

Collection Concept Pfalzmuseum Forchheim

Preamble

The Pfalzmuseum Forchheim is located in a former fortified palace of the prince-bishops of Bamberg which dates from the 14th century. In order of precedence it was the second residence in the principality. The name "Kaiserpfalz" is based on the erroneous assumption that the building is located on the site of a former imperial palace in Forchheim for which there is documentary evidence. The building itself, with its important wall paintings from the 14th and 16th centuries, is the most important exhibit of the museum, which was founded in 1911.

After extensive renovation work in the recent past, the museum now houses four museums under two roofs: the Upper Franconia Museum of Archaeology, the Municipal Museum, the Traditional Costume Museum and the Red Wall Heritage Museum in the neighbouring bastion.

The museum - along with the town archives – serves as the "memory of the town" in order to preserve, pass on and convey history and stories for future generations with the exhibits.

I. Collection concept

1 Who runs the museum and who is responsible? - The collection structure

The Pfalzmuseum Forchheim is owned by the town of Forchheim.

The contact person and person responsible is the museum director Susanne Fischer M.A..

2 Why a collection concept? - Purpose and aim

The collection concept first takes stock of the existing collections, then points out perspectives and strategies for the future, and finally presents criteria that support the targeted future development of the collection, always taking into account the sustainability requirements and limited space capacities that are inherent in every collection.

Internally, the collection concept defines for the museum administration the cornerstones of the collection's activities, the inventory and, in general, the handling of the collection's assets. Externally, it serves as an important basis for communication with the public and clearly defines the conditions under which new acquisitions can be accepted to potential donors and benefactors.

3 From the beginning until today... - The history of the collection

At the beginning of the 20th century, the prince-bishop's palace had been misused over decades for municipal and commercial purposes and rumours of demolition or the establishment of a "lunatic asylum" were doing the rounds. In 1905, the "Historical Society of Forchheim" was founded under the chairmanship of the second mayor, Hans Räbel, with the aim not only of preserving the building but also of setting up a "Museum for Franconian Switzerland" in it.

In the following years, the building was repaired and work began on building up the collection. At the opening in 1911, there were numerous museum objects to marvel at that had been collected. At that time, the collection already had the focal points "Local", "Franconian Switzerland" and the "Ehrenbürgmuseum" (mainly excavation finds from excavations that the grammar school teacher Hans Räbel had undertaken with his students at the local Bronze age hill settlement).

The focus of the collection, which remains valid today, was already established in these first years.

The Pfalzmuseum relinquished its subtitle "Museum of Franconian Switzerland" when the Franconian Switzerland Museum was founded in Tüchersfeld in 1985. In terms of content, initially this was largely a duplicate of the Pfalzmuseum in Forchheim. In recent years, however, there has been a certain shift in conceptual emphasis and distinction between the two houses so that they now complement each other.

In the decades following the founding of the museum, the holdings and exhibits of the individual sections were expanded, although some collection items were lost in the turmoil of the Second World War.

In 1957, numerous works by the Forchheim-born artist Georg Mayer-Franken were added to the collection; after the death of Mayer's widow, the town of Forchheim inherited both a property in Munich and numerous paintings by Georg Mayer-Franken.

New collections of prints by individual artists were added, especially in the 1970s and 1980s, and new acquisitions were also made to the other sections of the Pfalzmuseum.

From the 1990s onwards, active collecting began in connection with the development of a new museum concept. Especially the traditional costumes of the Forchheim area and everyday objects from the 1950s were now collected. Appeals in the newspapers mobilised the population to donate their family treasures, mainly in the form of gifts or loans. In this way, collection areas could be significantly expanded or newly built up.

In 1994, successful efforts to establish a branch museum of the Archäologische Staatssammlung for the archaeology of Upper Franconia in the Pfalzmuseum were initiated. A part of the archaeological holdings of the Pfalzmuseum is presented in the display collection, the majority of the exhibits come from the holdings of the State Archaeological Collection in Munich and have been transferred to Forchheim.

The Pfalzmuseum was run on a voluntary basis until 1989, records of the museum objects before 1989 are rudimentary, if they exist at all, the inventory lists are incomplete. No scientific inventory was made. From 1989 onwards, the scientific recording of the holdings began with the computer-assisted inventory programme HIDA and continues since 2020 using the inventory programme VINO.

