



Accreditation Scheme for Museums
and Galleries in the United Kingdom

Collections Development Policy

**Hartlepool Borough Council
Cultural Services**

2019-2022



Name of Museums:

The Museum of Hartlepool, Hartlepool Art Gallery, and all collections stored at Sir William Gray House.

Name of governing body:

Hartlepool Borough Council.

Date on which this policy was approved by governing body:

July 2019

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:

June 2022.

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:

Hartlepool Borough Council's museum collection exists to conserve, document, interpret and make publically accessible the shared material heritage of the Borough.

This purpose meets the strategic objectives of the Council, and supports Cultural Services mission,

“To enhance the quality of life by providing cultural opportunities through a series of accessible exhibitions, performances and events, which challenge, educate and entertain”.

1.2 The Council 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 Council 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 Council 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 Council 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 Council will not undertake disposal motivated principally by financial reasons.

2

History of the Collections

- 2.1** The museum collection originated in 1919 through the actions of the shipbuilding magnate and philanthropist Sir William Cresswell Gray, who gifted his deceased sister-in-law's house "The Willows" to the town of West Hartlepool on 7th January 1919 to become a museum and art gallery. After a year of conversion and development work the building opened on 4th November 1920 as the "Gray Museum and Art Gallery".
- 2.2** From the beginning the museum collection included founding donations of artworks, including 50 items from William Cresswell Gray's own private collection, works gifted from various civic leaders and dignitaries, and from the owners of various local companies and businesses. During late 1919 onwards the first curator, Major J. A. Louis Downey, gathered industrial, natural science, and social history specimens for display with a focus on those which were deemed instructional and educational for the public.
- 2.3** This early focus on artworks, natural science, and instructional exhibits continued throughout the 1920s, supported by an active partnership with the V&A who regularly loaned works for both temporary and long term exhibition. Collecting widened during the 1930s to include collecting ceramics, fine art, and World Culture items due to the direct patronage of Col. William Tomlinson.
- 2.4** Collecting was moribund after the Second World War. This continued until 1967 when the Amalgamation of the Hartlepoons led to an expansion of staffing and resources, which in turn allowed better documenting of the collection and a proactive plan to acquire items then not represented in the collection, especially maritime and social history items. A new Maritime Museum was opened on the Headland to complement the Gray in 1972, and further stimulated the acquisition of these themes.
- 2.5** In 1972 the Gray Art Gallery held the first exhibition of Freud's works outside of London, enabled by museum staff member John McCracken (1936-1982), a practicing artist and friend of Lucian Freud. This greatly influenced the collection, and initiated our policy of collecting major works by contemporary artists which had been shown in the gallery, including the acquisition of Lucian Freud's "Head of a Woman" and Frank Auerbach's "Shell Building Site no. 1".
- 2.5** The acquisition of the Robert Wood Collection of printed ephemera in 1977 further enhanced the collection by preserving a unique collection of social history items.
- 2.6** In 1986 the collection acquired its largest object, the 1934 Paddle Steamer "Wingfield Castle", which was restored with the help of the expertise previously gained during the restoration of HMS Warrior between 1979 and 1987.

- 2.7** In 1994 the Teesside Development Corporation and Hartlepool Borough Council opened the Hartlepool Historic Quay, a reconstruction of an early 19th century seaport around the independent museum ship HMS Trincomalee. That same year both the Gray Museum and Art Gallery and the Maritime Museum were closed as public venues, in preparation for the service expanding into a new Museum of Hartlepool next to the Historic Quay, and a new Hartlepool Art Gallery in Church Square within the original Christ Church of 1854. Both these new venues opened in 1996, with the Gray remaining as the headquarters, back office, and collections storage facility for the museum collection.
- 2.8** Recent major acquisitions include the Hartlepool Mail Photographic Collection (2015), comprising of over 30,000 images, and the Reg Smythe Collection (2016), encompassing a full range of items relating to his creation “Andy Capp”, including over 1400 original cartoons, personalia, and awards.

3

An overview of current collections

3.1 Maritime Collections

The collection at present comprises of:

A small number of Hartlepool/traditional North East built and used vessels including the PSS Wingfield Castle (launched 1934, on the National Register of Historic Ships), and fishing cobles including The Three Brothers Grant.

Objects relating to maritime activity including ship, sail and engine parts, shipbuilding tools, and fishing.

Ship models, either directly produced by Hartlepool shipbuilders as aids to construction or for marketing/legacy purposes, or by enthusiasts as examples of ships made or working in the Borough.

Ship plans, including a major collection of plans from Gray and Company (1863-1963) mainly dating from the Edwardian period through to the 1950s.

Photographs, and a small number of cine film, relating to maritime activity.

Ephemera, including but not limited to seamen's papers, yard books, pay books, company magazines, and publicity material and sales brochures.

3.2 Fine Art

3.2.1 Oil Paintings

The collection is mainly Victorian and Edwardian in period, largely as a result of the founding collection donated by Sir William Cresswell Gray. His donation of a large number of pictures was supplemented by gifts from other local people; among them were Cllr William Edgar, Capt. A.B.Horsley, Mr A.B.Guthe, Cllr J.W.Wilson and Major A.G.Rickinson who all gave one or more pictures.

With few exceptions, most subsequent collecting has been works of artists living or working at least part of their lives in the area. A most notable example of this is J.W. Carmichael who painted a number of town and sea-scapes which relate to Hartlepool and are currently in the collection.

3.2.2 Watercolour Paintings

The collection is comprehensive and contains some early works. Artists represented include T.M. Richardson Senior, T.M. Richardson Junior, J.W. Beavis, David Cox, John Varley, Myles Birkett Foster, F.H. Mason and James Clark.

3.2.3 Drawing, Pastels and Prints

The collection includes few drawings, but there is a Stanley Spencer and an L.S. Lowry of Hartlepool. The majority of pastel works are by R.L. Howey of Seaton Carew. The print collection contains a wide variety of work. As well as artists' limited editions there are many topographical prints of the town.

3.3 Decorative Art

There is a good collection of decorative art, which includes material acquired from the ex-Cleveland County collection. This shows a broad range of decorative art material from a broad range of techniques, materials and periods.

This mainly comprises;

3.3.1 Ceramics

The collection includes ceramics dating from the late 17th century through to the 20th century. There is a large collection of Batavian and other Brown Glazed wares. The collection also contains Staffordshire ware and local wares such as Linthorpe ware, Middlesbrough ware, Stockton ware, Newcastle ware, Sunderland ware, Cleveland ware and West Hartlepool ware.

3.3.2 Glass

The collection includes glass dating from the 18th century through to the 20th century. The collection comprises of Sunderland ware, Georgian goblets, a piece of Lalique glass and Art Deco glass.

3.3.3 Silver & Metal

The collection includes glass from the 18th century through to the 20th century. The collection comprises of Georgian silverware, Art Nouveau metal and silverware, including pieces by Christopher Dresser.

3.4 Costume and Textiles

The costume collection dates mainly from 1900 -1960 and includes male and female dress and children's clothing, Civic Regalia and uniform. It also includes underclothes and accessories.

As with social history the costume collections aims to represent the social and working lives of people of Hartlepool and surrounding districts.

3.5 Asian and Oriental

This collection contains a considerable variety of material, originating from the Middle and Far Eastern countries and from different periods. The majority was acquired in the early years of the Museum service (1920s-1930s) from local donors mostly connected with local industries. This collection includes Indian religious figures, Indian dolls, Indo-Chinese and Nepalese images of the Buddha and other deities, oriental porcelain, Japanese Netsuke and Japanese Armour and Arms.

3.6 Archaeology

Archaeological collections comprise of artefacts from sites within the Borough and include Mesolithic and Neolithic artefacts from the “submerged forest” (tidal zone), the late Bronze Age including the Throston Hoard, Romano-British artefacts including those from the Catcote settlement, finds from the 7th and 8th century Anglo-Saxon Monastery, and artefacts from the Medieval walled town. These mainly comprise pottery, metallic small finds, animal remains, human remains, glass, tile and masonry, with a small number of leather and wood items.

In addition, Tees Archaeology, the joint archaeology service funded by Hartlepool Borough Council and Stockton Borough Council, share storage space within Sir William Gray House. They do not have an active acquisitions policy and material is only kept on a temporary basis before being transferred to the appropriate museums service for formal acquisition. Original documentary archives are however held in their permanent archaeology archive. These collections and documentary archives are stored at Sir William Gray House, and in the open access store and the safe in the Art Store.

3.7 World Cultures

The service possesses a small, but interesting collection, mostly comprising weapons and ornaments from Africa and the Middle Eastern Countries. Much of this material was collected by local personalities and families, particularly Col. William Thomlinson, and has been an integral part of the museum since its early years.

3.8 Social and Industrial History

The Social and Industrial History collections help to illustrate the everyday life and history of the inhabitants of the Hartlepool District. The collection currently consists mainly of printed ephemera (the bulk of this being the Robert Wood collection, see 3.11 below), photographs, books and maps. The collection reflects the social aspects of local life as well as the industry in this area. The social history collections are quite small and reflect only a small part of the lives of these inhabitants. The iron, steel, engineering and the chemical production industries are not well represented other than by printed material.

3.9 Natural History

The collection consists of a comprehensive collection of British birds and common mammals, British entomology, local geology and a small number of foreign and exotic mounted specimens. These were acquired pre-World War Two.

3.10 Coins and Medals

There is presently a large collection of coins in the collection, mostly collected on an ad hoc basis, of British and foreign origin. The medal and medallions collection have a strong local connection, including the medals of Col. Robson, and attendance medallions from local schools.

3.11 Ephemera, Photographs and Archival Material

The collection consists of photographs, plans, maps, posters etc. The core photo collection consists of over 8000 items and includes photographs of local scenes, events, people and local ships. The Hartlepool Mail Photographic Collection consists of c. 30,000 modern (1950s-1990s) journalistic photographs and negatives. The ephemera collections include pilot journals, school registers, newspaper cuttings, commemorative pamphlets, council minutes, theatre programmes, commercial brochures and letterheads. The collection also includes maps and architectural drawings transferred from the council planning departments.

A hugely informative collection is that preserved by Robert Wood, a local historian, which contains approximately 45,000 unique examples of 19th century and early 20th century printed ephemera and manuscript material from the West Hartlepool printing and publishing concern owned by John Proctor (and his successors).

3.12 Firearms and Militaria

The collection includes a small collection of historic firearms held under the provision of a Home Office Museum Firearms Licence. Militaria are mainly confined to items directly relating to locally raised military units and volunteer militia, mainly printed ephemera and a personal items. One important area is items relating to the Bombardment of the Hartlepoons in 1914, otherwise not covered by inclusion in 3.8, 3.10, and 3.11 above (shells, deactivated munitions, and souvenirs).

3.13 Other Collection Not Part of the Museum Collection

The Civic Collection currently comprises of 170 historical items either owned by, or given into the long-term care of, the Council, which are not part of the Museum Collection. This currently includes older items of Civic regalia and ceremonial, items belonging to defunct societies or organisation, various trophies, and official photographs. A selection of these items is currently on display in the Long Gallery.

The Jewish Silver comprises of eleven items used in worship and study by the West Hartlepool Jewish Community at the Synagogue in Whitby Street between 1872 and the Temple's closure in 1969. These silver items include handles for holding the Torah scrolls, five Yads (pointers for reading lines of the Torah), decorative items known as "Kele Kodesh" which were placed on the Torah, and a Kiddish Cup and Spice Boxes used for celebrating the beginning and end of the Sabbath. They were passed into the care of the Council through a "permanent loan" in 1969 when the Synagogue closed and the community moved to Middlesbrough.

The Antiphonarium (also known as an Antiphoner) was donated to the Gray Museum and Art Gallery on the 13th September 1920 by Lt. Col. William Thomlinson, and legally recorded in the Accession Register as item 1920.103. The item was on display in Sir William Gray House until the Second World War. The item was noticed by Mr Lyde, the Chief librarian, in 1947 and sent down to the British Museum for identification. In 1970 the Museum resurged under the newly Amalgamated Hartlepool Borough Council and expanded with new displays, additional staff, and in 1972, the opening of the Maritime Museum on the Headland. There was also a collections review and major push to document the collection in a better way. Evidence at the time suggests that during this collections review the Antiphonarium was found to be in a poor condition and requiring extensive specialist conservation. It was therefore passed over to the HBC Library Service, who subsequently engaged Durham Cathedral specialists to conserve the item.

3.14 Long Term Loans

The Museum of Hartlepool currently displays six items on Long-Term Loan from other Museums and Organisations. Long Term Loans are agreed in writing as per the ACE Museum Accreditation Standard and the requirements of the UKRG (UK Registrars Group), and last typically for three years before being formally renewed or the item returned. Current lenders include the British Museum, the Science Museum, the RNLi, and a single Private Collector.

The Museum of Hartlepool currently has three Long Term Loans out to borrowers. A long term loan is defined as a loan of more than 18 months in duration. Two of these are on long term display; 8 items of archaeological material at Durham University Museums (ending 2022), and 20 items of ceramics to the Dorman Museum, Middlesbrough (ending 2021). The third is a long term loan of 21 reels of original cine film to our partners NEFA (North East Film Archive) for identification and digitisation, which is due to be completed by the end of 2020.

At present we have only one Short Term Loan out with a borrower, an oil painting by Norman Cornish at the mining heritage exhibition at Bishop Auckland Trust museums, due back on 30th January 2020.

4

Themes and priorities for future collecting

4.1 Maritime collections

4.1.1 Shipbuilding and Repairing

This includes wooden, iron and steel shipbuilding in Hartlepool and Teesside, and the construction of offshore oil and gas drilling rigs. A particular emphasis will be placed on the construction, use and development of fishing cobbles.

4.1.2 Marine Engineering

Including the construction and fitting of ship's engines and boilers as well as associated foundry and other subsidiary industries.

4.1.3 Fishing and Associated Trades

Fishing is currently underrepresented in the collection, especially items relating to the division of labour within fishing families, tools and equipment, sales of catches, and items from supporting trades (including net making and those allied with recreational use of fishing vessels). Active collecting will include deep-sea fishing, in-shore fishing, fish curing and boat building (the latter only where directly related to the fishing industry).

4.1.4 Dock and Navigational Services

Including the work of the Dock and Harbour Authorities, pilotage and stevedores.

4.1.5 Shipping and Supporting Services

Including shipowning, coal and timber cargoes, and associated industries and businesses i.e. insurance, training, safety, and salvage.

4.1.6 Maritime Social History

Items representative of the lives and working conditions of fishermen, seamen, marine artisans, apprentices, their families, and other members of the maritime community.

These will include personal papers, technical plans and drawings, instruments, tools and other equipment, builders and sailor's models, small craft with local connections, navigational charts and maps, business and other archives, personalia and photographs.

Where appropriate duplication of material will be avoided.

4.2 Fine Art

4.2.1 Oil paintings

We will strengthen the existing collection through active collecting with an emphasis on topographical works relating to the Hartlepool area and works relating to Hartlepool artists in particular e.g. Fredrick Shields, James Clark, Frank Mason, and Maurice Cockrill.

Notable gaps in the collection include works by Seymour Walker and William Davison, and works by local female artists. These should be acquired whenever the opportunity arises. In addition, examples of North Eastern artists in general with an emphasis on marine and maritime paintings.

Contemporary works will also be collected to represent those publically exhibited in our Museums, as previously with the case of Lucian Freud and Nahem Shoa.

4.2.2 Watercolour Paintings

A similar policy to oil paintings 4.2.1 will apply

4.2.3 Drawing, Pastels and Prints

The print collection is sufficiently significant to warrant further development through acquisition, especially where it complements the intention and policies stated under 4.2.1 and 4.2.2 above.

4.3 Decorative art

4.3.1 Ceramics

It will be policy to collect missing pieces of Batavian and other Brown Glazed wares and locally produced wares such as Hartlepool pottery. Ceramics will also be collected to represent works on exhibition in our Museums and those by locally working and born crafts people.

4.3.2 Glass

It will be policy to collect gaps in the collection and locally produced wares. Glass will also be collected to represent works exhibited in our Museums and those by locally working and born crafts people.

4.3.3 Silver & Metal

It will be policy to collect missing pieces of metal and silverware in the collection and locally produced wares. Silverware and metal will also be collected to represent works on exhibition in our Museums and those by locally working and born silversmiths and metal crafts people.

4.4 Costume and textiles

As with social history (4.8), development and acquisition of costume collections will aim to better represent the social and working lives of people of Hartlepool and surrounding districts.

4.5 Asian and Oriental

Collecting in this area will concentrate on closing gaps in current holdings, and expanding the collection with contemporary collecting to better represent contemporary communities.

4.6 Archaeology

The service possesses a large and growing collection of archaeological material relating to the Hartlepool district. As far as possible any and all excavated material and chance finds (together with notebooks, plans, drawings photos etc.) from the district should be acquired. A close working relationship will be maintained with Tees Archaeology in the furtherance of this policy.

4.7 World Cultures

Collecting in this area will concentrate on filling gaps and expanding the collection with contemporary collecting to represent current living communities, especially the world cultures from which migrants to Hartlepool have originated.

4.8 Social and Industrial History

Social History material will be collected to be as inclusive as possible. Particular efforts will be made to make this area more culturally diverse. This will include acquiring social history material from communities currently underrepresented in our collections including BAME groups, disabled people, LGBT people, and religious communities.

Specific effort will be made to improve the representation in collections of those Irish and Jewish migrants who settled in the Borough from the middle of the 19th century.

Contemporary and historical collecting from all communities will be led by issues identified as important in people's lives, such as life events (birth, childhood, coming of age, marriage, adulthood, older age, and death), religious beliefs, folklore, healthcare, housing, entertainment poverty, unemployment, crime, consumerism and environment.

There will be active collecting of Civic items including regalia, costume, ephemera, photographs, and items relating to both the governance and civic life of the Borough.

The principle area of Industrial Collecting will include trades and professions, personal and domestic items and exhibits relating to

education, religion, trade unions, friendly societies, civic life, public entertainment, coins and medals.

Industrial collecting will focus on the industries of the past 150 years and reflect heavy engineering, iron and steel, shipbuilding, timber, railways, salt production etc.

With changing economic patterns, different industries and firms will become more prominent and every effort will be made to reflect these changes within the Museum Collections.

4.9 Natural History

Policy is to accept only those natural history and geological items relating to the area in exceptional circumstances.

4.10 Coins and Medals

Policy will be to only collect commemorative medallions, coins, medals and printed currency with strong and direct associations to Hartlepool.

4.11 Ephemera, Photographs and Archival Material

Collecting will be carried out to support other collecting areas such as Social and Industrial History.

4.12 Firearms and Militaria

It will be policy not to collect further examples of firearms, except in exceptional circumstances and then only after consultation with the Home Office.

There will be active collecting of social history items relating to past conflicts which directly involved the people of the Borough, either through military or civilian service, the home front, or in local war industries. This will focus on social history items relating to local experiences during World War One, and to a lesser extent the Boer Wars and World War Two and later conflicts. These will include items of uniform, personalia, ephemera, documents, letters, and photographs.

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** Disposals may be undertaken outside of this formal review process only in exceptional circumstances, specifically those directly due to legal, health and safety, or care and conservation reasons. Examples of these circumstances include Spoliation, Repatriation, radiation emission, the presence of unstable asbestos, and pest infestation.

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):

Middlesbrough Museums and Galleries
Redcar and Cleveland Museums Service
Stockton Museums Service
Head of Steam, Darlington Railway Museum
Cleveland Ironstone Mining Museum
Heugh Battery Museum

National Museum of the Royal Navy Hartlepool
 Tees Archaeology
 Teesside Archives
 North East Film Archive (NEFA)
 Durham County Council
 Beamish Museum
 Tyne and Wear Museums and Archives (TWAM)

8

Archival holdings

- 8.1 As the museum holds / intends to acquire archives, including photographs and printed ephemera, its governing body will in addition to the above policies also be guided by the *Code of Practice on Archives for Museums and Galleries in the United Kingdom* (2002).

9

Acquisition

- 9.1 The policy for agreeing acquisitions is:

Authority for agreeing to an acquisition is with Elected Members of the Council, specifically via the Regeneration Services Committee and the Chair of the Regeneration Services Committee. Cases where a potential acquisition would have major resource, financial, or community implications, should also be referred to Full Council. The Hartlepool Council Constitution Part 3 (Finance & Policy Committee) sets out the delegation for the Director of Neighbourhoods & Regeneration:

“Powers for a variety of transactions within £100,000 in capital value and £50,000 in rental value (annual figure). The powers are to approve land and property disposals and acquisitions, leases, lettings, licences, wayleaves, easements, undertaking and concluding rent reviews, lease renewals and the release and amendments of restrictions, covenants and other land and property matters.”

Therefore unless the asset in question is in excess of £100,000 in value this authority will be delegated to the Director of Regeneration and Neighbourhoods, in consultation with the Chair of Regeneration Services Committee.

Curatorial and collections staff advise on acquisitions, and can only acquire after discussion with, and with the express permission of, Members or that of the relevant delegated authority.

- 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 under 100 years old, it will obtain the necessary licence under the Human Tissue Act 2004 and any subordinate legislation from time to time in force
- 10.2** 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.
- 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** Authority for agreeing to a disposal is with Elected Members of the Council, specifically via the Regeneration Services Committee and the Chair of the Regeneration Services Committee. Cases where a potential acquisition would have major resource, financial, or community implications, should also be referred to Full Council. The Hartlepool Council Constitution Part 3 (Finance & Policy Committee) sets out the delegation for the Director of Neighbourhoods & Regeneration:

“Powers for a variety of transactions within £100,000 in capital value and £50,000 in rental value (annual figure). The powers are to approve land and property disposals and acquisitions, leases, lettings, licences, wayleaves, easements, undertaking and concluding rent reviews, lease renewals and the release and amendments of restrictions, covenants and other land and property matters.”

Therefore unless the asset in question is in excess of £100,000 in value this authority will be delegated to the Director of Regeneration and Neighbourhoods, in consultation with the Chair of Regeneration Services Committee.

- 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, e.g. the destruction of controlled substances, a police certificate should be obtained and kept in the relevant object history file.



Llywodraeth Cymru
Welsh Government

