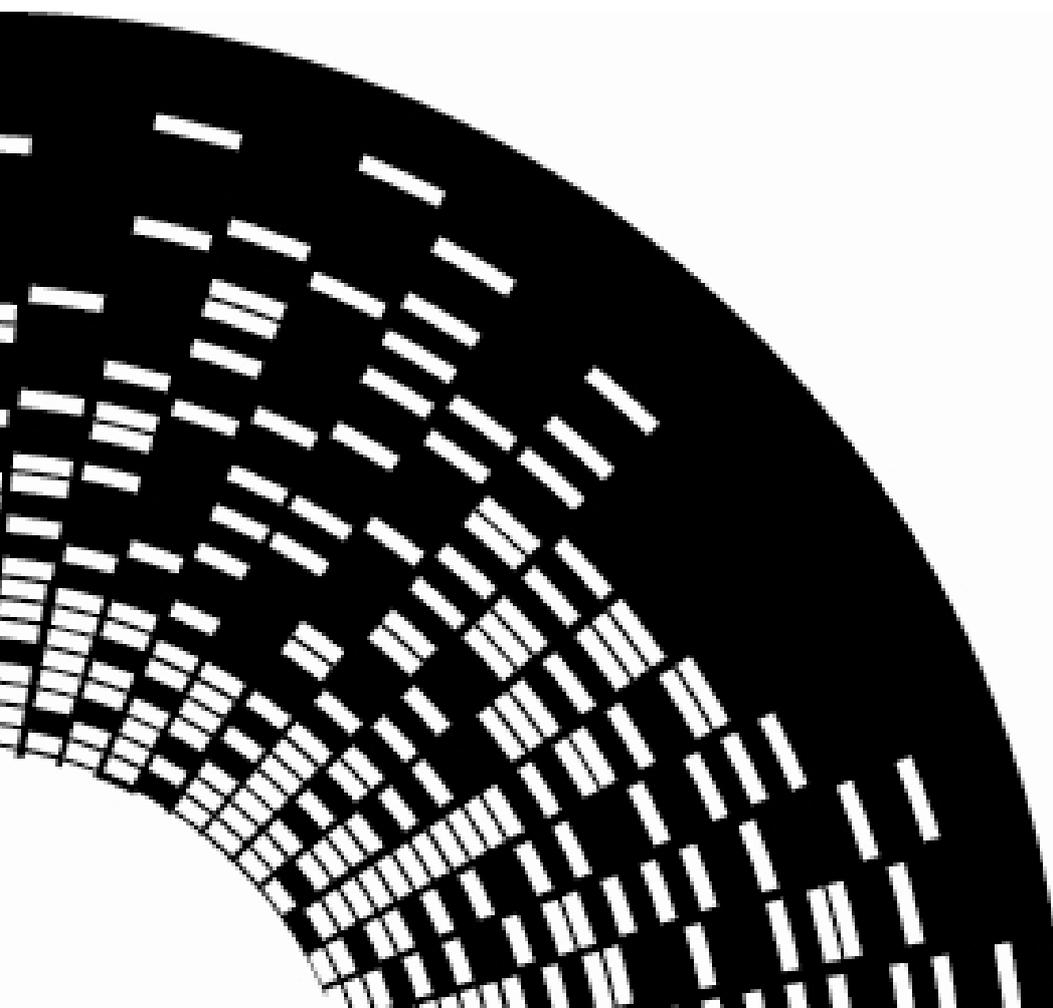




# Accreditation

Collections Development Policy  
Rotherham Museum & Art Gallery  
(Clifton Park Museum & Rotherham Art Gallery)



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**Name of museum:** *Clifton Park Museum*

**Name of governing body:** *Rotherham Metropolitan Borough Council*

**Date on which this policy was approved by governing body:** tbc

**Policy review procedure:** The collections development policy will be published and reviewed from time to time, at least once every three years.

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.

**Date at which this policy is due for review:** January 2018

## **1. Relationship to other relevant policies/plans of the organisation**

- 1.1 The museum's statement of purpose is:  
To provide enjoyable, engaging, educational and inspiring experiences for all through celebrating the borough's local history and heritage by collecting, interpreting and making accessible Rotherham's historic and cultural collections and historic sites.
- 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 or bequest, 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.

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## **2. History of the collections**

The museum was opened in July 1893 following the purchase of Clifton House and grounds by Rotherham Corporation in 1891. The Corporations Parks Committee administered the museum through the first Curator, Mr Moore. The displays were put together under the supervision of Mr Key from the V&A museum. The collections were mainly loans from other museums, local gentry or nobility, and local societies. These included Nottingham, Derby and South Kensington Museums; the Duke of Norfolk and Earl Fitzwilliam; Rotherham Naturalists Society and Rotherham Photographic Society. Many of these loans have since been donated or accessioned in to the permanent collections. At the same time many local societies and individuals gave items to the museum.

In the 1920s, the Library Committee took over the administration and appointed Ethert Brand as Honorary Advisor in 1923. Under his leadership the collections were further developed with collections from all over the world and covering every aspect of history and art. Following his early death in 1938 the museum purchased his own collections from his family, which included large collections of geological and natural history specimens, and ceramics.

In the 1940s, Dorothy Greene took over as Honorary Curator. Dorothy was a keen amateur archaeologist and developed these collections. She worked with the Rotherham Archaeology Society as well as on her own excavations; especially the Templeborough Roman settlement for which Rotherham is well known.

In the 1970s, the first full time professional curatorial staff were employed by the museum and the collections were further developed now concentrating on local interest. At the same time a new, more secure, extension was built to replace the old buildings around the courtyard at Clifton Park Museum. This included extra gallery space, a classroom for school visits, workshop, stores and offices.

In 2005, the museum was re-opened following a two year closure, with a complete re-display funded by the Heritage Lottery Fund. In 2007, the museum collections at one site were badly affected by a flood that year and many items were either disposed of or conserved depending upon their condition. In 2011, the museum service merged with Rotherham archives and local studies to form Heritage Services. In 2012, the archives and local studies searchroom moved in to Clifton Park Museum and was followed in 2014 by the relocation of the York and Lancaster Regimental Museum, occupying five galleries upstairs. This co-location of services in one building has made it more accessible for visitors as all information, objects and archive collections can be found in one location.

Many of the key acquisitions to the Rotherham collections have been by purchase, such as the Ethert Brand collection, and the 400+ Rockingham items from Bryan Bowden and Major Dawnay. There have, however, been some large important gifts. These include the Nightingale bequest of 81 significant works of art. Mr Nightingale was a local grocer, preacher and organist, who collected paintings. Dorothy Greene, Harold Copley and Lord Scarborough all made significant donations to the archaeology collections concentrated on the local area. The first two were amateur archaeologists who concentrated mainly on the Romans and pre-history respectively. Lord Scarborough was a large land owner who donated finds from his Rotherham estates.

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Over the years, many more people have contributed to the collections on a smaller, but by no means less important, scale. All these objects add to the general knowledge of the region's history and the local area.

### **3. An overview of current collections**

#### **3.1 Archaeology Summary**

The archaeology collection consists of around 36,000 objects, of which approximately 30,000 are ceramic vessels or sherds. The collection has material ranging from the Palaeolithic period to the Post-Medieval period.

There is a particularly strong Roman collection, with thousands of finds from the Templeborough Fort and vicus excavations dating from the 1870s, 1916-17, 1940s, 1950s and 2000s. Some of the most notable pieces are the Roman grave markers (including one to a named female), intact ceramic vessels and the structural remains of the granary. From the same excavations, there are also examples of jewellery, building material, and evidence of glass and metal working. The Roman collections from Templeborough are supplemented by material found from other locations in Rotherham and from further afield, such as London and the Mediterranean. The collection also contains coins, including large Roman coin hoards from the Rotherham area. One of the best examples of a Roman coin is a golden Aureus of the Emperor Vespasian.

There is also a good collection of Medieval and Post-Medieval material, mainly from major excavation sites within Rotherham Borough, with the majority made up of ceramic sherds. The best pieces include whole ceramic vessels from Green Lane Pottery in Rawmarsh, domestic and monastic items from Roche Abbey, and a good selection of Tudor floor tiles and brickwork from the College of Jesus.

There is also a strong Prehistory collection from both Rotherham and from around the world, from the earliest Palaeolithic tools and bones from Cresswell Crags and Anston, to Bronze Age pots and flints from Canklow. There are two major collections of Prehistoric material: The Harold Copley Collection of nearly 1,000 items (mainly Neolithic and Bronze Age flints) found in the 1940s between Herringthorpe, Whiston and Canklow and The Gatty Collection of around 150 Palaeolithic to Bronze Age flints found in the Hooton Roberts area.

