



University of Brighton

DESIGN

archives

Collection Development Policy and Procedure

1. Scope and purpose of the policy

The University of Brighton is a Higher Education Corporation by virtue of the Education Reform Act 1988. As such, the university is an exempt charity under Schedule 2 of the Charities Act 1993.

The University of Brighton's School of Art, School of Design and Architecture, School of Media and School of Humanities, all part of its Grand Parade campus, have their origins in the Brighton School of Art, which was founded in 1859. Committed to learning as a collaborative process, these Schools nurture excellence in the visual arts, architecture, design, art and design history, media studies, moving image and film studies, literature, languages and humanities, and provide a world-leading research environment for the arts.

In accordance with these aims and objectives, the University maintains the Design Archives (UoBDA) as a strategic element of its research and teaching activities. This document sets out the UoBDA's policy and procedures in relation to the development of its collections, and the consideration of material offered to it by deposit or gift.

UoBDA acquires and makes available archives of demonstrable long-term research value, which document British design and global design organisations in the twentieth century. It does this in support of its mission and strategic goals, in particular strategic goal 1: *Collect, document and preserve the work and records of designers and design organisations, maintaining long term, collaborative partnerships with them and their estates*. UoBDA also collects material documenting the history of the College of Arts and Humanities and its predecessor institutions, including the Brighton School of Art.

2. Related and supporting documents

Forward Plan (section 1.1)

Acquisitions procedure

Acquisitions form

Deposit Agreement

Access Policy

Accessions register

3. History of collecting

The Design Archives has developed its collections since its establishment in 1996

with the archive of the Design Council (formerly the Council of Industrial Design, established 1944). Each archive has been acquired according to a specific collecting policy: to document aspects of twentieth-century design history with a strategic focus on the connections between them and their potential for research.

Acquisitions have included the archives of James Gardner and FHK Henrion, who both worked with the Council of Industrial Design (later the Design Council) in the early parts of their career. Subsequent additions of individual designers' archives include those of Alison Settle, a journalist and editor of *British Vogue*, and a Design Council member in the 1950s, whose archive was originally deposited in the University's library.

The archives of Bernard Schottlander, Paul Clark, and Barbara Jones, designers from different periods, each having connections with the Design Council's work.

Communication designers HA Rothholz, Edwin Embleton and Anthony Froshaug. Architects Joseph Emberton and Theo Crosby, and the display and set designer, Natasha Kroll. Another archive documents the work of engineer, designer and former senior project officer at the Design Council, WH Mayall.

The acquisition of the archive of the International Council of Graphic Design Associations (ICOGRADA) in 2002-3 marked the development of an international perspective for the collection. ICOGRADA (now Ico-D) is the professional world body for graphic design and visual communication, founded in London in 1963. The ICOGRADA archive comprises a significant body of documentation relating to governance, administration and educational activities, an important collection of 1500 posters from around the world, and library holdings. In 2007 this archive was joined by the International Council of Societies of Industrial Design (ICSID) archive, further extending the international reach of the Design Archives.

In the mid 1990s, when the collection group was established, modern British design practice and its professional mechanisms were not topics that interested many museums or archives. Rather than acquiring the archives of 'famous' designers, the intention at Brighton was to develop a collection group that could reveal how the bureaucracies of design, specifically the Design Council, worked with both designers and the public. As such, new acquisitions which enriched this story were welcomed from a wide range of designers, several of them relatively unknown. It was this specific collecting remit that led to the expansion of the UoBDA into international design with the acquisition of the ICOGRADA archive in 2002-3.

The overall remit of the UoBDA is underpinned by a principle that new acquisitions should have research potential and, as well as this, they should be enhanced by their connections with other archives already held, and that this process is reciprocal. As such, the archives will not normally seek to acquire material in fields not linked to the existing strengths of its holdings or which does not have the potential to inform academic study. Importantly, the costs of storage space and stewardship time has to weighed up against the research interest a collection is likely to inspire.

4. Legal Status

Our collections have been, and continue to be, largely acquired on deposit. This was a strategic policy decision at the time of UoBDA's establishment to mitigate against the risk of collections being considered liquidable assets. The Design Archives does not have a budget for acquisitions. Where possible, we will discuss with donors potential funding for stewardship activities such as cataloguing and conservation.

5. What we collect

The Design Archives acquires and makes available archives of demonstrable long-term research value, which document British design and global design organisations in the twentieth century. It also collects material documenting the history of the College of Arts and Humanities and its predecessor institutions, including the Brighton School of Art. UoBDA does not have formal record-keeping responsibilities for the organisation's record or archives: these lie elsewhere in the organization, in the Legal and Governance team. The Brighton School of Art archive is an artificial collection comprising surviving material relating to the history of the University's art teaching, brought together from various sources and through research for a 150th anniversary history in 2009.

Our collecting remit is underpinned by a principle that the research potential of new acquisitions should be enhanced by its connections with other archives already held, and that this process is reciprocal. As such, the archives will not normally seek to acquire material in fields not linked to the existing strengths of its holdings.

With these principles in mind, and our strategic focus on twentieth century material, we do not presently collect twenty-first century material. This policy decision is reinforced by current pressures on space, and the fact that we are not presently able to ingest born digital materials which twenty-first century collections would primarily comprise (see below). This decision will be reviewed through the Design Archives Internal Advisory Group, as part of the review of this policy.

Records we collect focus on:

- Business and operational records of design institutions and corporate bodies
- Personal papers of individual designers
- Records in media including paper, photographic media, audio, and video

We do not at present have the facility to collect born-digital materials except small quantities in paper collections. The question is being addressed in our forward planning, but it would be inappropriate for us to accept such materials without the facility to manage them appropriately, especially given the complexity of design technologies. Dialogue is ongoing with all existing depositors who may hold born-digital materials which continue series of paper-based records held in the UoBDA.

