

Collections Development Policy

Harris Museum & Art Gallery Preston City Council

Date approved: December 2016

Review date: By June 2018

The Harris collections development policy will be published and reviewed from time to time, currently every 12-18 months while the *Re-Imagining the Harris* project develops.

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 the Harris' collections.

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

The Collections Development Policy should be read in the wider context of the Harris' Documentation Policy and Documentation Plan, Collections Care and Conservation Policy, Access Policy Statement and the Harris Plan.

1.1. The Harris' statement of purpose is:

The Re-Imagining the Harris project builds on four key principles of creativity, democracy, animation and permeability to create an open, flexible and responsive cultural hub led by its communities and inspired by its collections.

- 1.2. Preston City Council will ensure that both acquisition and disposal are carried out openly and with transparency.
- 1.3. By definition, the Harris has a long-term purpose and holds collections in trust for the benefit of the public in relation to its stated objectives. Preston City 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 Harris' collection.
- 1.4. Acquisitions outside the current stated policy will only be made in exceptional circumstances.
- 1.5. The Harris 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 Harris will undertake due diligence and make every effort not to acquire, whether by purchase, gift, bequest or exchange, any object or specimen unless

Preston City Council or responsible officer is satisfied that the Harris can acquire a valid title to the item in question.

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

2. History of the collections

The Harris' collections originate in the libraries and collections developed by local institutions and individuals and bought by Preston Corporation during the 18th and early 19th centuries. These included the Literary and Philosophical Institution, 'on the express condition and understanding that they should be utilised for public purposes' and the Mechanics Institute, or Institute for the Diffusion of Knowledge, established in 1828.

Preston's first public museum opened in the Literary and Philosophical Institution building in Cross Street in 1880, sharing the building with the free library and Shepherd collection of rare books. The museum displayed pictures, local archaeology, natural history specimens, numismatics, ethnology and historical curiosities.

In 1883 Richard Newsham bequeathed his collection of oils, watercolours and bronzes by mid-19th century British artists, which formed the basis of the Museum's fine art collection.

These collections were transferred to the Harris Free Library, Museum & Art Gallery, which opened in 1893 following the bequest of local lawyer, Edmund Robert Harris, who died in 1877. The Museum commissioned artworks for the building, including paintings of ancient Egyptian landmarks for the upper balcony by John Somerscales, and a stained-glass window on an ancient Greek theme by Henry Holiday.

The Harris Endowment Fund bought geological and natural history specimens, local archaeology, numismatics, reference books, examples of the industrial arts, and reproductions of what were regarded as the finest examples of the art of the past. Further additions were made through grants from the South Kensington (Victoria & Albert) Museum and by private donation.

In the 1890s and early 1900s Preston Corporation actively collected contemporary art and ceramics, including annual purchases from the Royal Academy which continued until 1971 and two tapestries from Morris & Co from Burne-Jones designs. In 1911 Cedric Houghton left his important collection of British ceramics and enamels to the Museum with the express wish that it form the basis for later acquisitions.

Sidney Paviere was Curator and Art Director from 1926 to 1959 and he embarked on a deliberately controversial acquisitions policy to create a profile for the Harris and capture the attention of the people of Preston. His first acquisition was *Nude* by George Spencer Watson from the Royal Academy in 1927, and his wartime addition in 1944, *Pauline in the Yellow Dress*, remains the Harris' most popular painting.

Paviere also began the systematic collection of costume and textiles, which had previously developed with small random donations. This collection has continued to grow through gifts and contains groups of interesting material relating to the Preston Guilds, local families and

an unusual collection of local farm workers' clothing. Horrockses Fashions items, made by a major local textile company, continue to be actively collected from individuals and by purchase.

The fine art collection has received works from the Contemporary Art Society since the 1920s, and has been added to by several notable bequests, such as the Haslam bequest of 19th and early 20th century watercolours in 1949.

The glass collection is based on the Dr Taylor bequest of 18th century drinking glasses in 1946, and added to by the acquisition of a large collection of scent bottles in 1964, and the purchase of the Seddon collection of coloured glassware in 1980.

The Library, Museum & Art Gallery continued as a single service until local government reorganisation in 1974, when Lancashire County Council took over the running of the Library. The original special library collections are still housed in the Harris under the care of Lancashire Archives, along with other books relating to, or originally part of, the museum collections.

The social history collection is based on the 1950s folk life collection of local and domestic bygones. From the 1960s the collection was developed to collect items associated with the cotton industry which was in rapid decline. History collecting was largely focused on the themes of the original museum, with additions of social and local history, stamps and photographs, built up through acquisitions from individuals and local clubs and societies, until the late 1990s. From the 1980s to early 2000s targeted 'collecting exhibitions', such as *Preston Asia*, brought items relating to Preston's recent past into the collection.

From 1985 until the mid-1990s the gallery acquired works by contemporary British artists through a scheme funded by Preston Borough Council, the Contemporary Art Society and the Arts Council, with support from the V&A Museum.

In the late 1980s and 1990s, some rationalisation of the collections took place. In 1989, the Harris transferred its natural history and geology collections to Lancashire County Museums Service, where specialist curatorship was available. In 1992, military uniforms with no links to Preston were transferred to the specialist military collections at LCMS.

More recent collecting has included targeted activity, such as for the development of the Discover Preston gallery and representation of the 2012 Preston Guild. Grant-aided purchases include Richard Dadd's *Puck* and the joint purchase with the National Portrait Gallery of *Richard Arkwright* by Joseph Wright, and funded projects, such as *Collecting Cultures* to develop the ceramics collection, and *Current and Testing Media* to acquire new media contemporary art.

3. An overview of current collections

3.1 Paintings, photography and new media (800 items)

The Harris is recognised as having one of the strongest art collections in regional England. Mainly British in origin it includes works from the 18th century to the present day. 18th century work includes a George Romney, a portrait of Richard Arkwright by Joseph Wright, and a significant collection of works by the Devis family. This includes 'conversation pieces' by Preston-born artist Arthur Devis, portraits by Arthur William Devis, and landscapes by Anthony Devis.

The collection is particularly strong in 18th and 19th century landscapes, and paintings by Royal Academy exhibitors from the late 1890s to the early 1970s. There are also a number of paintings from the 1890s to the 1930s by artists of the Newlyn and St Ives schools, such as Julius Olsson, Laura and Harold Knight and Alfred Munnings, and important works by 20th century artists including Stanley Spencer, Lucian Freud and LS Lowry.

Works by contemporary British artists include Bruce McLean, Ian Mckeever, Maggi Hambling, and Ana Maria Pacheco. The modest but notable collection of mostly British contemporary photography and lens-based art includes Andy Goldsworthy and Helen Chadwick. Recent acquisitions include a collection of mixed media works by Mel Brimfield, and a major film commission, *Ourhouse, Ep.-1: Time*, 2016 by Nathaniel Mellors.

3.2 Works on Paper (6300 items)

Works on paper include 18th and 19th century landscape watercolours by British artists such as Samuel Palmer, JMW Turner, David Cox and William Holman Hunt plus animal studies by Charles Tunnicliffe and William Woodhouse. The collection is also rich in local landscapes and townscapes by Preston-based artists such as Edwin Beattie, and life and nature studies, classical, literary and religious themes. The most recent addition is a collection of drawings by 20th century artist and textile designer Alastair Morton.

Drawings include works by British and European artists from around 1400 to the present, and Old Master drawings from the 16th and 17th centuries. Themes include classical or religious subjects, fantasy, political or social comment, preparatory drawings for sculpture or architecture, portraits, genre and landscape or topographical subjects.

The print collection represents artists working in printmaking from the 16th century to the present day. This collection also includes satirical cartoons and Japanese wood-blocks. There is a small collection of printed books and artists' sketchbooks, miniatures and silhouettes, and two examples of medieval manuscript illumination.

3.3 Sculpture (110 items)

The strength of the collection is the 'New Sculpture' bronzes dating from the 1880s to the 1920s, including works by Thornycroft and Gilbert, plus a bronze self-portrait bust by Jacob Epstein. There are also marble portrait busts by significant local sculptor, Thomas Duckett.

Themes include classical, literary, mythological and allegorical subjects, portrait busts of local dignitaries, copies of friezes from the Antique and Renaissance periods and memorial plaques (both integrated into the building).

3.4 Costume and Textiles (5,500 items)

The Harris has a strong collection of women's clothing and accessories from the 1800s to 1950s. Highlights include a Spitalfields silk dress from the 1740s and the dress in the painting *Pauline in the Yellow Dress*. Other strengths include fashion plates, a small collection of designer wear from the 1960s to modern day, including Vivienne Westwood and David Fielden, men's clothing and accessories including waistcoats from the 1790s to the 1880s, and rare examples of gentlemen's clothing and servants' livery from the early 1800s donated by the Hulton Family.

The collection also has examples of farming and working dress from 1880s-1950s, CC41 utility clothing and underwear, Quaker clothing and a quirky collection of fuzzy felt fashions associated with paintings in the collection.

Many garments have strong connections with Preston and were made or worn by local people. A significant collection of Horrockses Fashions dresses from the 1940s to the 1970s is complemented by material from the company's design archive. There are also 1990s clothing and accessories from the South Asian community, and clothes associated with the Preston Guild.

The textile collection includes flat works such as embroidery, lace, quilts and printed cottons. Local firms are represented, but much of the collection reflects textile's status as a popular personal and creative activity, as well as developments in recent textile art. Highlights include a fragment of Coptic textile from around 600, 17th century embroidery and samplers from the 1700s to 1800s. Quilts range from a military example from 1890s to the 'Harris Quilt' commissioned from Josephine Ratcliff in 1998. There are also 18 volumes of historic South Asian fabrics in *The Textile Manufactures of India*. An interesting collection of post 1950s artist-designed fabrics includes William Gear, Shirley Craven, Althea McNish and Hans J Holzer. Textile art includes examples by Ann Sutton, Junichi Arai and Liz Nilsson.

3.5 Ceramics (2,500 items)

The majority of the collection is British but there are sizeable groups of European, Japanese and Chinese ceramics, including stoneware and porcelain from the 900s to 1300s. The collection largely shows the development of British ceramics from the 1600s to the mid-1900s. Highlights include Wedgwood jasperware, Staffordshire figures and early English porcelain as well as examples of loving cups, posset pots, punch bowls, tea sets and dinner services. Commemorative pots have strong connections to Preston and include temperance ceramics and Preston Guild ceramics from 1822 to 2012. Collecting has recently focused on post-1900s studio and commercial ceramics with purchases of Bernard Leach, Katharine Pleydell-Bouverie and Clarice Cliff. Contemporary works include James Wood, Carol McNichol, Halima Cassell, Shigekazu Nagae and Natasha Daintry.

3.6 Glass (860 items)

This is largely made up of two large personal collections – 18th century drinking glasses donated by Dr Harry Taylor and coloured glassware acquired from Mrs Laura Seddon. The former includes Jacobite firing glasses and examples showing developments in design and rare multi coloured twist stems. The novelty ‘friggers’ – glass boats, shoes, ties, hats, rolling pins – are a fun part of the collection. Contemporary pieces include an important collection of Kalim Afzal’s work, and pieces by Angela Jarman and Ana Rosa Hopkins.

3.7 Mrs French Collection (7,915 items)

The Harris holds the largest public collection of scent bottles in Britain – the result of a lifetime’s collecting by Mrs Idonea French. The collection dates from the 1670s to the 1930s and its strength lies in its scale and range. Mrs French also collected visiting card cases, gaming counters, and shaped mineral samples.

3.8 Miscellaneous Decorative Art (604 items)

The Harris holds smaller miscellaneous collections such as a small clock and pocket watch collection that includes Preston makers. Chinese and Japanese items include theatrical masks and netsuke. There are also enamels, metalware and ivories.

3.9 Archaeology (2,953 items)

The Harris holds important local finds that provide a context for the development of Preston and wider human history, including the 13,500 year old Poulton elk skeleton and associated bone weapons that are the earliest evidence for human habitation in Lancashire. Other highlights include material from the Bronze Age Bleasdale timber circle, part of the Cuerdale Hoard, and human and animal skulls from the Preston Dock excavations. There are also international objects from local collectors, such as the John Weld collection of prehistoric stone and bronze tools from the North West, Ireland and Europe. Greek and Egyptian material was acquired as a result of the Harris’ contribution to the Egyptian Research Account.

3.10 Ethnography (253 items)

These are items from local collectors and explorers that include objects from North America, Oceania, Africa and Australasia. The largest donations are collections put together by the collectors John Weld and John Hyde, editor of *National Geographic Magazine* 1888-1900.

3.11 Social history (50,000 items)

This diverse collection contains objects and ephemera illustrating changes in life and work in Preston and Britain, and specialist collections of sheet music, greetings cards, cigarette and trading cards, dolls, toys and games and philately. Local industries with a national relevance include objects and ephemera from cotton manufacturer Horrockses, Crewdson & Company 1791-1960, the Stephen Simpson Gold Thread works, and Foster/Goss printers.

Other items relate to the Guild and civic history of Preston. The Harris also undertook fieldwork to collect material relating to housing clearances and urban redevelopment.

3.12 Photograph collection (25,000 items)

The photograph collection contains historic prints of various types, film and glass negatives, slides and photograph albums. It is supported by related photographic equipment in the social history collection and postcards and is a significant regional collection. The earliest photographs date from 1846. Highlights include Charles Wilson's photographs of Preston from 1850 to 1853 and Robert Pateson's original albumen prints from the 1860s to the 1880s. Other photographs include cotton industry photographs commissioned by Horrockses, Crewdson & Company, photographs from the Preston Guilds from 1862 onwards, and Roger Fenton's photographs of the Crimean War. The collection covers the work of Preston photographers, life and work in Preston and beyond, and the travel and interests of local people.

3.13 Numismatics collection (12,200 items)

The numismatic collection is a regionally important collection and significant to the overall history of the Harris and its development. It contains Roman and British coin hoards, individual coins from around the world, medals, tokens and paper money. Highlights include Roman coin hoards from Brindle, Worden, and parts of the Hackensall and Rossall hoards as well as part of the Cuedale hoard of Viking, Anglo-Saxon and Frankish coins. The Prestwich hoard contains early English coins 871-926, the St Anne's and Whittingham hoards, Tudor and Stuart coins and a large collection of Preston Guild medals.

4. Themes and priorities for future collecting

4.1 Principles for future collecting

The Re-Imagining the Harris project has given us a new statement of purpose and set of key principles that shape how we would like to use and develop the Harris' collections in new and innovative ways. These principles – Creative, Democratic, Animated and Permeable – will shape our thinking as we test and evaluate new approaches to what we collect and how we go about it. We therefore plan to review the Harris' Collections Development Policy within 12-18 months to reflect the priorities emerging.

Creative

- We want people to engage with the Harris' collections as a resource that inspires making and creativity.
- We want people to be creators of the Harris' collections and shape what and how we collect.
- We will find creative ways of embedding local people in the collecting process, such as the current display featuring recently acquired items and the case for and against collecting each object. Visitors are invited to tell us if they think we should collect the item or not, and the sorts of material they would like us to acquire.

We anticipate that we will collect:

- Items that were made or created in Preston, or that can inspire making and creativity in the present.
- Material that represents Preston's growth as a city and new industries that have emerged since the decline of textile manufacturing.
- Contemporary art and craft that reflects recent developments in society, including the innovative use of new materials and techniques and new media.

Democratic

- The Harris will build relationships with our communities and stakeholders to establish long-term meaningful and informed dialogue about our collections and future collecting.
- Communities will have a voice and participate in discussions and debates about what the Harris collects, challenging, supporting and informing the decision-making process.
- We will work particularly with young people and build on the HLF funded Blaze Harris Transformers project. This group of 14-21 year olds has been meeting with curators, historians, architects and designers to learn about and steer the development of the Harris and its collections.
- We will acquire material that reflects our world, regardless of the age, sex, race and ethnic origin, sexual orientation, religion, marital status, physical disability or social background of the person or people involved in its making or its owner.

We anticipate that we will collect:

- Actively in areas where community feedback has highlighted a desire to see objects and stories that are under-represented in the collection;
- Material that is important and relevant to the population of Preston now and the future.
- Items that are within living memory that encourage the sharing of memories and experiences and keep the collection relevant to communities;
- Items that represent social togetherness, shared causes, shared moments, shared events and ideas;
- Items relating to local BAME, LGBT or disabled communities who are under-represented in the Harris' collections.

Animated

- Active collecting will be exciting, dynamic and engaging. New acquisitions will be displayed celebrated and publicised as part of the Harris' changing programme;
- Collections and activities will be co-dependent in animating the Harris, each driving the development of the other.

We anticipate that we will collect:

- Digital material such as art using new media
- Material that animates the building and the activities within it

- Material that is a snapshot of Preston today, such as contemporary photography produced by local people and organisations like Foxtan Centre.

Permeable

- Decision-making about what the Harris collects will be open and transparent, and shared with people in the city and county so people know what we are collecting.
- We will take the Harris' existing collections out to local people in the city and county to increase awareness of the collections and participation in how we select and use them.
- We will be aware of other collections in the city and county, in particular Lancashire County Council's special book collections at the Harris.

We anticipate that we will collect:

- Memories, opinions and oral histories that will improve our understanding of our collections and assist in enriching our documentation.

4.2 General Statements on Collecting

- Strong preference will be given to items that:
 - Reflect the needs, expectations, lives and experiences of workers and everyday people in Preston
 - Have strong provenance
 - Display skills, techniques or creativity not currently represented
 - Belonged to known individuals.
- For the purposes of the acquisition of material relating to the city and its inhabitants, Preston is defined by the city council boundaries;
- We will collect responsibly and within the boundaries of our resources.
- We have a presumption against acquiring any object in poor condition and requiring a significant amount of conservation, unless the object is of major significance to the collection.
- We will avoid collecting objects that present particular storage or handling problems.
- We will not collect duplicate material unless the provenance of the material is significant or unless there are identified needs, such as handling.
- We will not acquire an object if the donor/vendor/executor/artist places conditions on the acquisition which we believe are impracticable.
- We will make it clear to any owner of a prospective acquisition that, in accepting an object, we do not undertake to place it on permanent display.

5. Themes and priorities for rationalisation and disposal

- 5.1 Preston City Council 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 Harris is embarking on a major project to 'Re-Imagine the Harris' which will embed communities in all aspects of activities and decision-making. It will involve a full survey of the collections and extensive work with communities to enrich, contextualise and re-interpret existing collections.

We anticipate that this may reveal areas of the collection where there is no present or past connection or relevance to Preston or Lancashire and their communities. In these cases where there is potential to rationalise collections, a formal review using a recognised review methodology will be carried out.

If disposal is proposed, we will use the guidelines set out in the Museum Association's Disposal Toolkit and seek to identify other accredited museums to which items could be transferred.

Areas where we anticipate rationalisation and disposal:

- Items that fall outside the Harris' collecting boundaries or unprovenanced material with no connection to Preston. We will work with other accredited museums to identify items that could be transferred.
- Items that could be more appropriately cared for by another accredited museum or archive, for example, film, archival material.

6 Legal and ethical framework for acquisition and disposal of items

- 6.1 The Harris 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 Harris 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):

Museums in Preston and Lancashire:

- Lancashire County Museums Service – Clitheroe Castle Museum, Fleetwood Museum, Gawthorpe Hall, Helmshore Mills Textile Museum, Judges Lodgings*, Lancaster Castle, Lancaster Maritime Museum, Lancaster City Museum, Lancaster Maritime Museum, Museum of Lancashire*, Queen

Street Mill Textile Museum*, The Cottage Museum, Lancaster. [*Closed at time of writing]

- South Ribble Museum
- Blackpool Museum
- Lancashire Infantry Museum
- British Commercial Vehicle Museum
- Astley Hall

Other museums and organisations with related collections:

- Manchester Art Galleries
- The Whitworth
- Manchester Museum
- National Museums Liverpool
- MOSI, Manchester
- People's History Museum, Manchester
- Bolton Museum & Art Gallery
- Lancashire Archives
- North West Sound Archive
- North West Film Archive
- National Media Museum, Bradford

Currently Lancashire County Museums Service has a moratorium on collecting and the current museum landscape in Lancashire is in flux. We will continue to work closely with these museums in relation to collecting decisions, and will review this policy according to future developments.

- 7.3 On occasion the Harris will enter into joint acquisition agreements with other institutions. These will be covered by formal agreements, and where necessary, approved by the relevant funding bodies.

8 Archival holdings

- 8.1 The Harris holds archives, including photographs and printed ephemera. Preston City Council will be guided by the Code of Practice on Archives for Museums and Galleries in the United Kingdom (3rd ed., 2002).
- 8.2 As a general principle we do not collect documents such as deeds or business records or other records which constitute an archive. The only exception to this is documents that directly relate to objects within the collections, such as artists' correspondence about works we hold.
- 8.3 The Harris is moving towards a shared service arrangement with the Lancashire County Council-run library based in the building. This includes the special heritage collections, which are under the care of Lancashire Archives, many of which were part of the original Harris collections before local government re-organisation in the 1970s. We will work closely with Lancashire Archives to ensure that these collections are managed, cared for and developed to meet our mutual obligations under Accreditation.

- 8.4 Future documents that come into the Harris as part of other collections, or are offered to the Harris, will be directed to Lancashire Archives or another appropriate record office unless they directly relate to objects within the collections.
- 8.5 Historic documents from the Harris collection, including the Addison papers, are on permanent loan to the Lancashire Archives.
- 8.6 Preston cinefilms made by local filmmakers from the Harris collection, including the Holden collection are deposited with the North West Film Archive (NWFA) in Manchester, to ensure that the collection is stored in the most suitable conditions.

9 Acquisition

- 9.1 The policy for agreeing acquisitions is:

The Harris is committed to making the policy for identifying and agreeing acquisitions more democratic by involving local people from the city and county and the wider Harris team. This will continue to develop and will be updated as the overall Collections Development Policy is reviewed every 12-18 months.

Meanwhile, we are currently trialling a methodology using a standard set of questions that are answered by the curator making the case for acquiring an object. These answers are interrogated by the wider Harris team who have the opportunity to support or challenge the suitability of the item for acquisition.

Final decisions on the acquisition of items rest with the Project Leader for Re-Imagining the Harris in consultation with the Harris Management Team and with regard to the advice of curatorial and other professional staff, as well as the wider community and stakeholders.

- 9.2 The Harris 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 Harris will reject any items that have been illicitly traded. Preston City Council 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

10.2 As the Harris holds or intends to acquire human remains from any period over 100 years old, 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 The Harris will not acquire any biological or geological material.

12 Archaeological material

12.1 The Harris will not acquire archaeological material (including excavated ceramics) in any case where Preston City Council 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 Harris 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 Harris 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 Harris will document when these exceptions occur.

14 Spoliation

14.1 The Harris 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 Preston City Council, acting on the advice of the Harris' professional staff, 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 Harris 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 Preston City Council 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 Harris 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 Preston City Council only after full consideration of the reasons for disposal. Other factors including public benefit, the implications for the Harris' 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 Harris 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 Preston City Council acting on the advice of professional curatorial staff, 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 Preston City Council 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 Harris will not necessarily be in a position to exchange the material with another Accredited museum. Preston City Council 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 Preston City Council 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 Harris 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 Harris' 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, Preston City Council 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, Preston City Council may decide to destroy it.
- 16.15 It is acceptable to destroy material of low intrinsic significance (duplicate mass-produced articles or common specimens which lack significant provenance) where no alternative method of disposal can be found.
- 16.16 Destruction is also an acceptable method of disposal in cases where an object is in extremely poor condition, has high associated health and safety risks or is part of an approved destructive testing request identified in an organisation's research policy.
- 16.17 Where necessary, specialist advice will be sought to establish the appropriate method of destruction. Health and safety risk assessments will be carried out by trained staff where required.
- 16.18 The destruction of objects should be witnessed by an appropriate member of the museum workforce. In circumstances where this is not possible, eg the destruction of controlled substances, a police certificate should be obtained and kept in the relevant object history file.