4 What have we collected? - Description of the collections

Some of the collections are presented to the public in the permanent exhibitions. For example, the Archaeology Museum of Upper Franconia illuminates the entire region of Upper Franconia from an archaeological perspective, from the first settlement by Neanderthals to the late modern period in the 18th century. The history of the town of

Forchheim from its beginnings to the present day is the subject of special sections in the Archaeology Museum as well as in the Municipal Museum (e.g. the Palatinate town of Forchheim, Forchheim as part of the Prince-Bishopric of Bamberg, the Peasants' War, the fortress, crafts, industrialisation, Jews and National Socialism, the post-war period, Georg Mayer-Franken).

The museum of traditional costume is dedicated to the traditional costume of the entire Forchheim region (one of the last European islands of traditional costume). Themes include: the old historical festive costume, the renewed costume, Sunday, workday and mourning costumes, the contemporary costume movement, biographies of the costume wearers or which combination of individual parts actually belonged to a costume.

The Rote Mauer (Red Wall) museum takes an in-depth look at early modern fortress concepts and the history of Forchheim's fortifications presented in the authentic location of a casemate (bombardment proof shelter) integrated into the town wall. The museum presents the coats of arms of the Bamberg prince-bishops that were originally built into the town wall, tells the story of fortifications in general and focuses on the events during the Swedish siege in 1634.

Only part of the Pfalzmuseum's extensive collection can be shown in the permanent exhibitions; the majority is in storage.

The Pfalzmuseum's collection currently comprises a total of around 7,000 objects and 17,000 archaeological finds:

The main departments with the highest representation (most objects) are: Art (1105), Everyday Objects (1807), Costumes (1217), Toys (897) and Archaeology (17,000):

In the field of fine arts, there is a relatively large collection of artworks by Georg Mayer-Franken as well as larger graphic art collections by the Forchheim painter Michael Kotz, late 19th century, and the artist Martin Rössler, who moved here after the war. The works of other local artistic individuals of the past and present such as Peter Bina, Alfons Fäustle, Max Herterich, Michael Biebl, Harald Hubl, Hans Dreßel, Harald Winter etc. are represented in the collection. Handicrafts with a local connection are also present to a lesser extent.

Everyday objects with different emphases, in varying quality and in different states of preservation have been part of the collection since time immemorial, and here again the focus is on the 1950s.

The traditional costume collection concentrates exclusively upon the Forchheim area and each object on display must be biographically documented.

The area of toys, always with a local reference, has been significantly expanded in recent years. Since the Pfalzmuseum frequently offers low-threshold exhibitions (railways and often toys) in correlation with the Christmas market, a part of the exhibits can be contributed from its own holdings. The same applies to a collection of Easter eggs, which have found their way into the Pfalzmuseum's holdings and provide illustrative material to the exhibitions that accompany the annual Easter well dressing tourism.

5 Where do we stand in the museum landscape?

The museum landscape in the region is diverse and has several high-profile museums whose special collections have a unique character (Levi Strauss Museum Buttenheim, Felix Müller Museum Neunkirchen, Camera Museum Plech, Bakery and Brewery Museum Kulmbach, Museum of Rural Tools Bayreuth, Richard Wagner Museum Bayreuth, German Basket Museum Michelau, Porzellanikon Selb, Natural History Museum Bamberg...). In addition, there are numerous local history museums with similar content, each with a local geographical flavour (e.g. Heimatmuseum Ebermannstadt, Dorfmuseum Hausen) as well as the Franconian Switzerland Museum Tüchersfeld, which depicts many partial aspects of the Franconian Switzerland region.

How can the Pfalzmuseum Forchheim hold its own in this rich museum landscape? The unique selling point is the architecturally, historically and art-historically important building itself with its late medieval wall paintings. This was decisive for the designation of the "Kaiserpfalz" as a "monument of national importance" while the renovations were still in progress.

But the archaeology museum is also unique in its supra-regional orientation, as it places the Upper Franconia region in the larger context rather than just depicting a series of individual small, local aspects. Likewise, the Municipal Museum, the Traditional Costume Museum and the Red Wall Heritage Museum: each has a unique character that cannot be found anywhere else.

Therefore, the existing areas of archaeology, town history and traditional costume of the Forchheim region should continue to be regarded as the core of the collection. The goal must be their further expansion and, in the long term, an even stronger accentuation.

