

**An Overview of Police Historic Collections in the UK:
Findings of a brief survey carried out
during April and May 2013
to support the future development of
The Historic Collections of Devon & Cornwall Police**

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An overview of Police Historic Collections in the UK

Method

There are currently 46 police forces in the UK, excluding the Civil Nuclear Constabulary and the Ministry of Defence Police and reflecting the fact that in April 2013 the eight constituent forces of Scotland were amalgamated to form Police Scotland.

This short paper is based on a brief survey carried out during April and May 2013 as a business exercise to support a strategic plan for the future development of the historic collections of Devon & Cornwall Police with the aim of determining the current position, levels of support and legal status of police museums in the UK. As such, it has primarily targeted police forces with affiliated collections, rather than individual museums, and has also concentrated on “historic collections” which have been interpreted as artefacts or a mixture of artefacts and archives. It has been possible to find a useful baseline of the state of archives by comparing current information against the 1989 survey carried out by Bridgeman and Emsley as a collaborative ESRC funded project between the Open University and the Police History Society which covered English and Welsh police forces, though not Scotland or Northern Ireland¹. Reference has also been made to the document: “Police records archiving policy in Great Britain”². Locating current potential police museums (or collections in store) has referred to the recent guide published by Stallion³, along with entries in Bridgman and Emsley and information obtained from the internet. The author’s thanks go to Stallion and to the work of the Open University and Police History Society.

Initial data was gathered by a survey of all force websites to ascertain whether they promoted their heritage and to gain information about possible collections or archives still retained by the forces. Where there was no heritage presence and no prior knowledge of any historic collection or archive, or where information seemed full and transparent the force was not contacted. Where there was a lack of clarity on a website about the status of a collection or archive, further contact was made with 21 individual forces and five independent museums, either by email or phone, with a response received from 19 (75%).

Findings

Williams and Emsley’s findings (2003: p.5) revealed that only 6 provincial police forces held internal museums⁴, whereas the survey shows that 26 out of 46 police forces (both provincial and metropolitan) are believed to still maintain some level of police museum or historic collection, with several forces maintaining more than one collection, for example Police Scotland and the Metropolitan Police (see Figs i to v at the end of the report for a breakdown of information). Unlike police archives, police museums do not appear to have been as thoroughly documented or surveyed, so it is not easy to extrapolate base-line information. The author is of the opinion, however, that 14 out of a total of 30 police-maintained collections identified (48%) could be categorised as

¹ Bridgeman, I. and Emsley, C. (1989) *A Guide to the Archives of the Police Forces of England and Wales*, Police History Society: Milton Keynes [Available online at <http://www.open.ac.uk/Arts/history/policing/police-archives-guide.htm>]

² Williams, C. and Emsley, C. (2003) *Police Records Archiving Policy in Great Britain: Interim Report, Autumn 2003*; Milton Keynes: Open University

³ Stallion, M. (2012) *"Appointments!": A Guide to Police Museums in the UK*, M.R. Stallion

⁴ Letters were written to the Chief Constables of 49 provincial police forces with a response rate from 29 (59%)

being at potentially high risk of disposal by their affiliated constabulary⁵. A further seven of the 30 (23%) could be considered to be at moderate risk in that they may be in store, remain unaccredited or lack formal long-term plans, but continue to be well cared-for and represented, with “hope” for their future (and the author’s own collection at Devon and Cornwall Police has been included in this group).

It would appear that a further 14 known historic collections (police museums) out of the 46 forces surveyed have been passed to independent museums at some point; either to dedicated independent police, emergency services or prison museums (5 collections) or to local history or regional museums (9 collections). This should surely be viewed as the most practical solution for their on-going care and to maintain their safety and integrity but, particularly where collections have been passed to local history or regional museums it undoubtedly isolates them from their core communities and there is evidence that collections transferred to these museums tend to remain in store and uninterpreted. Reasons for this may be that they do not fit with the receiving museum’s collections policies or that there is simply a lack of display space (for example, the collections of Dorset, Durham, Staffordshire and Leicestershire police). There is also evidence that collections which are passed to local museums are subsequently divided between multiple sites to fit with regional administrative hubs (for example, the collections of Dorset, Dyfed Powys, Gloucestershire, Gwent, Hampshire, Lancashire, Leicestershire and Wiltshire police). Most notable here is Staffordshire, whose collections seems to have been dispersed between four sites: Hanley Museum (where it is in store); Museum of Cannock Chase (where it is in store); Newcastle Museum (where it is in store) and the County Museum at Shugborough (where it is in store)⁶, making it a complex undertaking to access or research such collections.

