, and made accessible to visitors.

4. Changing Role of Radio over Time

We will examine why radio's role in the U.K. was extremely heavily regulated, leading to various cases of pirate radio broadcasts and collect items which illustrate this. As television grew into a mass medium in the 40s and 50s, radio's role changed from an entertainment medium with a complete monopoly of broadcast content to that of a secondary medium. Radio has unquestionably survived and has developed its own unique audiences and characteristics. This will be reflected as the collection develops.

5. Radio Reception

Initially, radio receiver sets had a central place in the home due to their expense. Later on, portability was an important factor, enabling people to listen to radio programs anywhere. We will seek to acquire objects which illustrate changes in radio set design, in the process telling a unique story of technology, design, consumerism, materials, techniques of manufacturing, and how people consumed radio.

A5. New Media

With roots stretching back as far as the development of computers in the 1950s, the digital revolution has radically transformed the ways in which media is produced, delivered and consumed, and continues to do so. Within the 'Information Age' images, text, audio and video are exchanged as digital bits of data and the New Media Collection aims to preserve objects and software that will help interpret the cultural impact of this evolution. 'New Media' is an effective term that can be used to encompass the diverse nature in which digital technology has altered traditional media. The New Media Collection aims to represent specific areas such as the internet and gaming, in addition to traversing the boundaries between photography, film, television and radio that have been blurred by digital technology.

1. Internet and the Web

The major catalyst behind the changes forced upon traditional media (television, newspapers and radio) has been the development of the internet. This global interconnected network of computer networks has changed the way we share information and transformed the way society communicates. The internet has provided a democratic platform that has shifted control to the individual and questioned the power of media empires. The Museum will track this phenomenon through objects that have enabled society to get connected and interpret landmark software and websites that have increased the popularity, accessibility and desire to be online.

2. Media on Demand

The proliferation of devices that allow us to access digital content anytime, anywhere, has changed the way people consume media, in text, audio, still and moving image formats. This increase in choice and audience control has transformed people's viewing habits and heightened expectation. We will preserve and examine hardware and software that has enabled this media revolution.

3. Rise of the Amateur

The rise of more affordable computing hardware and software has closed the gap between amateur and professional content creators. The internet lets people bypass traditional media delivery platforms and access an audience of literally millions overnight. We will aim to interpret this hardware and software and promote its use and understanding to our audience.

4. Videogames

Videogames are an essential ingredient in contemporary cultural life and are continually pushing the boundaries of interactive entertainment. In close partnership with Nottingham Trent University, the National Media Museum has formed the National Videogame Archive (NVA); a collection of hardware, original software, marketing material and fan-generated ephemera, the NVA will document and record the vital role videogames play within the national heritage.

5. Digital Art

As technology has developed artists have experimented with new forms of interactivity and sensory output to provoke emotion in the audience. A diverse area covering computer-generated imagery, music, net art, gallery installations and virtual reality, we will aim to preserve and document key works that explore the relationship between art and digital technology.

Appendix 2: Specific Partner Museums and Networks

Including but not limited to:

- Partner museums of the NMSI: Science Museum and National Railway Museum.
- British Film Institute
- BBC
- Royal Television Society
- Royal Photographic Society
- Fellow members of the Committee of National Photographic Collections and relevant MLA Subject Specialist Networks [SSNs], including the Tate, Scottish National Portrait Gallery, Victoria & Albert Museum, National Portrait Gallery and National Library of Wales

Appendix 3: Note on Objects Containing Asbestos and Radioactive Materials

The National Media Museum will not normally increase its holdings of objects containing asbestos or radioactive materials by knowingly acquiring any objects containing any form of asbestos or radioactive material or containing radioactive sources. All objects intended for acquisition will be checked initially by thorough research, inquiry and physical monitoring. A strong case giving the justification from the relevant acquirer and the resource implications will need to be submitted for discussion before any decision is made or the object is brought onto museum premises.

If any object is considered to present too great a risk to store or display safely and the resource implications of doing this are too high, it will not be recommended for acquisition. The final decision will be made by the Head of the National Media Museum in consultation with the Chair of the Collections Board.

If any object known to contain asbestos or radioactive materials is acquired for the Collection, it will be managed in accordance with the legal requirements in line with the NMSI Asbestos Management Policy and the NMSI Management Policy for Radioactive Materials.

Appendix 4: The National Media Museum's Policy on the Restitution and Repatriation of Human Remains.

As part of the NMSI, the National Media Museum's human remains policy covers all remains within the collections, ranging from human tissues to objects containing modified human remains.

The Museum complies with the license requirements as established by the Human Tissue Authority for the storage and display of human remains under 100 years old, and follows the DCMS Guidance for all other remains.

Government guidelines on the retention of indigenous materials, and requests for restitution or repatriation act as the catalyst for considering whether the disputed remains or object(s) should remain in the collections. If, on investigation, any object turns out to have been illegally gained, as defined by the 1970 UNESCO Convention on the Prevention of the Illicit Import, Export and Transfer of Ownership of Cultural Property, then the Museum will return the object to its rightful owner. If not, then the Museum will consider how the contested object best fits with the acquisition and disposal guidelines.

The policy suggests a series of issues that need to be considered to help this decision-making. If the Museum decides that it wishes to retain the contested object then the request for restitution or repatriation will be refused. If the Museum decides to dispose of the object, then restitution or repatriation is considered alongside other options for disposal.

Appendix 5: Governing Principles

The following is a list of legislation, guidelines and standards which the NMSI must adhere to when dispensing its core functions and activities, and which govern or influence the policy set down in this document. Further, specific information about the scope and relevance of this legislation may be found on-line or via other sources:

- National Heritage Act (1983)
- Museum's Association Code of Ethics (2007)
- Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property (UNESCO, 1970)
- Dealing in Cultural Objects (Offences) Act 2003
- Treasure Act 1996
- Guidance for the Care of Human Remains in Museums (DCMS, 2005)
- Spoliation of Works of Art during the Holocaust and World War II period: Statement of Principles and Proposed Actions (NMDC, 1998)
- Code of Practice on Archives for Museums and Galleries in the United Kingdom (3rd ed., 2002)