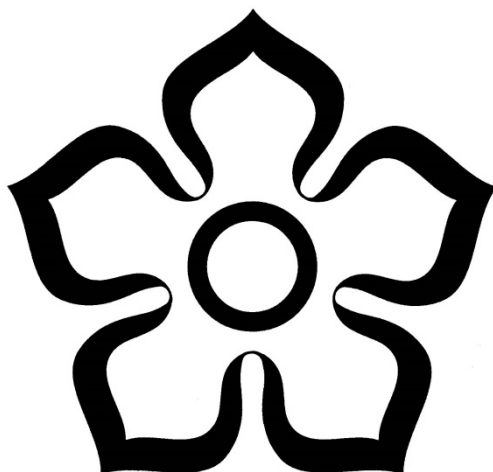


Leicester Arts and Museums Service

Museum Collection Development Policy

2014-2017



**Leicester
City Council**

Date of Approval: 11 February 2014

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1) Introduction

This Collection Development Policy presents an overview of the collections held by Leicester City Museums, and sets out our priorities for future collecting, as well as how we would set about rationalising and disposing of any items or collections where this is appropriate. Our separate Deaccession and Disposal policy is provided as an appendix, together with our Human Remains Policy, and policies on the care and management of collections.

Collection Development Policies are an essential tool for managing modern museums, since many, like Leicester's museums, have been collecting items for well over 150 years, and a careful approach is needed if they are to continue collecting, and thus recording and better understanding the world around us, for generations to come.

This policy covers the period 2014 to 2017 to align with the lifetime of the Museums Forward Plan. This policy will be reviewed in 2017 and the policy for 2018-22 will be developed.

Matthew Constantine, Collections Interpretation and Learning Manager

Sarah Levitt, Head of Arts and Museums

February 2014

2) Statement of purpose

Museums enable people to explore collections for inspiration, learning and enjoyment. They are institutions that collect, safeguard and make accessible artefacts and specimens, which they hold in trust for society.

(Museums Association Code of Ethics 2008)

2.1. Service Description

Leicester City Council runs five museums:

- **New Walk Museum & Art Gallery** displays fine and decorative art, world arts and crafts, natural history, fossils and geology, Ancient Egyptians, temporary exhibitions including contemporary visual arts programme. Plus: Friends/Volunteer organisation (for Leicester and Leicestershire Museums), learning and activity programmes, café, shop, concert, lecture and wedding venue and room hire. (220,000 visitors in 2012-13)
- **Newarke Houses Museum** displays local and social history and incorporates Museum of the Royal Leicestershire Museum (Supported by regimental association volunteers). Plus: Learning and activity programmes, shop, room hire. (38,000 visitors in 2012-13)
- **Jewry Wall Museum** interprets Jewry Wall and associated site of Roman bathhouse and displays pre-Roman, Roman and Medieval collections. Plus: Friends/volunteer organisation, learning and activity programmes, shop, room hire. (25,000 visitors in 2012/13)
- **The Guildhall** is a historic civic building dating back to medieval times with associated collections. Plus: Learning and activity programmes, shop, concert, lecture and wedding venue and room hire. (84,500 visitors in 2012-13)
- **Abbey Pumping Station Museum** is the city's former sewage pumping station; displays original locally-manufactured beam engines and associated interpretation, including transport and industrial collections. Plus: Large friends/volunteer organisation, learning and activity programmes, volunteer-run café, shop, and room hire. (49,500 visitors in 2012-13)

The museums have storage facilities for collections, but in addition,

- **Euston Street Store** is a central collections store and resource centre in a converted warehouse with dedicated research and conservation facilities.

Unlike most public services, which are essentially activity based, the museums service is based on work with one of Leicester’s major public assets; over a million diverse objects, collected over more than a century and a half, recording thousands of years of human activity and millions of years of natural history.

Over 400,000 people visit Leicester Museums each year and visitor numbers have risen significantly in the last decade. Their demographic profile is roughly as follows:

% visitors from a BME background	15%
% visitors who consider they have a disability	6%
% visitors who are under 16	26%
% visitors who are over 60	21%
% visitors who are from C2DE socio-economic groups	23%
% visitors who are City residents	39%

With an increase in visitors overall, but especially from regional and national catchment areas, our visitor demography inevitably will not reflect the demography of Leicester, which has nearly 50% of residents from a BME background, and nearly 60% from C2DE socio-economic groups, but our performance targets take this into account. We aim for maximum participation amongst Leicester people of all demographic groups.

In addition to museum visitors, we also provide a service for specialists, researchers, and general enquirers, as well as supporting the studies of further and higher education students and academics, especially from our three local universities.

Our schools and audience development work, and public events also include collections focussed work.

