



MUSEUM
ACCREDITATION

Accreditation Scheme for Museums
and Galleries in the United Kingdom

Collections development policy

Lancaster City Museums

2014
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Name of museum:

Lancaster City Museums (Lancaster City Museum, Maritime Museum, Cottage Museum)

Name of governing body:

Lancaster City Council

Date on which this policy was approved by governing body:

Insert date.

Policy review procedure:

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

Date at which this policy is due for review:

July 2024

Arts Council England will be notified of any changes to the collections development policy, and the implications of any such changes for the future of collections.

1

Relationship to other relevant policies/ plans of the organisation:

1.1 The museum's statement of purpose is:

Vision This is a place where the past is part of a thriving future

Mission We will employ an entrepreneurial approach to our museums, to promote our rich heritage. We will be at the heart of the District's cultural offering and we will inspire a feeling of ownership amongst our local communities.

1.2 The governing body will ensure that both acquisition and disposal are carried out openly and with transparency.

1.3 By definition, the museum has a long-term purpose and holds collections in trust for the benefit of the public in relation to its stated objectives. The governing body therefore accepts the principle that sound curatorial reasons must be established before consideration is given to any acquisition to the collection, or the disposal of any items in the museum's collection.

1.4 Acquisitions outside the current stated policy will only be made in exceptional circumstances.

1.5 The museum recognises its responsibility, when acquiring additions to its collections, to ensure that care of collections, documentation arrangements and use of collections will meet the requirements of the Museum Accreditation Standard. This includes using Spectrum primary procedures for collections management. It will take into account limitations on collecting imposed by such factors as staffing, storage and care of collection arrangements.

1.6 The museum will undertake due diligence and make every effort not to acquire, whether by purchase, gift, bequest or exchange, any object or specimen unless the governing body or responsible officer is satisfied that the museum can acquire a valid title to the item in question.

1.7 The museum will not undertake disposal motivated principally by financial reasons.

1.8 Acquisitions will be made through the Acquisition & Disposal Panel.

2

History of the collections

2.1 The earliest museum collections in Lancaster were founded by the Lancaster's Mechanics Institute, based in the Athenaeum, now the Grand Theatre. In 1887, to mark Queen Victoria's Golden Jubilee, Sir Thomas Storey commissioned a new building and re-named the organisation 'The Storey Institute'. All the existing collections were transferred to the new building when it opened in 1891.

The New Town Hall opened in Dalton Square in December 1909 and in 1923 the Lancaster City Museum was established in part of the vacated Georgian Town Hall in Market Square. The Storey collections were transferred over to the new museum with the exception of Fine Art. The Lancaster City Museum continued to run the Art Gallery in the Storey Institute until late 1960's when the remaining Fine Art collections were transferred to the Museum.

In 1976-8 a group of derelict houses on Castle Hill were restored as a result Architectural Heritage Year. 15 Castle Hill had retained a number of the original features and the decision was taken to open the building as a museum. The Cottage Museum was furnished with items from the collection to recreate an early 19th century dwelling and became the second Lancaster Museums site.

In 1985 the Lancaster Maritime Museum opened in the town's former Custom House on St Georges Quay. In 1987 the museum was extended, expanding into the fourth floor of the adjacent warehouse. The Lancaster City Collections now span all three sites, and over the years the collection has continued to develop through donations, bequests and occasional purchases. The collections now consist of approximately 80,000 objects across a range of subject areas, discounting the bulk archaeology.

3

An overview of current collections

3.1 Introduction

The museum collections are typical of a civic museum collection with a wide variety of subjects represented, the majority of which are locally relevant, however the collection also contains individual collections

donated by local people.

3.2 Archaeology

The core collection comprises of approximately 60 material archives from excavations and field surveys as well as casual finds from Lancaster and the surrounding district. Associated documentary material is also held for some archives. The collection consists of ceramic, bone, glass and metal material from the Palaeolithic up to the 19th century. A small amount of material purchased under the treasure act has also been acquired in recent years.