6 What do we want to collect in the future?

In the interest of sustainability and the economical use of space resources, collections should no longer be made indiscriminately, but should be based on the criteria set out in the collection concept. Furthermore, setting priorities makes it easier to coordinate one's own collecting activities with other collecting institutions such as museums, historical societies or universities.

In doing so, it must be considered which areas will be relevant to the Pfalzmuseum in the future, and which should even be expanded and collected in greater depth.

The future focal points of the Pfalzmuseum are:

- Archaeology of the Upper Franconia region
- History of the town of Forchheim, e.g.
- deeds, documents
- photographs
- Everyday objects
- Handicrafts
- Industrialisation
- Jewish culture
- National Socialism
- Fortress
- Traditional costumes of the Forchheim area

- Toys with a local connection

Collecting activities are always based on the premise that newly acquired objects have a local connection to the town of Forchheim or, in the case of archaeology, to the town and region of Upper Franconia, or are thematically complementary. Furthermore, the objects should tell and convey a certain relevant storyline.

7 How do we deal with the finds from the archaeological excavations?

The objects from Forchheim's town centre excavations from 2000 onwards have not yet found their way into the archaeological collections. In the future, sufficient space will have to be created here to be able to store the many finds adequately on site. It must be clarified where they are to be stored, but the excavation reports must also be made publicly accessible to interested parties, e.g. in the town archive. The scientific evaluation of the finds should also be pushed, possibly in cooperation with a university chair.

8 New focus? - Collection of contemporary art

The Pfalzmuseum has a rich collection of art and works of art, which is to be further developed into an "Upper Franconian Gallery" in the future. Through a committee to be defined in more detail (town, district, sponsors), a certain sum of money is to be spent annually on contemporary art. On the one hand, this will make it possible to expand the existing collection, and on the other hand, contemporary artists can be supported in their work through the purchases.

A jury can advise on the purchases, and criteria for the purchases should be defined in advance. In order to be able to store the resulting collection, more space must be provided for it in the future new depot. Linked to the new focus of the collection, annual exhibitions/travelling exhibitions can be curated at regular intervals, and other activities such as summer academies, workshops, etc. can be linked to them.

9 What do we no longer want to collect? – De-accession

Some areas of the existing collection, on the other hand, should be "de-accessioned" and passed on to more relevant focal museums or other institutions, for example.

Areas of the collection that should not be pursued further in the Pfalzmuseum are:

- Objects that generally document the living environment of Franconian Switzerland (cf. orientation of the Franconian Switzerland Museum Tüchersfeld)
- Rural tools (Museum for Rural Tools in Arzberg-Bergnersreuth, Bayreuth)
- Models without reference to the town of Forchheim, e.g. Effeltrich church castle
- Folk art, folk piety without clear local reference
- Furniture without clear local reference
- Musical instruments without clear local reference
- Objects relating to photography (Plech Camera Museum)
- Minerals (Bamberg Natural History Museum)

10 How do we want to collect? - Basic principles for dealing with future collection objects

An expansion of the collection is planned for those areas of the existing holdings where defined desirable properties can be identified or where subject groups of the existing collection can be usefully supplemented. Additions will only be made if the spatial, financial and organisational prerequisites can be fulfilled.

10.1 Collection strategy:

The Pfalzmuseum collects both passively and actively. Those responsible for the collection consistently implement the present collection concept. The decision making credo is: collect as little as necessary and document as much as possible.

There should be a concentration on individual object areas, collecting in depth rather than in breadth. All new acquisitions are promptly inventoried and conserved according to museum standards.

10.2 Criteria for the inclusion of new objects in the scientific collection:

- Provenance: The provenance of an object must be traceable.
- Documentary value: The object transmits important information.
- Source value: The object has a generally understood scientific value.
- Significance: The object should be representative of a contextual field.
- Symbolic value: the object has a connection to a particular event
- Ensemble value: the object possesses a concrete connection to what already exists in the collection.
- Realization: Adequate storage facilities exist and the object should not show any detrimental damage. Its condition must justify preservation according to museum standards.

10.3 Acquisition:

- Collection objects are acquired in accordance with the guidelines of the collection concept for the selective supplementation or expansion of the holdings.
- The museum management has sole responsibility for deciding whether to accept an object.