2.2. Rationale for Service

The council runs the museums and manages the collections because of the benefit they bring to the city’s communities:

- They are a source of knowledge about Leicester and the world, which is useful today and in the future
- They support formal education and lifelong learning
- They support economic development and regeneration
- They promote social cohesion and well-being by encouraging local pride, social responsibility and intercultural understanding
- They broaden horizons and enrich lives
- They have “public value”: citizens feel they are important and useful elements of modern life, and wish to have access to them

2.3. Mission Statement and key objectives

This role can be summed up with the following mission statement:

Our mission is to inspire a passion for learning and a passion for Leicester. We do this through a focus on people and place, linking a local focus to global perspectives and stories.

In order to achieve this we will:

- ***Build relationships*** with all our local communities.
- ***Work in partnership*** with a range of educational and social organisations.
- ***Create a shared social space*** for dialogue, debate and active citizenship.
- ***Inspire creativity*** by opening up opportunities for participation and collaboration.
- ***Look to the past*** to understand the ***present*** and inform the ***future***.
- ***Contribute*** to making Leicester and inspiring city to work in, live in and visit.

3) An overview of current collections

3.1 History of Service

New Walk Museum was one of the first museums to be opened under the 1846 Act of Parliament “For Encouraging the Establishment of Museums in Large Towns”. The founding collection was the gift of the Leicester Literary and Philosophical Society who since 1835 had gathered around 10,000 objects for their own museum in the city. It featured plants, shells, stuffed birds, and fossils, casts of municipal seals, scientific journals and archaeology. The Society offered its collection to the Council, and the museum, created from a former school, opened in 1849.

In 1851 a plesiosaur and two ichthyosaurs from Barrow-upon-Soar were purchased for £100 and a Roman pavement was excavated. In 1860 an Egyptian mummy was purchased. 22,000 items had been acquired by 1877. 150 years on, the collections are wide-ranging and now number over 1 million items. Many are of national or international importance.

While Geology, Botany, Zoology, Egyptology, Archaeology and Fine Art were collected from 1849 onwards, Science and Industry and Decorative Arts were only recognised as separate disciplines in the 1960s and 1970s respectively. By this time Social History had emerged as a subject in its own right, although closely associated with Archaeology until 1980.

The museum’s traditional ethnography collections were largely disposed of in the earlier 20th century, but since the late 1970s World Cultures (i.e. non-western art, craft, design and domestic items) has developed as a separate subject area with important questions being raised about traditional ways of defining collections.

Archaeology and Biology are the largest collections, comprising hundreds of thousands of items each, mainly collected through fieldwork and excavations. Until the 1990s the service included a Field Archaeology Unit, now part of Leicester University, and the County's Biological Records Service. Industrial History is another substantial collection, reflecting a process of rapid economic change in the industrial landscape during the 1960s, '70s and '80s.

The collections have also been developed through gifts, loans and purchases. Most items have been given, but some collections, especially Fine Art, have been mainly built up by purchases. In 1930 the City of Leicester Museums Trust was formed for the purchase of specimens and exhibits for the museum, supported mainly by donations box money. This unique fund has enabled the service to continue making purchases when most others have ceased to do so.

The Service went through a dramatic change in 1973/74 when, as a part of local government reorganisation, the city museums were incorporated into what became known as Leicestershire Museums, Arts and Records Service. From this time more defined collections policies began to be established.

In 1997 local government was reorganised again and Leicester became a Unitary Authority independent of the county. Three services were created from Leicestershire Museums, Arts and Records Service. The collections were reviewed to identify which authority should be responsible for which collection. The Determination of the Destination of Museum Collections report was approved by: Leicester City Council Arts and Leisure Committee (9 Nov 98), Leicestershire County Council Arts Libraries and Museums Committee (8 Jan 99) and Rutland County Council (18 Jan 99).

In essence, the collections division followed three principles:

- Collections with strong provenance to either the city or county were allocated accordingly
- Some collections were allocated by theme i.e. standard gauge railways were made the responsibility of the county, with narrow gauge became part of the city collections. These allocations tended to follow the available curatorial expertise within each service at the time.
- Existing displays were not dismantled and in most cases objects on display in one location but allocated to a different service were made loans.

In practice, the County transferred items with greatest relevance to them, and for which the standard of cataloguing was sufficiently good for this to be judged. The City continued to hold the remaining (majority) of the collections. These included many important items, but inevitably some duplicates, items without provenance, in poor condition and/or with little obvious relevance to the service's Collections Policy.

Since the original agreement, and initial large-scale transfers, transfers of individual items or collections have continued. For example, the county herbarium was transferred and in return the rocks and minerals collection came back to the city in 2010.

Although the collections are important and substantial, there is no designated collection. However, thanks to ACE funding, work is being undertaken on the German Expressionist Collection in preparation for an application.