The current state of police archives can be better ascertained as a result of the above mentioned work by Bridgeman and Emsley. Their survey recorded that 35 forces in England and Wales held their own archives. By 2013, however, it is estimated that only 10 forces still hold historic archives, or parts of historic archives, and that 22 forces have since deposited their archives, or the majority of their archives with local records offices. Again, there are many arguments in favour of this policy; most importantly it is often the best decision for the immediate safety of documents to protect them from knee-jerk reactions; for example, Northamptonshire Police who deposited archives with the County Records Office to “save them from being shredded”⁷. However, such decisions often appear to lack clarity as to the status of the transfer with several forces not actually sure whether their archives held at records office were donated or on long-term loan, seemingly unaware of the fact that police forces “retain ownership of their archives in perpetuity” (Williams and Emsley; 2003: p.1)⁸.

As with artefacts, police archives are often split between records offices; for example Cumbria, Humberside, Leicestershire and North Yorkshire. In addition, some constabularies continue to maintain parts of their archives, yet dispose of other sections. This is almost certainly a historic throw-back – constituent forces handing material to their local records offices before they were amalgamated. Avon & Somerset, along with Devon & Cornwall Police are examples here, with the latter maintaining an extensive archive at their historic collections, as well as having material deposited at

⁵ The criteria used here is subjective and open to debate; the author has defined “at high risk” as a collection that remains in store, or has been returned to store, and due to loss of departments or restructuring no longer has a defined position within the force or clear future strategies

⁶ Information available at http://www.staffordshire.police.uk/about_us/history/staffs_police_collections

⁷ Email received by the author dated 9th May 2013

⁸ Undoubtedly further clarification could be achieved through direct contact with the records offices

Devon, North Devon, Cornwall and Plymouth Records Offices and the South West Film and Television Archive. Again, such arrangements make it a complex process for anyone undertaking research.

Crucially, few of the receiving museums or archives appear to maintain any on-going contact with the collection's core community – the police force; or provide any specialist interpretation of the received collections. Examples of exceptions found are The Old Police Cells Museum in Brighton, an independent charitable trust holding the former historic collections for Sussex Police, where close links have been formed with Crime Stoppers; Greater Manchester Police Museum who use their building as a base for interventions around youth crime⁹ and the Museum of Lancashire who have recently re-negotiated their loan with Lancashire Constabulary and opened a new Law and Order Gallery.



Images of the new Law and Order Gallery at the Museum of Lancashire; facilitated by a newly drafted loan agreement to secure the collection of artefacts they hold on behalf of Lancashire Constabulary (images courtesy of the Museum of Lancashire)

Generally, it is difficult to extract information about the heritage of individual police forces with an increasing police culture of subduing the presence of heritage and existence of any collections on their websites. Only 24 out of the 46 forces surveyed (53%) have a heritage presence on their websites¹⁰, and although a few provide excellent sites (for example, the Metropolitan Police, British Transport Police and the City of London) many entries are merely a brief paragraph or a link to an external museum or archive. Police Scotland's new website has no detectable reference to heritage or history, and yet the prior constituent force websites were a mine of information. When speaking to a member of Police Scotland's Corporate Communications Department, the author was told: "heritage is not a Freedom of Information requirement. We have no obligation to disclose our heritage so we chose not to do so as it would increase costs and staff time"¹¹. An additional observation from the survey results is that a few police forces who have historic collections as well as history pages on their websites chose not to draw attention to their historic collection, and West Midlands Police are an example here.

⁹ Email from Dr Chris Williams dated 5th July 2013

¹⁰ Figures obtained by looking at the About Us pages for each police force and also entering the following search terms: "history", "heritage", "museum" and "archive".

¹¹ Telephone conversation on 23rd May 2013

Overview and comment

As police forces are obliged to continue to make cuts, draft new regional and strategic policies and consider future amalgamations, the author believes this can only have a detrimental effect on policing heritage both through the loss of collective knowledge by the dispersal of artefacts and documents, as well as loss of memory, sense of identity and tradition. The eight constituent forces of Scotland were amalgamated into one, Police Scotland, in April 2013. The author was assured, during contact with them, that the future of the four small police museums of the Northern Constabulary, Fife Constabulary, Grampian and Tayside Police, along with the artefacts displayed at Lothian and Borders Information Centre on the Royal Mile in Edinburgh currently remained secure, but was also told in the same conversation that no final decisions had been made around their futures. The doubt over the new force's historic archives has not gone un-noticed and they have already been approached by a number of organisations, including Ancestry.Com.