Strengths of the archaeological collections are the Roman material from various excavations, including the Insus memorial and the Burrow Heights heads, and the Anglo-Saxon and Viking Age stonework and burial from Quernmore. A nationally important Bronze Age hoard from Scotforth was also recently acquired.

Significant excavation finds are held for Cockersand Abbey (1923-4), Vicarage Field Lancaster (1929 and 1965-74), Westfield Memorial Village (1934), the Wery Wall Lancaster (1950), Quernmore (1969-71), Mitre Yard Lancaster (1973), The Old Vicarage Lancaster (1975), sites in Church Street Lancaster (1978, 1982 and 1985), China Street Lancaster (1979), Dalton Square Lancaster (1981), Capernwray (1984), Docker Moor (1984-7), Ellel Medieval Pottery Kiln Site (1992), Carnforth Treales Pipeline (1992), Mitchell's Brewery (1999), 5 Dalton Square (2005), Quay Meadow (2015), Castle Hill (2016)

The museum also holds a number of personal collections from local antiquarians. A small amount of material from other counties and countries is represented in these collections. Notable acquisitions include the Alice Johnson Collection of local samian ware (1923), material collected by J W Jackson's from Dog Holes, Warton (1945) and a collection of items from Henry Swainson Cowper (1937).

3.3 Fine Art

The Fine Art collection comprises approximately 1,800 works dating from the 17th century to the present day. The core collection consists of oil and acrylic paintings, watercolours and drawings and prints. There is also a small group of sculptures, posters and artist's photographs.

The scope of the collection can be defined as:

Material depicting local topography, personalities and genre scenes including works by unknown artists.

Notable holdings include a collection of 17th to early 20th century portraits of the Dalton family, and work by landscape artist Samuel John 'Lamorna' Birch (1896 – 1955). Work by local artists and printers.

There are significant holdings of work by George Romney (1734-1802), James Lonsdale (1777-1839), Gideon Yates (fl 1803-38), William Woodhouse (1857-1939), Reginald Aspinwall (1858-1921), Robert Rampling (1835-1909) and The Rembrandt Intaglio Printing Co. Ltd (1895 – 1932). There are individual items from artists such as Ivon Hitchens, Julius Caesar Ibbetson, Joseph Farington, David Roberts and Albert Goodwin.

3.4 Decorative Art

The Decorative Arts collection comprises approximately 1,000 items of ceramics, furniture, clocks, metalwork, glass and ivory.

Holdings include:

Royal commemorative ceramics and ceramics produced for local tourism;

The Miss Whalley Bequest (1944), primarily English and Continental ceramic figures with carved ivories, jade etc; The Chilton Bequest (1968), primarily oriental ceramics; The Fell Bequest (1986), particularly late 18th and early 19th century teawares and tableware.

Locally produced ceramics made in Burton-in-Lonsdale and Scotforth in the 19th century and by a number of contemporary potters working across the district in last years of the 20th century – eg John Calver, Michael & Vicky Eden, Andy Hornby, Alvin Irving, Carol Newmarch and Karen Woof. Also tiles by e.g. Shrigley & Hunt.

Furniture of local manufacture including carved oak furniture and examples of cabinetmaking by Gillows of Lancaster and their contemporaries (eg Bell & Coupland, Simpsons) alongside related cabinetmakers' tools. There is an important collection of 129 interior design drawings from Gillows, covering the first quarter for the 19th century. NB this is a companion collection to a further 175 such drawings in the Victoria and Albert Museum, London.

Material reflecting the local clock and watchmaking tradition with notable examples by Thomas Fayrer, Thomas Worswick and Jonas Barber. Also material reflecting local stained glass workshops of the 19th century, particularly Shrigley & Hunt and Abbott & Co

A small number of ceramic and glass items related to those towns twinned with Lancaster.

3.5 Trade and Industry

This collection includes artefacts that represent the rise and fall of local trades and industries as well as transport developments that aided their

growth. The collection is at its strongest in the 20th century but other periods are represented.

Holdings include:-

Material relating to local trades including clogging, saddle making, blacksmiths and retailing.