The collection also contains a small, but excellent, collection of Early Medieval objects, including a small number of ornate Saxon and Viking gold and silver items, the Sagar Hoard of Saxon coins, and the excavation archive from Laughton-en-le-Morthen, which includes rare ceramic sherds and kiln material.

#### **3.2 Decorative Art Summary**

The decorative art collection consists of (mainly) ceramics and glass, totalling around 4,000 items, around 3,000 of which are ceramics.

Within the glass collection are 54 decorative drinking vessels donated by a local school teacher and glass collector, Spurley Hey in 1938. Some glass ware in the collection is thought to have been produced at the local Catcliffe Glass Works, although fully provenanced pieces are difficult to acquire.

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The ceramics collection is split into a three groups; general ceramics, Yorkshire potteries and Rockingham. The general ceramics collection includes pieces used locally and those used as reference samples for non-local factories to demonstrate the similarity to Rockingham or other Yorkshire potteries.

The Yorkshire potteries collection consists of around 300 items of ceramics made at Yorkshire potteries other than Swinton/Brameld/Rockingham. Included are items made at other Rotherham based potteries (such as Holmes Pottery, Rawmarsh Top Pottery and Kilnhurst Old Pottery) as well as from potteries further afield in Yorkshire (such as Leeds Pottery and Don Pottery, both with Swinton/Brameld/Rockingham connections).

The main focus of the decorative arts collection is the Swinton/Brameld/Rockingham collection (more usually referred to as the Rockingham collection). Rotherham holds the best public collection of Rockingham anywhere in the world. Items have been acquired by gift, purchase and bequest since the first item was given to the museum in 1908. The collection demonstrates an excellent range of wares including a full dinner service, and examples of tea and dessert wares, many of which match to the Rockingham Pattern Book. The Pattern Book is the 2<sup>nd</sup> of four volumes produced to illustrate the designs used in the production of porcelain at the Swinton pottery site. It was acquired by Heritage Services in 2007, with the aid of a Heritage Lottery Fund grant. It is available for researchers to view in the Archives and Local Studies searchroom.

The collection extends beyond useful wares to include decorative wares including potpourris, vases and figures, including the pair of early earthenware deer (stag and doe). The collection includes examples of early Swinton/Brameld ware e.g. the Documentary Teapot from 1773. It also encompasses early porcelain items with the earliest known Rockingham teacup dating from 1826, when the factory were still experimenting with porcelain manufacture. The collection holds examples of items from the Royal Dessert Service of William IV, including one unfinished plate. It also has an unfinished plate from the Duchess of Cumberland's Dessert Service.

The largest and most important item within the Rockingham (and decorative art) collection is the Rhinoceros Vase. This vase, which was produced in 1826, was at the time of its production, the largest piece of porcelain to have been fired in one piece anywhere in the World. The vase, which stands at 1.15m high, was made as a demonstration piece for display at the factory showroom. It is richly decorated with delicately painted scenes from Don Quixote, painted by John Wager Brameld and is on display in the museum.

### **Fine Art Summary**

The fine art collection consists of oil paintings, watercolours, drawings, prints and sculpture totalling around 3,000 items, around half of which are prints. Of the 1,100 or so drawings and watercolours, the most significant group is the George Wright watercolour collection of over 570 paintings produced by the local firm to demonstrate their cast iron works.

The largest group from one donor are the 81 oil and watercolour paintings donated by local benefactor Edward Nightingale in 1908 and 1913 (some had been on loan to the museum from 1893). He did this specifically *'to form the nucleus of a really good and instructive series of art productions, which a town of such importance as Rotherham should possess'*. Of this group are a number of significant artworks including 'The Bay of Biscay' by Henry Redmore, 'Interior of a Church' by David Roberts, 'Mary Queen of Scots and David Rizzio' by John Rogers Herbert, and 'La Zingarella' attributed to Corregio.

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Nightingale's collection formed the start of the fine art collection, and the museum continued to collect work, much of which has a particular local significance. Clifton Park Museum was originally the home of the Walker family (an important local family of iron founders), who built Clifton House (as it was then) in 1784. The collection includes a number of oil paintings related to the Walker Family, which fall broadly into three groups: those donated by Mrs Winifred Causton, descendent of the Walker family, including the large full length portraits of Joshua and Susannah Walker of Clifton House; those donated by Michael Walker, descendent of the Walker family, including a portrait of Susannah Walker in later life; those painted by Dame Ethel Walker, descendent of the Walker family, including her self-portrait and 'Decoration for an Ivory Room: Invocation to the Dance'. Many of the Walker related paintings are on display at Clifton Park Museum because of their direct connection to the building.

The portrait collection extends beyond the Walkers and includes the widely exhibited 'Ann Verelst' (c.1771) by George Romney. Anne was the younger daughter of Josiah Wordsworth of Wadworth. She married Henry Verelst and lived at Aston Hall, near Rotherham. Ann is depicted in a pose adapted from an antique prototype, the statue of Ceres in the Mattei Collection. Other portraits include a pair by Jonathan Singleton Copley after David Morier; 'George II' and 'Frederick Prince Of Wales', both c.1800 and two paintings whose artists remain unknown; 'William Pitt the Younger' c.1795 and 'Portrait of an Unknown Lady' (after Kneller) c.1685.

The collection then extends into those inspired by religious belief or mythology and allegory. The 'Adoration of the Shepherds' (16<sup>th</sup>C Italian School) is probably the best of those inspired by religion, although with conservation some of the remaining items might rival this. The best of the mythological or allegorical paintings are two by well-known artists; 'Diana, Returning from the Chase' by William Etty and 'The Adventure' by William Shackleton.

Beyond these are the townscapes, seascapes, landscapes and rural scenes, mainly relating to local scenes. The seascapes form a particularly good collection with paintings by Henry Redmore, John Callow, George Chambers and William Brooker. The landscapes and townscapes include some paintings of national or international interest such as 'Landscape Study' by Henry Herbert La Thangue.

The majority of the collection focuses on paintings with a local connection, and in the main this means having a local scene or sitter and in some cases are by a well-known local artist. Examples of this are the portrait of 'Thomas Newbold' (a local colliery manager) by David Jagger (this painting is complemented by sculptures by his more famous brother Charles Sargeant Jagger in the sculpture collection), and the William Cowen painting 'View of Rotherham', which is complemented by seven other original works by Cowen in the collection.

In 2009, the Public Catalogue Foundation in partnership with Rotherham Museums, Galleries and Heritage Service photographed and collated information about 328 oil paintings within this collection and made them available online through the Your Paintings website. This has opened up access to these items including those that are not currently on display.

The Sculpture Collection holds three Charles Sargeant Jagger sculptures (The Sentry, Torfrida and Bacchanalian Scene), a series of busts including one in Bronze of local channel swimmer Thomas Burgess and La Femme Africane by Charles H Cordier. Also included within the collection is Puck on a Toadstool, by 19<sup>th</sup> Century American sculptress, Harriet Hosmer.

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### **Natural Sciences Summary**

The natural sciences collection consists of around 21,000 specimens, around 6,000 of which are geological specimens, with the remainder being zoology and botany.

The largest individual specimen (modelled by Rowland Ward of London) is that of Nelson the Lion, a Cape Lion who was part of Jamrach's famous menagerie before being sold to London Zoo and is on display in the museum. As a taxidermy specimen, Nelson was part of the collection of Joseph Whitaker. The Whitaker collection of around 750 natural sciences specimens was donated to the museum in the 1970s. This collection includes excellent examples of bird and mammal taxidermy alongside a good selection of shells and corals.

The zoology collection contains around 2,400 taxidermy specimens including a good collection of study skins. Within the taxidermy collection are a group of around 150 mounted bird and mammal specimens produced by local taxidermist, Graham Teasdale in Rotherham.

The museum also has a very large invertebrate collection, including an excellent collection of around 8,000 pinned Lepidoptera collected by C. E. Young. Most of the remaining invertebrate collection are voucher specimens of records held by RMBC's Biological Records Centre. A significant number of the voucher specimens were destroyed in the floods of 2007, but thousands still remain. The C.E. Young collection cabinet is in the galleries and viewable by request.

The geology collection includes an excellent selection of around 500 minerals and gem stones collected by Ethert Brand. There is also a good collection of around 500 plant fossils from Hellaby, and around 100 rock core samples, mainly from Maltby Colliery.

Finally, the natural sciences collection includes a small but important selection of botanical specimens.

### **Social & Industrial History Summary**

The social and industrial history collections consist of around 11,000 items. The majority of the material relates to the personal lives of people who lived within Rotherham Borough. The collection is particularly strong in late Victorian domestic items. There is a good collection of costume items, with ladies clothes predominating, mainly from the Victorian period to the mid-20<sup>th</sup> century.

There is an excellent representative collection of around 1,600 items from the Beatson Clarke Glass Company which includes glass industry tools, finished products and some sample items where the process is also demonstrated. There is a good collection of around 80 items from the Guest & Chrimes Brassworks, including many of their early taps and water valves.

The collection also contains a good collection of fire surrounds including a number of cast iron examples made by local ironworks such as Yates & Haywood and George Wright & Co. Iron and steel production are represented in the collections into the 20<sup>th</sup> century with a pair of serviette rings produced to mark the first casting from the first Kaldo produced steel in the UK. The Kaldo process was a revolutionary new way to produce steel invented in Europe and used for the first time in 1954. In the early 1960s, it was introduced to Parkgate Iron and Steel, making Rotherham the first place in England to use the new process.

The collection includes a good number of timepieces, with an excellent group of locally made and/or retailed long case clocks, including examples made by Rotherham makers Abraham

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Taffinder and Cecelia Fletcher. These are complemented by a small but interesting collection of early pocket watches with six dating from the mid-1700s.

### **World Cultures Summary**

The collection consists of around 800 objects from around the World, 227 of which are held by Leeds Museum Service on long-term loan.

The museum holds a good collection of Egyptian items including mummified animals, numerous scarabs and Beni Hasan pots. The collection also contains decorative Egyptian funerary items from sarcophagi, including masks.

The collection has excellent examples of prehistoric material from across the globe, including Palaeolithic material from Zimbabwe, flint tools from Europe and North America, and greenstone tools from New Zealand.

Another collection highlight is the material from the Zulu people of southern Africa. These include a shield and assegai, bead jewellery and a wooden headrest.

The collection includes a number of objects from eastern Asia, with some of the best examples being Tibetan bronze temple figures and incense burners, carved Chinese peach stones and finger nail protector, and an Indian articulated fish.

The collection also contains examples of objects from Oceania, including the wooden Papua New Guinean paddle returned by James Chalmers, the missionary explorer alongside bracelets and ear rings made from shells by people of the Solomon Islands.

The museum collection was put together mainly in the early 20<sup>th</sup> century, and showed the general interest in the cultures that made up the world, and especially the British Empire. This interest has been rekindled today as the new school curriculum encompasses Egyptian and Greek cultures, and pre-history. There is also a greater diversity amongst the borough's local communities.

## **4. Themes and priorities for future collecting**

Additions to the permanent collections will be primarily of provenanced material made, used or associated with people, places or activities within Rotherham Metropolitan Borough. Non-local material, including common or mass produced items of a type which would have been used by people living in the Rotherham area, may be acquired to fill gaps in an existing collection or for specific purposes of study or display providing no other Registered or Accredited museum has a prior claim.

Material will not be collected unless it has at least three or more valid long term uses whether for research, reference, display or other legitimate purpose. This could include three or more valid themes within Rotherham's story. Objects that are similar in nature and date to an existing accessioned item will not be collected, unless of significant historic value.

During 2015, the Service will also be reviewing the stories it needs to tell to future generations, which will define further how the collections will be used and may impact upon this policy requiring further changes to acquisition and disposal priorities.

### **a) Archaeology**

The collecting area will include all land within the boundaries of Rotherham Metropolitan

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Borough. Priority will be given to artefact material and residues from processed samples dating from the Palaeolithic period to the Medieval period. Particular emphasis will be placed on non flint material of the pre-Roman period, and also to the early Medieval period where there are gaps in the collection.

Any chance finds offered to the Museum will be referred to the local Finds Liaison Officer for recording under the Portable Antiquities Scheme, if not already reported.

Archaeological archives (objects) will only be accepted in line with the conditions set out in The Renaissance Yorkshire Archaeological Archive Deposition Policy.

#### **b) Decorative Art**

Priority will be given to:

- Wares produced by the potteries that manufactured within Rotherham Metropolitan Borough that enhance and fill gaps in the current collections along with decorative and utilitarian glassware produced by the manufacturers that operated within Rotherham Metropolitan Borough.

#### **c) Fine Art**

Priority will be given to:

- Work produced by Rotherham Artists or of Rotherham scenes, especially works produced within the last 50 years.
- Sample art works owned and displayed by Rotherham people of different classes and cultures, from different eras, to show art in the home.

#### **d) Natural Sciences**

Priority will be given to prepared specimens from Rotherham Metropolitan Borough, which would enhance the Rotherham story or improve display and research to the general public. This would provide a more complete and holistic view of the area people live in, whilst providing context, for example:

- Vertebrates, especially older documented specimens if historic or by named local taxidermists or specimens from a Rotherham collector, but only where specimen source is known or assured.
- Palaeontology, with a focus on palaeoentomological specimens and palaeobotanical material, not represented in the collections.
- Geology, collecting will prioritise local specimens with good data that fill gaps in the existing collection. Advice will be sought in acquiring specimens from sites of scientific interest where specific rock types or exposures are very scarce or better preserved in situ.

#### **e) Social History and Industrial History**

Priority will be given to:

- Provenanced material relating to the last 100 years.
- Material that reflects the changing nature of communities within the Rotherham Borough particularly during the 19<sup>th</sup> and 20<sup>th</sup> centuries, through immigration and the collapse of heavy industry.
- Material and supporting information relating to the history of Clifton House and Park, including the Walker family and other former occupants.
- Complete outfits of all periods with associated information to fill gaps in existing collection.
- Material relating to Rotherham Militia and locally raised units apart from the York and Lancaster Regiment.

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- Material relating to manufacturing industries, trades and crafts formerly carried out within the borough, especially domestic cast ironwork and other metal work, pottery and glass, together with supporting information about the people who worked in them.
- Occupational costume of all periods
- Gaps in the collection created by the disposal of flood damaged items since 2007

#### **f) World Cultures**

The World Cultures Collection will cease to exist and be incorporated in to existing collections, mainly archaeology.

### **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.

The museum currently aims to rationalise the collections by disposing of duplicate material and items of a non Rotherham provenance that have no display or research value. The collection currently holds large numbers of particular types of items such as flat irons and sewing machines. This duplicate material gives no added display or historical value. The museum also holds a large amount of non local provenanced that do not fit within this current policy.

The museum will also dispose of items that are in an unacceptable condition, where it is economically unjustifiable to conserve them.

During 2015, the Service will also be reviewing the stories it needs to tell to future generations, which may impact upon the priorities for disposal.

### **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 Museums 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 museums/organisations:

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- Sheffield Galleries & Museums Trust
- Sheffield Industrial Museums Trust
- Doncaster Museum & Art Gallery
- Barnsley Metropolitan Borough Council Museums & Galleries
- MAGNA
- York & Lancaster Regimental Museum
- Local History Societies within Rotherham Metropolitan Borough
- Rotherham Archives & Local Studies
- Rotherham Biological Records Centre
- Cresswell Heritage Trust

7.3 Clifton Park Museum may from time to time seek to acquire items jointly with other services, which are also managed by Rotherham Heritage Services: Rotherham Archives & Local Studies and The York & Lancaster Regimental Museum.

## **8 Archival holdings**

8.1 Clifton Park Museum will not seek to acquire archive material. Material of relevance to the museum collections will be passed to Rotherham Archives & Local Studies within Heritage Services and cross referenced for ease of use.

## **9 Acquisition**

9.1 The policy for agreeing acquisitions is:

Potential acquisitions are assessed by Heritage Service's staff with relevant collections skills and knowledge. These potential acquisitions are checked against this policy and against the current collections for their relevance and to avoid duplication. Research is undertaken to find out further information to support its acquisition such as checking the provenance and ownership details, or getting more detailed background information. If the object passes all these checks and has valid uses within the service, it will be put before a regular review panel. The panel is led by the service manager and is made up of representatives from each team. The Collections Officer will put all potential acquisitions to the panel and outlining the significance of each item. The panel will then confirm (also taking into account costs in the case of purchases), whether to accept the recommendations.

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.

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.

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## **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.

## **12 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.

## **15 The Repatriation and Restitution of objects and human remains**

15.1 The museum's governing body, acting on the advice of the museum's 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 museum 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.

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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 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 museum's board of survey, held annually, acting on the advice of professional curatorial staff. Any decisions made would be progressed through to the Authorities delegated powers (cabinet member) for authorisation.
- 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 where 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.

**Black text = essential non changeable text; red text = instructional text where additional information is needed; blue text = essential text which can be changed**

- 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 The museum will not dispose of items by exchange.
- 16.13 If it is not possible to dispose of an object through transfer or sale, the governing body may decide to destroy it.
- 16.14 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.
- 16.15 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.
- 16.16 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.
- 16.17 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.