The replacement of the Police Authorities with Police Crime Commissioners potentially opens up and lays bare already unclear issues of ownership. Brighton's Old Police Cells Museum displays the former collections of Sussex Police which were still owned by Sussex Police Authority on an unspecified agreement, and the curator is pressing for clarification on the collection's current position. Northamptonshire Police Museum, according to its curator, was closed in 2012 pending clarification over its status under its new owner, the Crime Commissioner.

Although being located within a working police station or at Headquarters undoubtedly strengthens the bonds between the police and their heritage collections through the simple process of having a physical presence, the security aspect creates a real dilemma by significantly restricting visitor numbers and types (such as casual visitors or tourists), as well as the potential for income generation through a café or shop. The police museums of Northern Ireland, Cambridgeshire, City of London, South Wales, Surrey and Thames Valley for example, can only take pre-booked guided tours. In addition, there are constant demands on space at Headquarters, and the risk of loss of accommodation. Likewise, depending on police websites for an internet presence often means a lack of a profile, a voice and many of the web tools that independent museums take for granted, such as donating on-line; buying on-line and having catalogue access on-line, as well as the important ability to market the identity and presence of the collection. Being a "department" within a large organisation can also hamper any external fund-raising with any funds received disappearing into a central "policing pot".

As high-lighted in both of Emsley and Williams' reports, the author agrees that there is a real clash of cultures which is in no way resolved, between the police force's views on records management and those of the heritage sector, and the potential importance of these documents. Documents (personnel records for example) are systematically destroyed, ensuring the future remit of providing a genealogical research facility is being lost¹². They found that a third of provincial police forces had "made provision for weeding and preservation of items of historical interest for indefinite retention" (2003: p.6), but point out that how these forces determine what is classed as "historic interest" is questionable. Certainly, in the author's own constabulary this definition remains an

¹² The author's own collection is an example where personnel ledgers from 1850 to 1950 are retained and in constant demand (now all digitised); some individual files from the 1960s to 1970s are also held, but HR have not deposited any records with the archive since the 1970s. They are all held in a central records store for the legally required period and then destroyed; they are not deemed to be of "historic interest".

area of constant contention and, in practice, very few “historic” documents are passed from records management to the historic collections. Most archives received are via private collectors or “found in the attics” of retired or deceased police officers. In addition, the police force’s fear of and huge commitment to the Freedom of Information Act means there is a growing culture of not keeping any information (be it scribbled phone messages, post-it notes or class-room exercise books) unless legally required to do so, to avoid failure to disclose. Certainly, in the case of Devon & Cornwall Police the research processes at the historic collections have recently been reviewed in liaison with the FOI Office, the Data Protection Officer and the Information Security Manager, and now any letter or email which is received by the collection regarding research is treated as an FOI request. Due to the FOI clause of “full disclosure” and the fact that the archive remains partly uncatalogued, research requests are now regularly turned down under the “over fees” clause. The author is not critical of this; indeed it has been a very useful and transparent process and opened up new channels of communication for the sharing of policies and expertise between once insular departments. In some cases it has also provided the necessary legal support when considering access requests to often sensitive or questionable material¹³. However, it does clearly illustrate the difficult nature of records that fall under FOI which are not fully catalogued or resourced.

The future of many of these fragile and unique collections which, as Williams and Emsley point out, hold vital documentation to support future research of neglected areas of policing history (2003: p.7), often remain the protectorate of a few truly dedicated volunteers, whose tenacity and generosity in donating their time to preserving them should be recognised:

“... all the collection is intact (apart from 7 below) and stored safely, and will remain so as long as I am in charge of it”¹⁴

They are usually retired police officers who, although they have the passion for history and collecting along with a real knowledge of policing, may have little experience of modern collections management with the increasing emphasis on fund-raising, business management and interpretation. As such, many will be missing out on the new areas of debate in the museum world of using museums as social spaces to promote well-being and social justice, and these areas could be absolutely fundamental to their future survival¹⁵.

“I would in no way call myself a ‘curator’ but have always been interested in historical matters and could be termed a ‘squirrel’ in so far as I never throw anything away, and the term ‘you can never have enough kit, (or bullets)’ definitely applies”¹⁶

The author’s personal view is that the sum of the above factors mean that police collections will always be at increased risk whilst they remain an integral part of the administrative hub of an organisation that does not recognise heritage as playing a useful role in its future aims and objectives. They are an easy target. At present, Kent Police Museum should be a graphic reminder of how easy it is for a much loved and

¹³ Retained samples (in sealed bags) from Scenes of Crimes; home-made bombs; guns; photographs of murder victims, for example, all hold many ethical issues in why and how they should be retained.

¹⁴ Northamptonshire Police Museum; emailed dated 9th May 2013

¹⁵ Davies, M. (2013) *Museum Journal*, “Comment: Social Justice vs Wellbeing”

¹⁶ Dyfed Powys Police Museum: email dated 30th May 2013

apparently successful museum to vanish¹⁷. It can be as simple as the loss of the post of one key member of staff who has acted as the “Heritage Champion” that makes the difference between these collections surviving intact or being “returned to store”.

The police cannot be blamed for this situation. They, necessarily, need to operate as a front-line, confident, quick acting response organisation, in addition to tackling huge budgetary cuts. However, “we want the force to look forwards, not backwards” is an un-informed and unhelpful phrase currently on the lips of far too many Chief Constables. This “here and now” culture intellectually grates with the working practices of the heritage sector, not only in the care of collections, but in considering the expertise and professionalism of heritage staff who may work for police collections. There are undoubtedly associated feelings of professional isolation and being an undervalued member of an organisation that does not have heritage as one of its key aims and objectives, and rarely has the time or inclination to engage with its own past. Not unsurprisingly, during this survey, the author spoke to a number of highly dedicated staff, both professionals and volunteers, caring for collections still held by police forces who were genuinely at their wits end, disillusioned and feeling they were fighting a lonely battle.

On the surface there are some really positive exceptions – the City of London Police, the Metropolitan Police, Greater Manchester Police, Thames Valley Police, South Wales Police, Surrey Police and Norfolk Constabulary, for example, all retain museums which appear to be intact and, at present, fully supported by their constabularies, both financially and intellectually. Another three police museums, Northern Ireland, Essex and Cheshire remain closely affiliated to their forces who provide substantial levels of support in the form of housing, services, staffing etc but have become charitable trusts.

The constitutions of most of the above successful collections are well established, however, and it seems doubtful in the current climate whether any police force would feel able to make such levels of commitment to the development of a future museum, although two police forces do appear to be bucking this trend. Merseyside Police whose stored collections fall under the care of Corporate Communications have adopted an up-beat, proactive and imaginative approach with displays in local shopping malls such as “Fashion Police”. They continue to maintain their collection and to develop long-term strategic plans working in partnership with other projects in Merseyside to secure Heritage Lottery Funding for a new Justice Museum. A seemingly less structured, but none-the-less potentially exciting project has been devised by police officers at Lancashire Constabulary who had previously loaned its historic collections to the Museum of Lancashire. They have requested the return of 2,600 artefacts from the museum in order to use them to interact with the local community¹⁸. However, to date, the author has not been able to make any contact with the police officers believed to be responsible for this project, or ascertain where the artefacts are being housed or how they will be used.

¹⁷ Kent Police Museum was located in Chatham Historic Dockyards and had achieved full museum accreditation with annual visitor numbers of around 16,000. An undated letter has been published on NARPO’s Medway website at <http://www.medwaynarpo.org/page93.html> stating that the collection is being returned to HQ

¹⁸ Email from Lancashire County Museum Services dated 2nd May 2013

Thoughts around a Survival Kit?

Police Museums will undoubtedly continue to close and the collections continue to be dispersed to local history museums and records offices and, as it was somewhat harshly pointed out to the author during an interview with the University of Brighton – “So what? What purpose do they hold? If they are disappearing maybe they aren’t needed?” This irksome, but thought provoking response has set the author on a quest with her own collection, working through a set of fundamental questions around its current and future health and status which have been listed below.

Question	Answer
<i>What is the Constabulary’s Museum?</i>	<ul style="list-style-type: none"> ▪ It’s a place of memory for police officers, staff and their families ▪ It’s a place for recording the historic development and administration of a regional police force ▪ It’s a local history museum recording local events seen through the eyes of those who uphold the law ▪ It’s a museum of a profession (as are mining, army, medical and trade museums) with a unique core community ▪ It’s a depository for keeping safe and in a cohesive way the archives, photographs, artefacts and publications of an organisation
<i>Why should it be kept?</i>	<ul style="list-style-type: none"> ▪ It provides an alternative interpretation of local history ▪ It provides a valuable source of policing history beyond the capital ▪ It provides esprit de corps for its core community ▪ It acts as a site of memory for police officers and their families ▪ It can be seen as a clearly understood and easily found portal for all matters relating to police heritage ▪ It has the potential of presenting a positive and softer side of policing to the local community ▪ It has the potential to support the police force in achieving their aims and objectives ▪ It has the potential to provide specialist material to support key social issues such as citizenship, safety, personal responsibility and respect
<i>Why should the collection retain connections with the constabulary?</i>	<ul style="list-style-type: none"> ▪ Because it is a museum of profession and to prevent isolation from its core community – the police force ▪ To maintain access to the experts on interpretation of often obtuse and specialist equipment and information ▪ To maintain a living, growing collection, with channels of knowledge regarding access and continuing retention of records
<i>How can we raise the external profile of the collection and physically protect it?</i>	<ul style="list-style-type: none"> ▪ Explore developing partnerships with other regional police museums; for example Avon & Somerset ▪ Develop links with local colleges and universities ▪ Develop links with local history groups ▪ Develop links with community safety groups ▪ Place the physical collection under a charitable trust to prevent future sale or dispersal ▪ Form a Friends Group to provide an independent voice and fund-raising arm (formed in 2011 and now a registered charity)

How can we strengthen the bond with our core community – Devon & Cornwall Police?

- Talk to the YIOs, the Schools Liaison Officers, Community Safety Partnerships, neighbourhood watch groups, Corporate Communications, NARPO, the police officers, staff, friends and family who should be supporting us; what can we offer them?
- Look at organisational key aims and objectives and how we can support them
- Look at other museums of professions – i.e medical museums, mining museums, army museums, trade museums – how do such collections and core communities mutually support and benefit each other?
- Look at the police's key message – what is their tag line on their websites? How can messages such as “working together”, “keeping safe” and “community involvement” be tied into history?
- Look forward, rather than just back – how have past events affected us now and into the future?
- Focus on the positive side of policing rather than the somewhat macabre aspects on which some police museums rely
- Liaise with Information Security, Data Protection, Records Management and Freedom of Information departments to develop long-term strategies for sharing and retention of historic information
- Create a working project with an identity and a recognisable name “Safe Heritage-Safe Community”
- Work towards museum accreditation – in no way will it protect the collection, but it opens up funding and provides a level of “professional” respect for the collection
- Make sure that every step and every decision is clearly audited and documented with agreement at COG level.

How can we develop our short-term and medium-term plans to improve access to the collection?

- Make full use of the one-stop-shop – make sure we know where all material is held and how best to draw together information and interpretation from local archives, local museums and our collection
- Start to consider future housing of the collection separate from working police buildings to maximise visitor attendance and fund-raising capacity
- Continue to catalogue and exploit the potential of the museum's collections database; a new web-site; on-line access to the catalogue for research; a virtual museum

How can we ensure the long-term safety of the collection?

- Proactively identify risks to the collection to pre-empt any knee-jerk decisions around cuts
- Examine forming a social enterprise – a charitable incorporated organisation (CIO) which will provide the collection with a recognised legal status so that it can make informed, independent decisions that best suit a heritage organisation and provide the best environment for fund-raising
- Talk to lawyers who have experience of setting up CIOs for heritage organisations (discussions with Stone King)
- Talk to heritage funders such as the HLF; look at their new funding strategies; for example their Transitions Funding
- Research local and regional strategies on community well-being, safety, local economies; tourism for example, and how the collection could feed into these
- Recognise our unique strengths and how we can feed into key museum strategies and policies - Social Justice and community well-being, for example
- Admit we are not an expert in everything; how can we engage with experts in their field; for example researchers in Criminology / Sociology with the potential to be able to tie the collection in to key issues such as social justice
- Share information with other organisations with the same aims such as the Crime and Punishment Collections Network and the Police History Society

The author readily accepts that this brief report is far from comprehensive and may contain omissions. As such she would welcome comments and “peer review” from academic staff such as Dr Chris Williams at the Open University, before it is submitted as part of a larger document to her Chief Officer’s Group.

Angela Sutton-Vane
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Additional Notes from reviewers:

Dr Chris Williams has since made the following valued comments¹⁹:

“Museums can potentially act as a neutral venue where interventions such as citizenship projects are delivered. Above and beyond police heritage, it’s also a ‘shop window’ for the force, through which they can engage the public about other issues as well.”