There is a notable collection of embossed/etched/labelled glass bottles and stoneware jars, bottles and flagons from local mineral water manufacturers, breweries, public houses and dairies.

Small amounts of material relating to the agricultural history of the region are represented.

The Industrial History collections include material from the oilcloth, table baize and linoleum manufacture (principally at Williamsons and Storey Brothers), silk, rayon and cotton production and metalworking and heavy engineering. As constraints of space have precluded the collection of large-scale machinery these collections include examples of products, photographs of premises and their workforces and company magazines and advertising.

Smaller scale industries (eg Hornsea Pottery made in their Lancaster factory, local breweries etc) are represented, as are local service industries such as healthcare, architects (Austin & Paley) etc.

Material relating to the history and development of local transport networks, including the Morecambe Bay cross-sands routes (notably between Hest Bank via Kents Bank to Ulverston); railways, trams and other forms of road transport; and the Lancaster Canal along its fullest geographical extent.

These collections are cross-disciplinary from, for example, photographs and paintings to equipment, uniforms and commemorative memorabilia.

3.6 Maritime History

Collections relate to the maritime history of Morecambe Bay and Lancaster, local rivers and the coastal areas. They include artefacts, images, paintings and documents exploring:-

The social history of the fishing, boat and shipbuilding, commercial, merchant shipping, seafaring and seaside communities, including maritime crafts, trade, commerce and industry.

Gas, oil and mineral exploitations, extraction and processing in Morecambe Bay and adjacent sea areas.

Coastal defence, coast guard, fishery protection and marine rescue

organisations.

Material relating to naval ships 'adopted' by Lancaster or local towns and any naval or merchant vessels bearing their name

Local boat types, notably the Morecambe Bay prawner (nobby boat) and other variants and derivatives (including drawings, photographs and models) that have been built and/or operated elsewhere.

The Lancaster Port Commission and its facilities around Morecambe Bay including the lighthouse at Walney and landmark at Fleetwood.

Artistic works with a maritime link, such as the Dennis Parr collection of maritime watercolours and the portrait of Dodgson Foster attributed to William Tate.

3.7 Natural Sciences

The Natural Science holdings consist of a very small number of entomology and geological specimens and a small number of mounted specimens.

Several boxes and drawers containing moth specimens of various varieties and at various stages of development.

A collection of geology consisting of a small collection of specimens from Warton Crag, a collection of specimens from Lundsfield Quarry, Carnforth and an unaccessioned box of various specimens.

3.8 Numismatics

The collections hold a significant range of items that fall within this discipline, namely:-

- pre-18th century locally-found coinage
- tokens struck for local tradesmen
- tickets, passes and tokens for local industries and institutions
- local commemorative medals for significant civic and royal events
- local bank notes and cheques
- locally-found coin hoards

3.9 Local and Social History

The collections in this category include objects, documents and visual material that reflect the changing nature of family and domestic life, working life, social life and leisure. By their nature there is some cross-over with other collection disciplines. The collection is particularly strong in representing the first half of the twentieth century.

Significant holdings of visual material in the form of original photographic prints, negatives, lantern slides, film and video (or copies thereof) from the 1840s onwards. These tend to fall into three main areas – local topography, portraiture and events. The photograph collection is primarily topographical but with good coverage of local industrial and social history subjects. Notable holdings by talented local amateur photographers John Walker and Sam Thompson provide strong visual sources for the late 19th century and first half of the 20th century.

Material that demonstrates local reactions to national and international events. For example, material relating to the Second World War home front concentrates on local services in civil defence, provision for evacuees (both children and civil servants), local life under rationing and blackout restrictions, local commemorative celebrations etc.

There is a small collection of costume and costume accessories that were made, worn in or associated with the area. It provides a reasonable sample or cross section of styles from the second half of the 19th century onwards whilst maintaining a local focus and identity. Supporting material also exists in the form of associated ephemera such as fashion magazines, fashion plates, shop catalogues, knitting or dress patterns and costume-related packaging.

Social institutions and services are represented. Objects and supporting evidence of the local Police Force and Fire Brigade are held covering Lancaster Police Force to 1947 and Lancaster and Morecambe Fire Brigades to 1974.

Material relating to urban and rural local Government, Health, Welfare and Education Services is represented. Items are held relating to Lancaster, Morecambe and the district's civic life, corporate identity and the Mayoralty.

There is a small group of artefacts related to those towns and villages which Lancaster and local villages are twinned.

Ephemera collection comprising of approximately 2,500 maps, tickets, labels, advertising ephemera, billheads, commemorative pamphlets and certificates exist as part of this collection.

Whilst local business archives and old manuscripts are redirected to appropriate Record Office repositories there are existing collections of documents pertaining to archaeological material.

Small holdings of items relating to local Artillery Volunteers – the 5th Lancashire Garrison Artillery Volunteers, constituents and successors.

There is a small collection of de-commissioned firearms.

3.10 Morecambe

The collection contains many items relating to the history of Morecambe and the fishing heritage of Poulton before it, but is not currently in a position where the history of Morecambe could be told.

Areas of the collection where there are strengths are postcards and photographs relating to Morecambe, including the Super Swimming Stadium and the Beauty Pageants. There is also a range of ephemera relating to the theatres and other entertainments.

There are also a number of embossed glass bottles from Morecambe pubs and aerated water companies.

3.11 Transatlantic Slave Trade

The museum service currently possesses very little material relating to the Transatlantic Slave Trade. Material tends to be concentrated on the ship owners and their ships, particularly paintings and customs books.

3.12 Notable people and events

The museum has some material relating to notable people and events, particularly portraits.

4

Themes and priorities for future collecting

4.1 Background

Historically the area of collection has been that administered by the City of Lancaster (which is co-terminus with the ancient Hundred of Lonsdale, South of the Sands) and the immediately adjacent area within a radius of 10 miles. Lancaster City Museums will in future collect items related to the Lancaster City Council district area only.

Acquisitions will be selected or accepted on the basis of their capacity to illustrate the history of the area and its people from Prehistory to the present day.

Acquisitions will be conditional upon the ability of the Museum to provide adequate care for the object(s) – this to include storage, conservation and appropriate staff capacity. Material will otherwise be redirected to other suitable Museums or repositories with appropriate specialised facilities wherever possible.

At all times the Museum will take due consideration of the collecting policies of adjacent local, regional and national museums and kindred bodies such as the Lancashire Archives to avoid unnecessary duplication, waste of resources and conflicts of interest.

4.2 Archaeology

Lancaster City Museums will continue to collect archives from archaeological interventions as well as casual finds from Lancaster and the surrounding district. The museum may take the decision not to acquire archives that consist of material already well represented in the collections. In these instances a copy of the final report will be retained by the museum. The museum will not accept unanalysed environmental remains or non-diagnostic bulk material unless there is a compelling argument for retention. Due regard will also be given to the ability to conserve and store artefacts from underwater archaeology. Original documentary archives resulting from commercial archaeological events will continue to go to Lancashire Archives but the museum will retain copies if the associated material archive is acquired.

Iron Age and Medieval material is under-represented in the collection and the museum would particularly seek to strengthen these areas.

Roman and Early Medieval Lancaster has been identified as a key story in the history of the area and we will seek to develop the collections in order to tell this story.

4.3 Fine Art

Lancaster City Museums will continue to collect good quality works of art that have a strong local association either through subject or creator. Storage constraints may prohibit the acquisition of larger pieces of work, particularly sculpture.

The museum will seek to strengthen the collection in these areas - 20th century depictions of local topography, views of industrial and modern Lancaster, Morecambe and the Lancaster District, portraits of local people and contemporary works that fit the criteria above.

4.4 Decorative Arts

Lancaster City Museums will continue to collect good quality works of decorative art that have a strong local association either through subject or creator.

The museum will continue to expand the collection of contemporary ceramics by placing emphasis on the acquisition of 21st century material. The museum would also like to acquire some complete examples of

Delftware produced at the Luneside Pothouse located on St Georges Quay 1754-1786.

Additional areas for collecting are material relating to local firms Shrigley & Hunt, Abbott & Co and Austin & Paley.

Any material offered to the museum related to Gillows of Lancaster will be redirected to Lancashire County Council Museums (LCCM) the museum will only consider such material if LCCM do not wish to acquire. However items relating to Waring & Gillows will be acquired as this is not a collecting area for the LCCM..

Due to storage constraints the museum will not consider large items of furniture unless they can be placed in an alternative venue, such as the Town Hall.

The museum will not look to expand on the collection of generic Royal commemorative material.

4.5 Trade and Industry

Lancaster City Museums will continue to collect material that illustrates the rise and fall of local trades and industries.

There are several specific areas that have been identified for development. Emphasis will be put on strengthening collections related to 19th and 20th century industry in the Lune Valley, such as Claughton Brickworks, on illustrating the development of renewable energy sources in the area, such as wind farms, on the Lancaster silk industry and on material related to stations at Green Ayre, Morecambe and Carnforth.

More generally, the museum will endeavour to strengthen collections related to industry and trade in the late 20th and early 21st century.

The museum will not be seeking to expand on material related to embossed bottles and will not consider large agricultural items although we would still seek to collect related 2D material and smaller items.

4.6 Maritime and Riverine History

Lancaster City Museums will continue to collect material with a strong local connection to the maritime history of Morecambe Bay, local rivers, canals and the coastal areas.

Specific areas of the collection identified for development include material related to the rivers of the Lune Valley and how the river is used.

The museum will also seek to acquire material relating to leisure

activities on the canal during the 20th and 21st centuries, such as small pieces of canal ware, where there is a clear local connection.

The museum will not seek to expand on the collection of maritime vessels.

4.7 Natural History

Lancaster City Museums will not seek to expand this collection, however items relating to the natural history of Morecambe Bay will be considered.

4.8 Numismatics

Lancaster City Museums will continue to collect numismatic material that was struck or found locally or where a strong local connection can be demonstrated. Locally found early medieval coinage is under-represented in the collection and the museum will particularly seek to expand on these holdings.

4.9 Local and Social History

Lancaster City Museums will collect material that is locally relevant and reflects the changing nature of family and domestic life, working life, social life and leisure in Lancaster, Morecambe, Heysham, Carnforth and the surrounding district. Items with a good local story attached to them will be prioritised.

Emphasis will be put on developing the collection so that it better reflects the diversity of the communities served by the museum. Priority will be placed on collecting items that represent groups and people defined as having protected characteristics under the Equality Act 2010 and local youth culture and we will actively collect in this area.

There are various areas of the story of Lancaster which we feel are not well represented in the museum collections and we will work to actively address them. These are :

- Material relating to Lancaster University.
- Local crime and punishment, particularly connected to the local Lancaster magistrate's court is an area where we wish to develop the collection with a view to better interpreting that area of the Town Hall's past history.
- Material relating to the history of protestant dissent within the area.

- Material relating to superstition and belief in magic and witchcraft within the area.
- Material relating to the provision of mental health within the area, particularly the Lancaster Moor Hospital.
- Material relating to the care and education of children with learning problems, particularly the Royal Albert Hospital
- Material relating to Georgian Lancaster generally.
- Material relating to Carnforth
- The museum will also seek to address gaps in the costume collection, particularly occupational dress.

The museum will not actively seek to acquire material already well represented in the collections. Sewing machines, costume accessories, mid-20th century theatre programmes and 20th century transport tickets will only be considered if of exceptional local significance. 20th century billheads and receipts will only be considered if related to industries under-represented in the collections.

The museum will not seek to acquire any type of archival material specified in the Lancashire Record Office Collection Policy Statement (2007). Material offered to the museum related to childhood generally will be directed to Lancashire County Museums Service, however childhood items with good local stories will be considered for the collection.

4.10 Morecambe

The museum service feels that the collection currently does not represent adequately the history of Morecambe, being strong in some areas but under-represented in others. Active collecting will therefore take place to address this, so that the story of Morecambe can be told.

The museum is seeking to address gaps in collections related to the Morecambe tourist industry, such as material related to the piers, the Tower, the re-development of the Midland Hotel and the development and demise of the Dome. New developments in this area, such as the proposed Eden Project, will be actively collected.