As an archive rather than a museum collection, we normally collect objects only where they have evidential value as records within a larger archive. A decision on the acceptance of objects would consider the proportion of objects to records, and the scale of resource required to manage and preserve them.

We do not collect large volumes of reproduction or duplicate documents, or collections made up solely of such materials, particularly if the originals are already housed in another recognised archive repository. While some of our existing archives include large runs of books from an individual or institutional library, current space pressures do not permit us to continue such a practice.

While we hold small amounts of film as part of larger collections, we are not primarily a film archive. Offers of such deposits would be encouraged to seek a specialist film archive, though we would welcome an ongoing relationship with such holdings, for example viewing copies of important design-related film materials relevant to our collections.

Our collecting operates within two main strands: building on existing strengths, and enhancing the overall research value of the collection by covering new, complementary areas within our wider period of collecting.

Existing strengths

- Working environment of designers
- Evolution of the design profession
- Design networks
- Émigré design

Development priorities

- Environmental design from the 1970s, as a precursor of current interest in Sustainable Design
- Women and other under-represented groups, including BME designers.

Fields in which we do not collect

- Design writers
- Design Education
- Design objects
- Purely architectural collections

6. Developing the Collection

Through our professional networks, particularly our relationships with other institutions collecting in similar or adjacent areas (such as the Archive of Art & Design at the V&A, or the Museum of Design & Architecture at the University of Middlesex) UoBDA staff maintain an awareness of current research trends and collecting, to inform acquisition decisions.

Acquisition decisions will form part of the agenda for discussion at meetings of the Design Archives Internal Advisory Group (under establishment in 2019). In addition, the UoBDA curatorial team are active members of the university's research community, attending conferences and lectures, both as delegates and speakers, nationally and internationally. As such we are particularly engaged with our research community, and with archive collecting initiatives such as the recent Archiving the Arts programme.

Where we are not able to take offered collections which fit our collecting criteria, due to collection size and pressure on our space or other resources, we would seek to develop other partnership opportunities to work with collections, for example in an advisory capacity, or on collaborative research or teaching projects, pending longer term developments for the collection's acquisition.

7. Co-operation with other institutions

The Design Archives actively collaborates with other institutions nationally and internationally. It takes account of the acquisitions policies of other archive and museum repositories collecting in the same or related areas, and where appropriate will consult with such institutions with the aim of avoiding duplication of effort and resources. In such circumstances we would seek to keep a collection together. In certain circumstances we might consider taking a part collection where other material has already been selected by another institution, subject to the above principles outlined in section 5..

8. Procedure for consideration of potential acquisitions

Offers of material should be made to the Archive Leader at the contact details above.

All potential acquisitions will be assessed by the Design Archives team. A recommendation will be made by the Archive Leader to the Design Archives Internal Advisory Group taking into account the following criteria:

- fit with existing holdings and the collecting remit of the Design Archives
- sustainability of the acquisition in terms of the resource requirements such as storage space, cataloguing and conservation
- any other relevant issues, including legal or copyright questions
- material by or about the individual or institution in question, held in other collections

Once a decision is taken to proceed with the acquisition of a collection, the Acquisitions procedures will apply.

Archives are normally held on long-term deposit, which means that title does not transfer to the University. A document of agreement will be prepared, setting out the terms of the deposit. Given the resource implications of caring for archives, a

standard initial period of deposit is included in the document, with scope for renewal thereafter.

8. Conditions

All material must be the property of the depositor, who must have the legal authority to deposit it with the University. The deposit agreement covers such questions as legal rights in the material. It is understood that intellectual property rights for the collection's contents may not lie solely with the depositor and multiple copyrights may apply. There should be no unnecessary restrictions on access to the material or its availability for research, beyond those existing in law.

The Design Archives does not undertake the management of current records which are still required for business or operational use. In the case of institutional archives whose business continues, the deposit agreement will include a cut-off date for material in the initial transfer, and terms for the arrangement and documentation of any future deposits before transfer.

The University of Brighton reserves the right to decline any item offered for the collection which does not adhere to this acquisitions policy.

6. Disposals

Once selected and accessioned into the Design Archives collection, there is a general presumption against any material being de-accessioned. However, as part of the cataloguing process, material is sometimes removed, for example where there are multiple copies of an item, where the material is of a particularly personal nature, or where the material is not considered of long-term research value.

In such cases the following procedure will apply:

- a) The material will be offered back to the donor
- b) If the donor or their successors do not wish to take the material back, the question of an alternative institution will be considered, in discussion with the donor. Occasionally, for publications, the option of sale through an approved dealer will be discussed with the donor.
- c) If this is not considered appropriate in the circumstances, permission will be sought from the donor to destroy the material. Destruction will take place via the University's secure shredding service.

7. Reviewing the policy

The University of Brighton will review this policy periodically and reserves the right to amend it at any time as necessary. Periodic reviews are carried out by the Design Archives Internal Advisory Group based on recommendations supplied by the Archive Leader, taking into account any changes in strategic or operational circumstances.

Document Control

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Version History

| Version | Version date | Summary of Changes |
|----------------|---------------------|--|
| V 1.0 | 2013 | Collecting Policy created |
| V2.0 | 2016 | Reviewed, slight amendments |
| V3.0 | 2018 | Revised and extended as Collection Development Policy |
| V4.0 | 2019 | Reviewed and amended to reflect creation of Design Archives Internal Advisory Group/new Forward Plan |

Date of next review: