



Accreditation

Collections Development Policy



Name of museum: Southampton City Council Culture & Tourism Services: Tudor House Museum & Gardens, Southampton City Art Gallery, SeaCity Museum and associated collections stores

Name of governing body: Southampton City Council

Date on which this policy was approved by governing body: **DATE TO BE ADDED ON APPROVAL**

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: **DATE TO BE ADDED ON APPROVAL**

Arts Council England (ACE) 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 museums' statement of purpose is:
To build and promote a thriving business, which showcases and preserves the remarkable collections and assets held in trust for the people of Southampton.
- 1.2. The collections of the Archives are included within this Collections Development Policy, although they are operationally managed by another part of the Culture & Tourism Service. The same principles and approaches apply to preserving the history and heritage of the city.
- 1.3. The governing body will ensure that both acquisition and disposal are carried out openly and with transparency.
- 1.4. By definition, the museums have a long-term purpose and hold 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 museums' collection.
- 1.5. Acquisitions outside the current stated policy will only be made in exceptional circumstances.
- 1.6. The museums recognises their 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.
- 1.7. The museums 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.

1.8. In exceptional cases, disposal may be motivated principally by financial reasons. The method of disposal will therefore be by sale and the procedures outlined below will be followed. In cases where disposal is motivated by financial reasons, the governing body will not undertake disposal unless it can be demonstrated that all the following exceptional circumstances are met in full:

- the disposal will significantly improve the long-term public benefit derived from the remaining collection
- the disposal will not be undertaken to generate short-term revenue (for example to meet a budget deficit)
- the disposal will be undertaken as a last resort after other sources of funding have been thoroughly explored
- extensive prior consultation with sector bodies has been undertaken
- the item under consideration lies outside the museum's established core collection

2. History of the Collections

2.1 History of the Archaeology Collection

The archaeology collections have their origins in the collections of Tudor House Museum, established as the city's first museum in 1912. The early collections were very eclectic, representing a general interest in things historic or curious as well as those with particular local connections. They included prehistoric axeheads and Roman and Saxon material recovered from building sites in the town. These collections also included ancient Egyptian material and ethnographic objects brought back to the city by travellers and explorers. The shape of these early collections was much influenced by the museum's first Honorary Curator, R.E. Nicholas, who donated items from his own collections, and persuaded many others to follow suit.

Systematic excavation began in the 1930s with early work at Bitterne Manor, the site of Roman Clausentum, and increasing momentum developed on bombed sites in the Old Town in the 1950s and 1960s. These excavations produced large quantities of Saxon and medieval material, providing a nationally significant resource for the study of everyday life in the medieval town and its Saxon predecessor, Hamwic. A new Museum of Archaeology was opened at God's House Tower in 1961 to showcase these important collections, and this museum became the recognised repository for all archaeological material produced in the city. This museum closed in 2011 and the collections transferred to other Council sites. The building is now occupied by 'a space arts' and opened as a new arts and heritage centre in 2019.

As the pace of development has increased, so have opportunities for excavation and recording. Since 1990, planning regulations has enabled archaeological recording on hundreds of sites across the city, increasing the range and scope of material and broadening our understanding of the city's past. These collections now comprise over half a million items, and their national significance was officially recognised in 1998 when they were awarded Designated status, positioning them within the country's top ten archaeological collections outside London. Arts Council England's publication on Designated Outstanding collections (2014) states "The size and range of the archaeology collections reflect the importance of Southampton in the past and at present, and the 50 years of systematic archaeological investigations in the city."

2.2 History of the Fine Art Collection

Southampton's fine art collection, currently comprising 5,000 works of art and "Designated" by the Government in 1998 as possessing pre-eminent national significance, is the finest public collection of art south of London. Robert Chipperfield, councillor, and JP laid the foundation in 1911, bequeathing money to build an art gallery and a separate trust fund for the purchase of a growing art collection. He stipulated that the advice of the Director of the National Gallery should be sought in the use of his fund.

In 1933 that role was taken up by Kenneth Clark. He wrote a succinct and focussed acquisition policy, still broadly adhered to today: a small collection of old masters, a representative collection of 19th century work, a collection of drawings and watercolours and a growing collection of modern works in oils. In 1925 F.W Smith, a councillor involved in the new gallery project bequeathed a further fund for the purchase of paintings.

A professional curator, Loraine Conran, was appointed when the new gallery opened to the public in 1939. It was his successor, Maurice Palmer, whose extensive, consistent and visionary purchasing over 20 years developed the collection into the rounded form it has today. The historic part of the collection was built up from the 1930s to 1975. Then the high cost of Monet's *The Church at Vetheuil* necessitated a change of direction. From that time the priority switched to the purchase of work by rising star British contemporary artists. The adviser also changed to a senior Tate curator knowledgeable in the field.

The collection has been almost entirely built up with private bequest funds, gifts and bequests of artwork. In 1963, gallery owner and dealer, Arthur Jeffress bequeathed 99 works to Southampton, many rare and significant, and in 2002 Dr David Brown (the gallery's first Tate, modern adviser) bequeathed 220 modern works of art including 15 works by St Ives artist Roger Hilton. The Orris Bequest Fund was added in 1998 and the Dr David and Liza Brown Bequest Fund in 2002 (administered by the Art Fund). More recently, over 100 prints, drawings and paintings were acquired through the Schlee bequest in 2013. The gallery also benefits from gifts from individual artists of their own work, reflecting the high regard in which the collection is held. Outside organisations such as the Art Fund, the Contemporary Art Society, the Pilgrim Trust and the Dannatt Trust as well as the Friends of Southampton Museums and Galleries have also supported the Gallery through important gifts.

2.3 History of the Maritime and Local History collection

Like the archaeology collections, the maritime and local history collections have their origins in the collections of Tudor House Museum, which opened in 1912 as the city's first museum. The early collections were wide-ranging and eclectic and included natural history specimens, archaeology and 'curios' as well as artefacts relating to the city's maritime and local history. A number of items were transferred to the museum from other Council departments, such as two banners from local volunteer regiments, dating from about 1802 and the town stocks, transferred in 1912 from the Town Clerk's Department. A significant number of items were acquired from William Burrough Hill, a local collector and auctioneer. Among these were a collection of 63 watercolours by William Cooper, depicting the Old Town in the 1890s, immediately before extensive slum clearance took place.

The collections developed, primarily through passive collecting (donations and bequests), but included significant items, such as the ceremonial sword belonging to *Titanic's* late Captain Smith, which was donated by his wife and daughter. The significance of the rich maritime holdings was reflected in the opening of a new Maritime Museum in 1964 to showcase this

aspect of Southampton's history. The museum was located in a former medieval wool house near the Town Quay (currently occupied by the Dancing Man Brewery).

The 1980s and 1990s saw extensive collecting of maritime and local history material. Southampton was changing rapidly with industry and manufacturing being replaced with retail and leisure. Groups of industrial and maritime artefacts were collected from several closing businesses, including Pirelli Cable Works and the Vosper Thornycroft Shipyard. Other significant donations were received during this period, including a collection of more than 300 historic dresses and costume accessories, donated by Miss Cozens, a local collector.

In 2012, a new maritime museum was opened in the former Law Courts and Central Police Station. The displays in the new SeaCity Museum showcase the existing rich and varied maritime and local history collections.

Between 2018 and 2022, as part of the museum service's ACE-funded National Portfolio Organisation project, extensive work was undertaken to widen the diversity represented in the collections. This included contemporary collecting projects focusing on for example, Southampton's LGBT community and the effects of Covid on local people.

2.4 History of the Archive collection

During the early 20th century there had been increasing pressure from citizens and historians throughout the country worried about a lack of access to and safe provision for written historical material. In Southampton the main demonstration of the interest in local archives came via the newly formed Southampton Record Society under the editorship of Professor Fossy John Cobb Hearnshaw. Based at the now University of Southampton, it began publishing editions of early borough records – starting with Court Leet records, borrowing material from the then Audit House and working on them at home. Southampton opened its Record Office in 1953 to the public staffed by one archivist and having only a handful of researchers a year. At that time the collections were small and included only the records of the local authority and its predecessor bodies; collections, staff and visitors were all housed in one windowless, basement room.

Now the collections have greatly expanded to include material from private individuals, public bodies, institutions, societies, churches and other sources. They are consulted by individuals from Southampton, and further afield, who visit the archives to pursue their interest in family history, educational projects, social, economic and maritime history. This commitment to Southampton's history was one of the grounds on which Southampton petitioned for and was awarded City Status in 1964. The reasons for the successful application included the 'importance of the town in the shipping world' ... 'public spirit'.... 'maintenance of historical records and customs, and the existence of a true sense of citizenship'. Special mention was also made of the 'long history of public administration and the efficiency of municipal services' – still reflected today in the provision of a records management service to the authority to improve and maintain this efficiency and to meet demands of legislation.

In 2008 the collection of the Southampton Oral History Unit was given to the Archives. The collection originates from a project begun in 1983 to record the life histories of Southampton people. Further projects included memories of the city's African-Caribbean community, women in World War 1, and dock workers. This direct voice of the recent past complemented written and object collections and by 1986 oral history was an accepted part of the approach to documenting the recent past. The archive collections hold 800 recordings and over 5,000

related photographs documenting the lives of seafarers, shipyard workers, *Titanic* survivors, and local communities.

3. An Overview of Current Collections

3.1 Overview: Archaeology

The archaeology collection contains material recovered from the city and its environs from the 19th century onwards. This includes a range of material collected prior to the beginnings of formal excavation programmes in the 1950s. This material, much collected by enthusiastic local people, such as the Rev Edmund Kell, and William Dale, includes large numbers of prehistoric stone and flint objects, Roman coins, pottery and metal objects, an eclectic range of Saxon and medieval objects, all from the city, as well as material from other parts of southern England and from abroad. Much of this material is of poor provenance but provides important evidence of early archaeological recording and is a rich source of stories from all periods of Southampton's past.

The major element of the archaeology collection consists of the archives from over 1600 formal archaeological investigations (excavations, watching briefs, building and photographic surveys) carried out within the city since the 1950s. These archives include plans, photographs, paper and digital records as well as environmental samples and the artefacts themselves.

These collections are extensive, and provide unique, in-depth evidence of the domestic, industrial and trading activities of the Saxon and medieval towns. The Saxon town is one of the best preserved in the country, with roads, alleys, houses, rubbish pits and wells recorded, and large amounts of associated finds. The medieval town has significant standing remains and important archaeological evidence from the late Saxon period onwards. The collections are rich in imported objects, demonstrating the town's importance as an international trading centre and port, and domestic objects and industrial waste which reflect the everyday life and technological achievements of its inhabitants. The range of domestic and imported goods, particularly pottery and glass, from the households of the wealthy cosmopolitan merchant class of medieval Southampton is exemplary. The pottery collections are particularly important, including a broad range of local and imported wares, which are of international significance.

However, new research and fieldwork, since the introduction of planning control work in 1990, has broadened the range of the collections. There is increasing material showing prehistoric activity in the city. Prehistoric worked flints and pottery sherds have been found across the city, associated with ditches, pits and other features. Our knowledge of the Roman town of Clausentum has been increased by new discoveries, such as a warehouse of Samian pottery from France which was destroyed by fire in the late 2nd century. An important late 3rd century hoard of over 3000 Roman coins, found during building work in 2007, was acquired through the Treasure process in 2011.

Southampton's growing role in international trade from the Tudor period onwards is reflected by artefacts linked to the Americas, the Mediterranean, and Africa. The collection includes much pottery from late 18th century rubbish pits when Southampton re-invented itself as a spa town and hosted genteel visitors such as Jane Austen and her family. Local industries included the servicing of commercial shipping, and sugar refining. These archives broaden the range of the collections and the stories they can tell.

The object collections are accompanied and complimented by extensive archive collections; the records generated by the process of excavation. These records are of international significance, as they provide the academic depth which makes detailed research on the collections possible. These records include site records, reports and publication texts, photographs, plans and drawings, and increasing amounts of digital data, such as text documents, digital photographs, databases and GIS and ACAD data.

The collections are well-documented and appear in many local, national and international publications. They are a source of data for researchers from all over the world.

The archaeological collections also include individual objects of archaeological significance found in the city by gardeners, builders and metal detectorists. In addition, there is a small collection of ancient Egyptian material, some of which was collected by Flinders Petrie; an internationally renowned ancient Nubian statue of the black pharaoh Taharqa, and a small collection of ethnographic material, collected by people from Southampton travelling or working abroad in the 19th and early 20th centuries. This material reflected the collecting habits of individuals at the time and needs to be treated with sensitivity towards today's communities.

3.2 Overview: Fine Art

The art historian, John Thompson has stated that the story of western art from the Renaissance to the present day can be told using Southampton's collection. The earliest work in the collection, Allegretto de Nuzio's *Coronation of the Virgin*, is from the mid-fourteenth century.

The smaller old-master element of the collection has good clusters of work of the Renaissance, Baroque (notably Dutch 17th century), British 18th century and French and British 19th century (including Impressionism and Pre-Raphaelitism).

The core of the collection is built around British 20th century and contemporary art. Within that are four strong clusters: the Camden Town Group and related British Post-Impressionism (one of the best world-wide outside the Tate), Surrealists, St Ives School and Contemporary post 1976 (over 30 Turner Prize winners and nominees). The collection includes oil paintings, works on paper, sculpture, studio ceramics, wall-drawings and film/video work.

3.3 Overview: Maritime & Local History

The maritime and local history collection contains objects, pictures, drawings, photographs, ephemera, film, video, oral history recordings and archives that have strong associations with the maritime and local history of Southampton and Southampton Water.

These include

- Maritime souvenirs and about 4,500 items of maritime ephemera, including menus, wine lists, deck plans, advertising brochures, ship-board newspapers, activity programmes as well as 47 posters, the earliest dating from 1893
- Items illustrating the story of Southampton as an eighteenth century spa town, including a sedan chair
- Unique holdings of material relating to the *Titanic* disaster, with a particular focus on the crew of this ship and the Southampton aspects of this global story

- Several thousand items of costume and costume accessories, most with a local connection, but also many of a maritime nature, such as merchant navy uniforms
- A number of photographic collections of ships and docks related to Southampton, including the ABP collection (c. 40,000 photographs, mostly of Southampton), the Mitchell, Phillips and Kennaway collections (c. 4,500 negatives and photographs) as well as many photograph albums, including both maritime and local photographs
- A range of artworks, including a collection of several thousand maritime watercolours and drawings by local artist Arthur Cozens (1880-1947) and many hundred topographical prints
- 300 ship models, including a 7 meter-long model of Cunard's Queen Mary as well as a small number of bone models, made during the Napoleonic Wars by French prisoners of war
- Maritime furniture and other liner interiors, including marquetry panels from Mauretania and Queen Elizabeth
- Several hundred ships' plans, engineering drawings and other material from local shipyards Day & Summers, Vosper Thornycroft, British Power Boat Company and Camper & Nicholson
- Collections relating to the shipping lines Royal Mail Line and Shaw Savill. Both include primarily ephemera and souvenirs, as well as various other items such as photographs and costume
- Artefacts relating to domestic life in Southampton, including toys and needlework tools
- A reference library, comprising approximately 1000 volumes, relating to ships and shipping

3.4 Overview: Archives

The archives collection contains material about Southampton and its people and from further afield. It includes a wide range of written records for Southampton's history, development and governance from 1199 to the present day, for example:

- Southampton City Council's own archives and those of its predecessors
- Archives of statutory bodies operating in Southampton
- Public Records offered under the terms of the Public Records Acts 1958-67 relating to Southampton and its interests
- Southampton manorial and tithe documents offered under the Manorial Documents Rule 1960 and Tithe Act 1936
- Ecclesiastical records for Southampton parishes under the Parochial Registers and Records Measure 1978 and a 1966 agreement with the Diocese of Winchester
- Archives of individuals, organisations, businesses, institutions germane to the history of Southampton
- Extensive oral history collections which capture the personal stories of people who served in the merchant navy, worked in the docks and passed through the City as gateway to empire

The archive does not usually collect records outside Southampton's boundaries, with one notable exception of relevance to the city – the Central Index of Merchant Seamen 1918-1941 which covers all British registered ships.

4. Themes and Priorities for Future Collecting

4.1 Future Collecting: Archaeology

We will continue to collect the full archaeological archives created during systematic archaeological investigations carried out in Southampton, subject to the established process of assessment, to ensure that only archaeologically significant material is retained for the permanent collections. The Council is designated through the planning process as the appropriate recipient body for the archives from all developer-led archaeological investigations within the city.

We will also collect individual provenanced finds of archaeological interest found within the city boundaries, including items of treasure as defined by the 1996 Treasure Act.

4.2 Future Collecting: Fine Art

We will continue to acquire progressive contemporary art in all media (often within two years of their making) by artists, notably rising stars, who are universally deemed to be advancing British art practice. As a priority, we will continue to increase the depth and breadth of diversity of representation of artists within the collection. At all times, close regard will be paid to the artistic merit and quality of all works acquired, continuing the founding tradition of creating a nationally significant collection for the people of Southampton and accessible to the nation.

We will continue to make funding applications to provide matched funding to the Chipperfield and other bequest funds for the purchase of works. We will also continue to respond to opportunities to enhance strengths in the historic elements of the collection, especially British 20th and 21st century art and existing clusters such as Surrealism. We will collect works that can contribute significantly to the gallery's future exhibition programme and consider acquisitions by leading artists given one-person exhibitions at the gallery.

4.3 Future Collecting: Maritime & Local History

We will continue to collect maritime material from Southampton and Southampton Water and local material from Southampton, adopting a thematic, interdisciplinary approach, to build on existing strengths and fill in identified gaps.

Identified themes include:

- A better representation of all Southampton's communities
- Contemporary lives
- Everyday lives and personal histories
- Southampton as a gateway – movements of goods and people
- The development of Southampton – from town to city through the ages
- Mariners' lives

Our active collecting activity will encourage community participation and will be focussed on projects that supports long-term exhibition and access projects – e.g. Southampton Stories website and exhibition at SeaCity Museum, Tudor House.

Dispersal and disposal of items will take place across collection areas which are not integral to the core purpose of the collections and the wider mission of the service. An ongoing collection review will inform this process.

4.4 Future Collecting: Archives

We will continue to collect relevant Southampton City Council and predecessor archives, those of relevant statutory bodies, Public Records, manorial and tithe documents, ecclesiastical and organisational/ business records as they become available.

We will also develop a proactive thematic and interdisciplinary approach for collecting as part of a collection development project that will also consider the maritime and local history collection.

For maritime, social history and archive collections, we will invite and encourage community participation in collecting activity and support the development of key strategic projects.

5. Themes and Priorities for Rationalisation and Disposal

- 5.1 The museums recognise 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 Responsible, curatorially-motivated disposal will take place to increase public benefit derived from museum collections and to prepare the collections for a move to new storage subject to the Council's overall review of Assets and available resources to implement changes.
- 5.4 All rationalisation and disposal of items from the collections held by the Culture & Tourism Service will be undertaken in strict accordance with the Disposal Procedures in Section 16 of this policy.
- 5.5 Each collection area will continue to be reviewed to identify priority areas for rationalisation and disposal. Particular attention will be given to the following areas as detailed below.

5.5.1 Archaeology

Rationalisation of the archaeology bulk collections has already seen the recent recording and discard of archaeologically insignificant marine and terrestrial shell. Other materials will be identified for similar processing in discussion with specialists and resources are being sought to carry out this work. Potential material for rationalisation and discard includes unworked stone, ceramic building material

5.5.2 Fine Art

The last major review of the fine art collection was carried out in 2009. Each work of art was classified against the existing collecting policy. The categories were:

- 1) Highly significant
- 2) Significant to core collection
- 3) Of low significance to the core collection

Within the 3rd category (low significance), some works, such as duplicates, were identified as potential candidates for disposal, but a further review has not been undertaken. Any disposals from the fine art collection have to be approved by the Chipperfield Advisory Committee, who will make their recommendations to the Chipperfield Trustees (Councillors).

5.5.3 Archives

The following categories for rationalisation and disposal have been identified for Archives:

- Duplicate and non-Southampton books
- Multiple duplicates of printed material
- Some Council departmental records (notably Treasurer's records and Town Clerk's files)
- Distribution of material without a Southampton connection to more suitable repositories

5.5.4 Maritime and Local History

The following categories for rationalisation and disposal have been identified for the Maritime and Local History collection:

- Items in a poor condition that cannot reasonably be conserved or which pose a risk to other items in the collection
- Natural history specimens with no data
- Items with specific curatorial requirements which would be better met in other collections or by other institutions
- Any loaned items which are not required for current research or exhibitions

6 Legal and Ethical Framework for Acquisition and Disposal of Items

- 6.1 The museums recognises their responsibility to work within the parameters of the Museum Association's Code of Ethics when considering acquisition and disposal.
www.museumsassociation.org/campaigns/ethics/code-of-ethics/

7 Collecting Policies of Other Museums

- 7.1 The museums 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, to avoid unnecessary duplication and waste of resources.
- 7.2 Specific reference is made to the following museum(s)/organisation(s) but may include wider stakeholders with linked or associated resources in the city and beyond, with relationships leading to potential collaborations and partnerships:

Tate
National Gallery
National Maritime Museum and UK Maritime Collection Strategy
Solent Sky Museum
Hampshire Cultural Trust
Hampshire Record Office
Portsmouth Museums and Records Service

National Museum of the Royal Navy group of museums
St. Barbe Museum, Lymington
Russell-Cotes Museum and Art Gallery, Bournemouth
Borough of Poole Museum Service
The National Archives
Black Archives South
University of Southampton Archives

8 Archival holdings (see above, Sections 2, 3, 4 and 5)

9 Acquisition

- 9.1 Southampton City Council recognises its responsibility, in acquiring additions to its collections, to ensure that care of collections, documentation arrangements and use of collections will meet the requirements of the Accreditation Standard. It will take into account limitations on collecting imposed by such factors as staffing, storage and care of collection arrangements.
- 9.2 When material is offered for acquisition that falls outside of our collecting policy we will refer, when possible, the potential donor, vendor to an appropriate alternative museum.
- 9.3 The policy for agreeing acquisitions is:

All potential acquisitions are subject to a process of assessment before acquisition can be agreed.

For archaeological fieldwork archives, a collections assessment is undertaken. Each archive is considered individually, and only archaeologically significant material is retained for permanent archiving. This process is carried out by the Archaeology Curator, in liaison with the contracting unit, and is written into the Council's Standards for Deposition. Acquisitions are approved by the Collections & Exhibitions Manager, unless there are cost or storage implications, in which case they would go to the Head of Culture & Tourism for approval.

For acquisitions not coming through planning control work, an assessment process is conducted. Each potential archaeology, maritime, local history or archive acquisition is considered against a range of issues, including collecting policy, storage, the condition of the acquisition and conservation implications, and display and research potential. The current strengths and existing gaps in the collection, as well as the items' potential to enhance the stories told by the existing collection are all considered. Acquisitions are agreed at Collections Team Meetings and approved by the Collections & Exhibitions Manager. Acquisitions with significant cost or storage implications require approval from the Head of Culture & Tourism.

For the fine art collection the Tate Gallery continues to be our National Advisor on acquisitions using Chipperfield Bequest funds. In December 2012 the Council set up the Chipperfield Bequest Advisory Committee to advise the Trustees of the Chipperfield Art Gallery and School of Art charity (who are also Councillors of the Council) on acquisitions to the fine art collection, including all potential purchases, gifts and bequests as well as giving advice on other Art Gallery related matters. The Trustees have delegated their power to acquire work to the Head of Culture & Tourism for works under £125,000 in value. The committee consists of appointed members of the public with considerable

knowledge and experience of the visual arts, gallery management and local cultural affairs. Council officers and the Tate advisor will report to the committee as required.

9.4 The museums will not acquire any object or specimen unless 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).

9.5 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 1 November 2002, and the Dealing in Cultural Objects (Offences) Act 2003, the museums 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 (DCMS) in 2005.

10 Human remains

10.1 As the museums 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 museums 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.

12 Archaeological Material

12.1 The museums 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 museums are:
- 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 museums will be open and transparent in the way decisions are made and will act only with the express consent of an appropriate outside authority. The museums will document when these exceptions occur.

14 Spoliation

- 14.1 The museums 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.

15 The Repatriation and Restitution of Objects and Human Remains

- 15.1 The museums' governing body, acting on the advice of the museums' professional staff, if any, may take a decision to return human remains (unless covered by the 'Guidance for the care of human remains in museums' issued by DCMS in 2005), objects or specimens to a country or people of origin. The museums will take such decisions on a case by case basis; within its legal position and taking into account all ethical implications and available guidance. This will mean that the procedures described in 16.1-5 will be followed but the remaining procedures are not appropriate.
- 15.2 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'.

16 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 museums 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 museums' 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 museums 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 museums 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 Museums Association's Find an Object web listing service, an announcement in the Museums Association's Museums Journal or in other specialist publications and websites.
- 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 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 museums 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 Museums Association'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, e.g. the destruction of controlled substances, a police certificate should be obtained and kept in the relevant object history file.

End.