Morecambe businesses are also under-represented in the collection.

More generally, the museum will also endeavour to expand on late 19th, late 20th and 21st century holdings, particularly in relation to Morecambe and maritime trade and leisure activities. Areas such as Frontierland, the Scooter Rallies, Gala Bingo, the post-1970 music scene and events such as 'The Liverpool Ladies & The Bradford Dockers' and 'Vintage by the

Sea' are poorly represented and will be actively collected.

4.11 Transatlantic Slave Trade

The museum will seek to acquire items relating to the Transatlantic slave trade that was conducted from Lancaster. This not only relates to the actual trade but also to directly relatable consequences, such as material relating to ex-slaves and their families and descendants, material relating to slave-trade families and share-owners, plantation owners, material relating to businesses where the business was directly supported by the trade e.g. furniture making, sugar making, coffee importation.

4.12 Notable people and events

The museum service wishes to be able to tell the story of notable people and events relating to the Lancaster district. We will therefore actively collect in these areas.

Examples of notable people are Richard Owen, Lord Ashton, Thomas Storey, Eric Morecambe, Thora Hird and Cedric Robinson. However notable people can also be local people with a great story whose contribution has previously been unrecognised.

5

Themes and priorities for rationalisation and disposal

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

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

- 5.3** Priorities for disposal will be items that are in poor condition, where there are multiple examples, or where the item belongs more appropriately in the collection of another museum e.g. items from Blackburn.

- 5.4** Any disposals from the museum collections will be approved by the Acquisition and Disposal Panel to agreed criteria and then through the Council's decisions process. This may be a delegated decision, but will be decided at the time following the current review of delegated decisions.

6

Legal and ethical framework for acquisition and disposal of items

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

7

Collecting policies of other museums

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

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

Lancashire County Museum Service and the districts it manages
Lancashire Archives (formerly Lancashire Record Office)
International Slavery Museum, National Museums Liverpool
Kendal Museum
Peter Scott Gallery, Lancaster University (now LICA)
The Lakeland Arts Trust, Kendal
Harris Museum and Art Gallery,
Blackburn Museum and Art Gallery
Grundy Art Gallery, Blackpool

- 7.3 If appropriate we will look at joint acquisitions of items with other Accredited Museums where items are highly significant to both organisations.

8

Archival holdings

The museum service does not hold any archives aside from archaeological paper archives and some customs documents.

Acquisition

9.1 The policy for agreeing acquisitions is:

Acquisitions to the collection will be made by the Acquisition & Disposal Panel, which will normally meet monthly. The panel will consist of the Museum Development Manager, City and Maritime Museum Managers, the Curator and the Documentation Assistant.

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

9.3 In accordance with the provisions of the UNESCO 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, which the UK ratified with effect from November 1 2002, and the Dealing in Cultural Objects (Offences) Act 2003, the museum will reject any items that have been illicitly traded. The governing body will be guided by the national guidance on the responsible acquisition of cultural property issued by the Department for Culture, Media and Sport in 2005.

10

Human remains

- 10.1 As the museum holds or intends to acquire human remains from any period, it will follow the procedures in the 'Guidance for the care of human remains in museums' issued by DCMS in 2005.

11

Biological and geological material

- 11.1 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.

Archaeological material

- 12.1** The museum will not acquire archaeological material (including excavated ceramics) in any case where the governing body or responsible officer has any suspicion that the circumstances of their recovery involved a failure to follow the appropriate legal procedures.
- 12.2** In England, Wales and Northern Ireland the procedures include reporting finds to the landowner or occupier of the land and to the proper authorities in the case of possible treasure (i.e. the Coroner for Treasure) as set out in the Treasure Act 1996 (as amended by the Coroners & Justice Act 2009).

13

Exceptions

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

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

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

14

Spoliation

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

The Repatriation and Restitution of objects and human remains

- 15.1** 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'.

