



Collections Development Policy

Hull Museums

Name of museum:

Hull Museums

Name of governing body:

Hull City Council through the board of Hull Culture & Leisure Limited

Date on which this policy was approved by governing body:

July 2nd 2019

Policy review procedure:

The collections development policy will be under constant review over the next five years, with annual updates.

Date at which this policy is due for review:

July 2024

Arts Council England will be notified of any changes to the Collections Development Policy, and the implications of any such changes for the future of collections.

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

1.1 The museum's statement of purpose is:

We exist to enhance the quality of life & cultural wealth of the people of Hull by providing access for ALL to collections, knowledge & creativity. We inspire & challenge by collecting, caring for & interpreting evidence of human & environmental development. Our assets are of national & international importance & are used as a catalyst for sustainable social & economic regeneration, through partnerships & interaction with the community. Our collections, our work, our facilities & our people are a source of civic pride, economic benefit & social regeneration.

1.2 Profile of Hull: This policy sits within the context of the City of Hull and the East Riding of Yorkshire. More details available through the Kingston Upon Hull Data Observatory http://109.228.11.121/IAS_Live/

1.3 In its approach to collecting Hull Museums intends to reflect on and review its collecting policy, procedures and methods on a regular basis. As such this document reflects only the current thinking within Hull Museums. The intention is for our collecting to constantly evolve over the next five years as we explore different methodologies, working in collaboration and consultation with local and regional social and community groups.

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

1.5 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.

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

1.7 The museum service 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 to ensure collecting is sustainable.

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

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

2. History of the collection

- 2.1 The roots of Hull Museum's collections go back to those of the Literary & Philosophical Society. Founded in 1823 and housed in the Royal Institution on Albion Street the collection and building were transferred to Hull Corporation in 1900. Thomas Sheppard was appointed the museum's first Curator in January 1901 and under his stewardship a reorganised Municipal Museum was opened to the public in 1902. An Art Gallery, originally housed above the museum, effectively became a separate entity with the appointment of its own Curator in 1904. A Natural History Museum then opened to the public in 1910, occupying the space previously occupied by the art gallery. A Museum of Commerce and Transport was opened on High Street in 1925 and a Railway Museum followed, opening on Paragon Street in 1933 and displaying some of the railway collections from the Museum of Commerce and Transport. Sadly this museum and 250 of its exhibits was destroyed during an air raid in 1941. The Albion Street building and much of its collection was also destroyed during an air raid in 1943. Easington Tithe Barn opened in 1928 as Britain's first folk life and agricultural museum but closed in 1939 on the outbreak of war and never re-opened as a museum. In 1931 Sheppard had the idea to create an entire street in a warehouse behind Wilberforce House on High Street, to be known as 'The Old Times Street'. The plan was to reproduce shops of 100-150 years ago, and by the mid 1930s it was near completion. However it too was destroyed by an air raid in 1941 before it even had the chance to open to the public.
- 2.2 The Hull and East Riding Museum dates back to 1925 as the Museum of Commerce and Transport based in a former Customs House. It acquired its present name in 1989 with a major refurbishment and new entrance. The Archaeology Collections of Hull Museums are regarded as one of the foremost in the country. The founder collection is that of the 19th century archaeologist, J R Mortimer, encompassing Neolithic, Bronze Age and Anglo-Saxon grave-goods, derived from 360 barrows on the Yorkshire Wolds. The finds are accompanied by Mortimer's detailed site records.
- 2.3 In 1905 the Rt Hon Thomas Robinson Ferens gave money for the purchase of art works and in 1917 donated funds for a new art gallery to be built on the site of the former St John's Church. The Ferens Art Gallery was named after this benefactor and opened in 1927 and was run independently until in 1975 the museums and art gallery were combined under a single curator. TR Ferens also provided a substantial endowment for the purchase of works of art and the existing collections have mainly been funded from this provision.
- 2.4 The Maritime Museum, originally known as the Museum of Fisheries and Shipping, opened in 1912 in Pickering Park. Curator Tom Sheppard had obtained a building in Pickering Park from a local trawler owner who was interested in the whaling equipment then displayed in the Municipal Museum. The new museum displayed both whaling and fishing material, a reflection of the history of Hull as a major shipping and fishing port. The collection moved to its current location, the Grade II* listed Dock Offices building, in 1974, opening as Hull Maritime Museum in 1975.
- 2.5 The Museum of Commerce and Transport was opened on High Street in 1925 as the first of its kind in Britain. Original housed in the Corn Exchange building (now the

site of Hull & East Riding Museum) displays showed the evolution of transport and Hull's principal industries. The early years of the collection included the acquisition of ten veteran cars from the private Motor Museum in Knightsbridge and a selection of horse-drawn carriages from families and businesses in East Yorkshire. Unfortunately the collections were extensively damaged in 1941. The museum re-opened as the Transport and Archaeology Museum in 1957. In the early 1980s it was agreed that the transport collection had outgrown its shared home alongside the archaeology collection and funding was secured to build on land next to the Hull and East Riding Museum. Streetlife Museum opened in 2002 with galleries thematically based and using scenic displays to represent the context of the objects.

- 2.6 Wilberforce House had been a private home, a bank and a commercial office for a seed and cake merchant. Bought by Hull Corporation in 1903 it was transformed into an historical museum and memorial to William Wilberforce. Opened in 1906 it is in many ways one of Sheppard's greatest achievements. He collected material relating to Wilberforce and slavery, and developed a series of period rooms in the house with the help of local benefactors. The museum reflects the lasting legacy of its most famous resident, William Wilberforce (1759-1833), the slave-trade abolitionist, who was born in the house. When it opened as a museum to the public in 1906, the displays included material on Wilberforce, slavery, social history and gun manufacture. Damaged by bombing during the war Wilberforce House and the adjoining Georgian Houses re-opened to the public in 1957.
- 2.7 The Old Grammar School is Hull's oldest secular building. Built in 1583 as the Hull Merchant Adventurers' Hall it housed the Grammar School from 1766 until 1878. It later became the Holy Trinity Choir School. Andrew Marvell and William Wilberforce were pupils here. Undergoing restoration between 1985 and 1987 it opened as the Hands On History Museum in 1997.
- 2.8 The Spurn Lightship was built in 1927 and served for 48 years as a navigation aid in the approaches of the Humber Estuary. The lightship was decommissioned in 1975 and bought and restored by Hull City Council in 1983. It was moved to Hull Marina as a museum in 1987. The ship is preserved to show how the seven man crew worked and passed the time on their month long deployments. Communication and emergency equipment dating from the launch of the vessel in 1927 are on display. The ship closed to the public in 2018 in preparation for the vessel being relocated as part of the Hull: Yorkshire's Maritime City Project.
- 2.9 The Arctic Corsair is berthed on the River Hull between Drypool Bridge and Myton Bridge, at the rear of the Streetlife Museum. Built in 1960 at Beverley Shipyard for the Boyd Line it was the last of the Hull side fishing vessels or 'side winders'. She had a long and successful career despite the decline of the local fishing industry after 1975. A veteran of the Cod Wars, the Arctic Corsair was rammed by an Icelandic gun boat in the 1970s. After a lay-up of seven years she achieved a record breaking return to fishing in 1986 before being finally laid up in the winter of 1987. The vessel opened to the public in 1999. The ship closed to the public in 2018 in preparation for the vessel being relocated as part of the Hull: Yorkshire's Maritime City Project.

3. An overview of current collections

Hull Museums Accredited and Designated collections are currently distributed across the following six museum sites: Hull and East Riding Museum, The Ferens Art Gallery, Maritime Museum, Streetlife Museum, Wilberforce House and Hands on History.

- 3.1 **Hull and East Riding Museum** displays items from prehistoric to medieval in the area, many of the region is represented by world-famous objects including the Roos Carr figures, the group of early Bronze Age boats from North Ferriby and the Iron Age Hasholme Boat. Material from the 'Arras Culture' cemetery and settlement at Garton/Wetwang is in constant demand by researchers from around the world.

From the Roman period come the stunning mosaics from Rudston and Brantingham, together with archives from recent large-scale projects such as the roadside settlements at Shiptonthorpe and Hayton. Nationally-important collections from the medieval period include the Anglo-Saxon cremation cemetery at Sancton and archives from urban excavations in Hull and Beverley.

The museum also houses a large collection of natural history specimens, including mounted birds and animals, insects, shells and geology.

- 3.2 **The Ferens Art Gallery** houses a nationally and internationally significant collection of paintings and sculpture spanning the medieval period to the present day. Strengths include European Old Masters, particularly Dutch and Flemish work, portraiture, marine paintings, modern British art and contemporary photography and new media of increasingly international scope. Highlights include masterpieces by Pietro Lorenzetti, Frans Hals, Antonio Canaletto, Lady Elizabeth Butler, George Stubbs, Henry Moore, Gwen John, David Hockney, Bridget Riley, Helen Chadwick and Ron Mueck. The Gallery is also proud of its collection of works by local East Riding artist, Frederick William Elwell 1870-1958) and important and unique British Marine Paintings by John Ward, William Frederick Settle, Henry Redmore and Thomas Jaques Somerscaes.
- 3.3 **The Maritime Museum** collection includes material relating to the local maritime community and maritime history, merchant shipping and the fishing and whaling industries. Significant areas in the collection relate to shipping and the internationally renowned Wilson Line shipping business, docking, maritime art and photography, and ship models. Internationally important collections of whaling material include a 40-foot Northern Right whale skeleton as well as an important scrimshaw collection.
- 3.4 **The Streetlife Museum of Transport** tells the unique story of two-hundred years of transport history. The emphasis in the Streetlife Museum is on an immersive, interactive experience where non-traditional learning takes the place of large amounts of written text. Another important element is the transport collection, including examples from the earliest days of motoring with cars propelled by steam, electricity and petrol. These include an 1899 English Daimler, previously owned by George Cadbury and a very rare 1898 Panhard et Levassor Motor Wagonette; an example of the first car model to be built as a car, rather than a converted horse-drawn carriage. The Museum additionally houses extensive displays on local public

transport, including three trams and a local bus displayed in an authentically recreated 1930s indoor street, the design of which has been inspired by the city of Kingston upon Hull.

- 3.5 **The Wilberforce House** collection has a broad focus on the history of slavery in addition to items relating to the life and work of Wilberforce. The two adjacent Georgian Houses form an annexe containing displays of historic costume, period rooms, a clock collection, silverware and firearms made locally. It also incorporates the East Yorkshire Regiment museum.
- 3.6 **Hands on History** collection comes under the heading of both social history and archaeology. There is a large general collection of social history items mainly dating from the 20th century, with some 19th century additions. These items are used to tell the story of Hull people and as a visual resource for school groups. There are large costume, doll and textile collections stored at the Museum, many of national importance, such as the Madam Clapham items which were made in Hull. Many are 19th century, some 20th century and a few very early examples. The museum also holds Egyptology material, including replica furniture from the tomb of Tutankhamun made in 1922 after the discovery of the tomb in Egypt is unique.

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

Hull Museums' will focus on filling significant gaps in its collections. Items will be considered for acquisition based on the legal, ethical and practicable criteria given in the Acquisition Procedure: local relevance and significance; research or educational potential; adequate and suitable storage or display space. Hull Museums will emphasize collecting objects from the local area, but will also consider items of a national and international significance, providing this does not conflict with the Collecting Policies of other accredited museums.

4.1 **Hull and East Riding Museum**

Future collecting will focus on archaeological material illustrating human activity in the Hull and East Riding region from the Palaeolithic to the 16th century and archaeological material relating to the Hull Citadel (up to the late 17th century). Material may be derived from excavation, field-walking, metal-detecting or chance finds, including objects reported through the Portable Antiquities Scheme and the Treasure Act.

Geographically collecting will be from the area defined by the Hull City boundary. Items may also be collected from the East Riding of Yorkshire in consultation with the East Riding of Yorkshire Museum Service, particularly where directly relating to existing sites in the collections such as Brough, Rudston, Garton and Wetwang, areas of Holderness and sites excavated by J.R. Mortimer in the Yorkshire Wolds. Items for potential acquisition through the Treasure Act process are discussed between the two services on an object by object basis.

Excavation archives for acquisition must include associated records and interpretive material to ensure future research potential is not compromised. Developer-funded excavations are expected to adhere to the museum's 'Guidelines for the Transfer of

Archaeological Archives' to ensure their speedy integration into the wider museum collection. The museum reserves the right to refuse archaeological material whose quality is compromised by significant deficiencies in methodology, physical care or conservation.

The Guidelines include information on the charge of £80 per standard unit (a standard box or a roll of plans) which is levied on developer-funded excavations for deposition in the museum. This acts as a one-off payment for the long-term care and storage of the archives as well as the facilitation of access to them.

Non-commercial excavations such as universities and local societies will also be expected to follow the 'Guidelines for the Transfer of Archaeological Archives'. They will also be asked to contribute towards the long-term curatorial costs of any deposition, although this will be negotiable on a site-by-site basis.

With some larger assemblages, such as Roman pottery kiln sites etc., the excavating body will be encouraged to consider selection of the archive before deposition in the museum. This must be carried out only with the full knowledge of the museum. Any selection must be carried out by, or under the supervision of, a suitably qualified specialist and only after the completion of full quantification.

Due to the absence of an Assistant Keeper of Natural History, the decision has been taken that there will be no further collecting in regard to this collection. However, material that directly relates to, and enhances, existing collections may be acquired in exceptional circumstances, as may important local material with the potential for display.

4.2 Ferens Art Gallery

The Ferens Art Gallery will continue to seek to fill gaps in its collections and to better represent the diversity of contemporary society locally, nationally and internationally. The gallery will seek to enhance its existing collection of two and three-dimensional works with emphasis on the themes of portraiture, maritime painting, European Old Masters (especially 17th century Dutch and Flemish artists) and 19th and early 20th century British Artists. Contemporary collecting will focus on photography and new media, with the gallery looking where possible to collect from artists outside of the mainstream art historical canon, acquiring work by little or underrepresented artists.

4.3 Hull Maritime Museum

Working closely with local community groups the Maritime Museum will seek to fill gaps identified in the existing collections, better representing the diversity of contemporary society locally, nationally and internationally. Priority will be given to objects representing the stories of women and children at sea, BAME sailors, maritime communities and shore side workers. Where photographs are collected subject matter will focus on those of crew, communities and underrepresented areas and groups. Copies will not be collected, and priority will be given to photographs where Hull Culture & Leisure hold copyright. Contemporary collecting will emphasize key illustrative and quality items linked to late 20th and 21st century maritime Hull. The Maritime Museum will continue to collect items more broadly linked to Hull's

maritime history from medieval times to the present where they are of a unique or especially rare nature. Items of national or international importance to maritime history may be acquired, but only if they enhance existing collections.

4.4 The Streetlife Museum of Transport

The museum will look to collect non-excavated material related to transport and life from within the Hull City boundary from 1485 to the present day. Carriages and motor vehicles will be acquired only in very exceptional circumstances and only when the item is unique, of important local significance and for which there is adequate storage capacity. Likewise street furniture with a direct local provenance will only be collected in exceptional circumstances. Items directly linked to the life of Amy Johnson will only be acquired if this is not in competition with East Riding Museums.

4.5 The Wilberforce House

Wilberforce House will continue to acquire objects related to the anti-slavery campaign both nationally and internationally. Especial priority will be given to acquiring genuine eighteenth and nineteenth century anti-slavery items, particularly items that relate to specific individuals, especially slaves. Items relating to contemporary slavery will also be considered on a case by case basis. The museum will also look to acquire high quality Hull silverware dating from the seventeenth century and when produced by an identified maker. Due to storage capacity and the challenging ethical and legal issues Wilberforce House will no longer collect ethnographic material.

4.6 Hands on History Museum

With no specific curatorial post with responsibility for this museum and limited storage space the decision has been taken to pause further collecting. The museum will continue to collect items of a unique or especially rare nature, especially those items relating to Madam Clapham-designed dresses and items relating directly to the Old Grammar School building. Coins, medallions, tokens and medals will also only be collected if unique and historically important.

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 In line with our commitment to reviewing and re-examining our collecting procedures HCAL will be prioritising its Social History collection for rationalisation and disposal over the next five years. Another priority in view of limited storage space is a review of our transport collection. The Maritime Museum Project also provides the opportunity

to thoroughly review the collections currently held ahead of their move to temporary storage.

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):

Relating to railway items at Streetlife Museum:

- The National Railway Museum (NRM)

Hull Maritime Museum:

- The National Maritime Museum and The Royal Armouries

Wilberforce and Slavery collections:

- American Museum & Gardens, Bristol Museums: M Shed, Museum of London Docklands, National Museums Liverpool: International Slavery Museum, National Museum of the Royal Navy, Royal Museums Greenwich: National Maritime Museum – in relation to acquisitions of Wilberforce and Slavery collections.

The Ferens Art Gallery:

- Would consult with East Riding Museums on the acquisition of East Yorkshire artists, particularly Frederick William Elwell (1870-1958).

- 7.3 East Riding of Yorkshire Museum Service and Hull Museums have agreed that Hull Museums will have priority in the suburban areas of the city of Hull, including: Hessle, Kirkella, Anlaby, Swanland, Cottingham, Bransholme, Sutton, Bilton, Preston and Hedon. Where there are overlaps in subject specialism collecting areas the two Museum Services have agreed to consult each other and make a decision based on individual Acquisition and Disposal policies and the subject strengths of each Service. Should new assemblages be discovered that relate directly to an existing site archive we will consult to ensure that such artefacts go to the museum already holding the site archive on a 'same site, same museum' principle.

8. Archival Holdings

We currently hold or intend to acquire archives, including printed ephemera and photographs, in line with the guidance given in the *Code of Practice on Archives for*

Museums and Galleries in the United Kingdom (third edition 2003). Archival material currently held across the service include:

- Oral History recordings and transcripts
- Archival material relating to the city, surrounding area and industries
- Archival material relating to the history and development of Hull Museums

9. Acquisition

- 9.1 The procedure for agreeing acquisitions is detailed in the ***Acquisitions & Accessioning Procedure***. The relevant Curator is responsible for researching and preparing a case for potential acquisitions. This is then presented for approval to the monthly Acquisitions & Disposals meeting attended by the Hull Museums Curatorial team. In exceptional circumstances an email shared between curatorial colleagues will be seen as sufficient approval. The decision to approve or reject an offer will be fully documented and minuted in the meeting.
- 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 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 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 museum will not dispose of items by exchange.

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.