“there is an advantage in having a longer institutional memory than most police forces seem able to manage. Fashions in policing change and wheels are regularly reinvented, in a way that sometimes implies that nobody knows what happened even 20 years previously ... throwing away as much as possible, as quickly as possible, makes sense for short-term operational reasons, but one outcome of this practice is an institution with little or no memory about how policing problems have been solved (or not) in the past”

He also quotes from the Hillsborough Independent Panel report:

“3.27 It has been a concern to the panel that, with the exception of the Metropolitan Police, police forces in England and Wales are not subject to the Public Records Acts. Neither are police force documents part of the records of local government. In many cases the documentary evidence they hold is poor.”

¹⁹ Email received on 5th June 2013; Dr Chris Williams is a lecturer in the History Department of The Open University with a research interest in police history and is affiliated to the International Centre for the History of Crime, Policing and Justice

Figures i) to v): Data from the survey

1	Avon & Somerset Constabulary Historic Collection	
2	Bedfordshire Police Museum	
3	British Transport Police Heritage Group	(British Transport Police)
4	Cambridgeshire Constabulary Museum	
5	City of London Police Museum	
6	Devon & Cornwall Police Historic Collections	
7	Dyfed Powys Police Museum	
8	Fife Constabulary Museum	(Police Scotland)
9	Grampian Police Force Museum	(Police Scotland)
10	Greater Manchester Police Museum	
11	Hampshire Constabulary Museum	
12	Hertfordshire Constabulary Museum	
13	Kent Police Museum	
14	Lancashire Constabulary Historic Collection	
15	Lothian and Borders Information Centre	(Police Scotland)
16	Merseyside Police Collection	
17	Metropolitan Police Crime Museum	
18	Metropolitan Police Heritage Centre	
19	Metropolitan Police Historic Vehicles Collection	
20	Metropolitan Police Mounted Branch Museum	
21	Norfolk Constabulary Museum	
22	Northamptonshire Police Museum	
23	Northern Constabulary Historical Display	(Police Scotland)
24	South Wales Police Museum	
25	Surrey Police Museum	
26	Tayside Police Museum	(Police Scotland)
27	Thames River Police Museum	(Metropolitan Police)
28	Thames Valley Police Museum	
29	West Mercia Police Museum	
30	West Midlands Police Museum	

1	Cheshire Museum of Policing	
2	Essex Police Museum	
3	Northern Ireland Police Service Museum	(Royal Ulster Constabulary)

1	Glasgow City Police Museum	(Police Scotland - Glasgow City Police)
2	Judge's Lodgings	(Dyfed Powys - Radnorshire)
3	Old Police Cells Museum Brighton	Sussex Police
4	Ripon Prison and Police Museum	(North Yorkshire Police - unclear)
5	Sheffield Fire and Police Museum	(South Yorkshire - unclear)
6	Winchcombe Folk and Police Museum	(Gloucestershire Constabulary - Cheltenham)

1	Tetbury Police Museum	(Gloucestershire Constabulary)
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*Fig i):
Police Collections believed to be still owned and maintained by their police force*

- Collections which may be at High Risk
- Collections which may be at Moderate Risk

*Fig ii):
Police collections which are believed to have charitable status but are still maintained by their police force*

*Fig iii):
Police collections which are independent museums with charitable status*

*Fig iv):
Police collections which have become council owned*

1	Beamish Museum	(Durham Constabulary)
2	Buxton Museum & Art Gallery	(Derbyshire Constabulary)
3	Dorset County Museum	(Dorset Police)
4	Epping Forest District Museum	(Metropolitan Police - Epping Forest)
5	Hanley Museum	(Staffordshire Police)
6	Leicestershire County Museum Services	(Leicestershire Police)
7	Museum of Cannock Chase	(Staffordshire Police)
8	National Museum of Wales	(Gwent Police)
9	Newarke Houses Museum	(Leicestershire Police)
10	Newcastle Museum	(Staffordshire Police)
11	Portsmouth City Museum	(Hampshire Constabulary - Portsmouth City F
12	Radnorshire Museum	(Dyfed Powys - Radnorshire)
13	St Fagans Open Air Museum	(Gwent Police)
14	Salisbury and South Wiltshire Museum	(Wiltshire Police - Salisbury City Police)
15	Sherborne County Museum	(Dorset Police)
16	Staffordshire County Museum of Shugborough	(Staffordshire Police)
17	Tullie House Museum & Art Gallery	(Cumbria Police)

*Fig v):
Local and regional
museums which are
believed to contain
police collections*