Disposal procedures

- 16.1** All disposals will be undertaken with reference to the Spectrum primary procedures on disposal.
- 16.2** The governing body will confirm that it is legally free to dispose of an item. Agreements on disposal made with donors will also be taken into account.
- 16.3** When disposal of a museum object is being considered, the museum will establish if it was acquired with the aid of an external funding organisation. In such cases, any conditions attached to the original grant will be followed. This may include repayment of the original grant and a proportion of the proceeds if the item is disposed of by sale.
- 16.4** When disposal is motivated by curatorial reasons the procedures outlined below will be followed and the method of disposal may be by gift, sale, exchange or as a last resort – destruction.
- 16.5** The decision to dispose of material from the collections will be taken by the governing body only after full consideration of the reasons for disposal. Other factors including public benefit, the implications for the museum's collections and collections held by museums and other organisations collecting the same material or in related fields will be considered. Expert advice will be obtained and the views of stakeholders such as donors, researchers, local and source communities and others served by the museum will also be sought.
- 16.6** A decision to dispose of a specimen or object, whether by gift, exchange, sale or destruction (in the case of an item too badly damaged or deteriorated to be of any use for the purposes of the collections or for reasons of health and safety), will be the responsibility of the governing body of the museum acting on the advice of professional curatorial staff, if any, and not of the curator or manager of the collection acting alone.

- 16.7** Once a decision to dispose of material in the collection has been taken, priority will be given to retaining it within the public domain. It will therefore be offered in the first instance, by gift or sale, directly to other Accredited Museums likely to be interested in its acquisition.
- 16.8** If the material is not acquired by any Accredited museum to which it was offered as a gift or for sale, then the museum community at large will be advised of the intention to dispose of the material normally through a notice on the MA's Find an Object web listing service, an announcement in the Museums Association's Museums Journal or in other specialist publications and websites (if appropriate).
- 16.9** The announcement relating to gift or sale will indicate the number and nature of specimens or objects involved, and the basis on which the material will be transferred to another institution. Preference will be given to expressions of interest from other Accredited Museums. A period of at least two months will be allowed for an interest in acquiring the material to be expressed. At the end of this period, if no expressions of interest have been received, the museum may consider disposing of the material to other interested individuals and organisations giving priority to organisations in the public domain.
- 16.10** Any monies received by the museum governing body from the disposal of items will be applied solely and directly for the benefit of the collections. This normally means the purchase of further acquisitions. In exceptional cases, improvements relating to the care of collections in order to meet or exceed Accreditation requirements relating to the risk of damage to and deterioration of the collections may be justifiable. Any monies received in compensation for the damage, loss or destruction of items will be applied in the same way. Advice on those cases where the monies are intended to be used for the care of collections will be sought from the Arts Council England.

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

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

Disposal by exchange

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

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

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

- 16.13.3** If the exchange is proposed with a non-Accredited museum, with another type of organisation or with an individual, the museum will place a notice on the MA's Find an Object web listing service, or make an announcement in the Museums Association's Museums Journal or in other specialist publications and websites (if appropriate).
- 16.13.4** Both the notification and announcement must provide information on the number and nature of the specimens or objects involved both in the museum's collection and those intended to be acquired in exchange. A period of at least two months must be allowed for comments to be received. At the end of this period, the governing body must consider the comments before a final decision on the exchange is made.

Disposal by destruction

- 16.14** If it is not possible to dispose of an object through transfer or sale, the governing body may decide to destroy it.
- 16.15** It is acceptable to destroy material of low intrinsic significance (duplicate mass-produced articles or common specimens which lack significant provenance) where no alternative method of disposal can be found.
- 16.16** Destruction is also an acceptable method of disposal in cases where an object is in extremely poor condition, has high associated health and safety risks or is part of an approved destructive testing request identified in an organisation's research policy.
- 16.17** Where necessary, specialist advice will be sought to establish the appropriate method of destruction. Health and safety risk assessments will be carried out by trained staff where required.
- 16.18** The destruction of objects should be witnessed by an appropriate member of the museum workforce. In circumstances where this is not possible, eg the destruction of controlled substances, a police certificate should be obtained and kept in the relevant object history file.



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