Objects are acquired as

- Donation, bequest
- Purchases (individual purchases, collective purchases) to round off the collections, with the help of supporting associations (Förderkreis Kaiserpfalz, Heimatverein).
- finds
- exchange

The guidelines here are that:

- No objects are acquired that are subject to conditions, limitations or ownership claims by third parties that do not meet the requirements of the collection concept.
- No objects are included in the collection that cannot be documented, conserved, exhibited or stored according to museum standards.
- Collection interests of other museums or collecting institutions are taken into account

10.4 Criteria for non-inclusion/rejection:

- The origin of an object is no longer traceable
- The object has no documentary value
- The object has no scientific value
- The object is not representative of a contextual field
- The object shows considerable damage and its condition does not allow for preservation according to museum standards
- The object has no actual or expected use value in the context of the foreseeable exhibition activity.
- There are legal concerns
- There are no adequate storage facilities available.
- The object poses a safety risk.

10.5 De-accession:

The museum pursues the goal of maintaining a collection with a meaningful, inventoryable, space-compatible scope. This means that objects that do not correspond to the long-term orientation of the collection concept can be removed. Preference is given to transferring them to other museums or institutions or returning them to the respective donors.

Selection criteria for de-accession:

- Lack of research possibilities
- Lack of possibilities for transfer
- Lack of conservation or restoration possibilities
- Lack or loss of documentation
- Irreparable deterioration of substance
- Lack of content-related reference

Further requirements for de-accession:

- Legal protection
- Compliance with agreements made at the time of acquisition of an object.
- Documentation of the decision-making process.
- The decision may be made solely on the basis of a museum's own assessment.

Forms of de-accession:

- Transfer, exchange or sale to collecting institutions, especially museums
- Return to the previous owner or his or her legal successors
- destruction

Recording of the de-accessioned objects:

All de-accessioned objects are not only documented individually, but also recorded separately and centrally.

II. Collection management

1 Spatial requirements for museum collection management

For medium-term planning (up to 20 years), traffic and manipulation areas must be taken into account in addition to the net storage area, and a reserve must be planned for.

2 Inventory and scientific development

The collection holdings are professionally and systematically catalogued using modern means (at the time of writing VINO). The first step when an object enters the collection is to record it in the accession book, which serves as proof of ownership. During the subsequent inventory, which should take place as soon as possible, the collection items are recorded with the most important framework data (inventory number, dimensions, object designation, provenance, location) and their information potential is supplemented by further research.

3 Physical access to the collections

Access to the depots and to the collections is subject to restrictions that serve to protect the collections.

- Access to the depots is granted to any staff member whose presence in the depot rooms is absolutely necessary.
- Visitors are granted access to a limited extent and only under constant supervision.
- Work carried out by external companies in the depots must be supervised by a person instructed to do so.
- When working in the depot, the valid operating instructions must be observed.

4 Guidelines for the preservation of the holdings

- The museum undertakes all necessary measures to protect and preserve the exhibition and collection objects.
- Preventive conservation to preserve substance
- Acceptance restriction
- Documentation and inventory
- Restriction of access to the collections: Only professionally qualified staff members responsible for the collection are allowed to handle the objects directly.
- Regular inspection of the collection and the depots by those responsible for the collection, if necessary with the assistance of the conservator.

5 Conservation and restoration

- Restoration by a restorer only

6 Loans

The Pfalzmuseum participates in external exhibition projects through loans and temporarily receives loans (borrows) for its own exhibition purposes. The resulting loan traffic is handled according to the protocol established for this purpose. The

condition for a loan is that it is used exclusively for exhibition purposes that meet the usual museum standards. The basis for a loan is the loan contract, which includes the loan conditions to be strictly observed by the borrower.

Before loaning or borrowing:

- Verification of the need for a loan
- Checking the condition of the loan item
- Issue of a loan contract
- Definition of the loan conditions (incl. transport)
- Initial documentation: recording the current condition of the item (incl. photo)

During the loan:

- Marking the item on loan as the property of the Pfalzmuseum
- If necessary, verification of compliance with the loan contract on site

After expiry of the loan period:

- Co-ordination of the return of the loaned item in accordance with the loan conditions
- Checking of receipt including the initial record
- Confirmation of the loaned object with the return protocol

Author

Susanne Fischer M.A., Museum Director

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