In addition to steady acquisition by purchase the museum has continued to benefit from local generosity and support, from businesses, organisations and individuals; for

example the museum's various Friends groups, Contemporary Art Society, National Art Collections Fund, heritage Lottery Fund, Government grants administered by the Victoria & Albert Museum and other funding bodies have done much to increase the value and significance of the collection. Major loans, for instance of Lord and Lady Attenborough's Picasso ceramics collection, have further enhanced them.

Leicester Museums also have a dedicated charity, the Friends of the Museum Fund for the City of Leicester, referred to as the City of Leicester Trust, which oversees money collected through museum donation boxes and other sources and uses it to present exhibits and items for the collections. This has enabled many important acquisitions to be made in recent years.

The service expanded through the 20th Century not only in terms of collections but also sites, and today it is one of the largest in the East Midlands. It has a national profile and attracts local, regional, national and international visitors. Around half of its visitors are city residents, with the rest split between county residents and visitors from further afield.

Over the years, various museums and galleries have been opened by the Council:

- 1849 New Walk Museum (and art gallery from 1879)
- 1926 The Guildhall - historic civic building
- 1937 Belgrave Hall - historic house *run as a heritage site since 2013*
- 1940 Newarke Houses Museum - local history
- 1962 Jewry Wall Museum of Archaeology
- 1968 The Magazine Gateway - museum of the Royal Leicestershire Regiment- *museum transferred to Newarke Houses and Gateway now run as a heritage site*
- 1970 Humberstone Drive Store *closed to create Euston St Store in 2006*
- 1972 Abbey Pumping Station Museum of Industry and Technology
- *1974 Leicester's museums were transferred to Leicestershire County Council as a result of local government reorganisation*
- 1974 Wygston's House Museum of Costume *closed in 2001 and run as a heritage site since 2011*
- 1990 The City Gallery - contemporary visual arts *closed and activities transferred to New Walk Museum in 2010*
- *1997 Leicester City Council regained responsibility for its museums as a result of local government reorganisation.*
- 2006 Euston Street Store

3.2. Fine Art

The establishment of an art gallery was first suggested at a meeting of the School of Art Committee and Fine Art Section of the Leicester Literary & Philosophical Society in January 1880. An Art Gallery Committee was set up and well over £2,000 collected by 1881 so the purchase and donation of pictures began. Between 1881 and 1893 the Committee (council members, local businessmen and leading citizens) spent over £10,000 on 87 paintings, mainly contemporary works. The gallery was opened in 1885 by Sir Israel Hart, a Leicester clothier (of Hart & Levy) and Mayor of Leicester. In the same year the gallery and its collection first received support from the rates and at that point began its continuing commitment to local authority provision of Fine Art to the people of Leicester. Over the years generous loans of paintings were received from local people; gifts and bequests of both works of art and money began to enhance the art collection, which now comprises some 770 easel paintings, 3,500 works on paper and over 100 sculptures.

Local significance:

Topography and portraiture and works by local artists.

Regional significance:

Topography and portraiture, naive art and works by well-known regional artists.

National significance:

18th and 19th century British works in all media.

20th century British oil paintings, watercolours, drawings and prints.

International significance:

Pre-1800 small groups of French, Italian, Dutch and Spanish Old Master paintings and a large collection of Old Master prints.

19th and 20th century French paintings, sculpture, drawings and works on paper.

German Expressionist and related works

Work by the Vorticists, Camden Town Group and Bloomsbury Group.

3.2.1. British Art Collection

The 18th, 19th and 20th-century British works (all media) together form one of the leading collections of British art to be found in a provincial museum in this country. It is a comprehensive collection of significant works which demonstrates breadth and variety. Additionally, within this overview are areas of richness and of unique historical and cultural value.

The 18th-century collection includes fine examples of Grand Manner portraits together with less formal studies; Italianate landscapes are complemented by subject paintings which illustrate 18th-century changes in technique and approaches to depiction of the countryside; sporting, country estate and agricultural/livestock subjects are extremely well represented and there are examples of Conversation, Moral and Theatrical pieces. The importance of the 19th-century British collection lies not only in its status as a large group of mainstream Victorian art of acknowledged excellence, but in its value as an example of 19th-century contemporary collecting. The bulk was acquired by the Art Gallery Committee in the great Victorian drive towards the self-improvement and

education of the Working Classes. Such is the nature of the collection that the socio/economic/political/ religious context of British art in the 19th Century is well illustrated. So too are the changes in cultural and artistic values brought about by the move to Middle Class patronage and the Industrial Revolution. There are examples of literary, genre, historical, mythological, classical, landscape and marine subjects, together with smaller but significant holdings of portraits and a group of Pre-Raphaelite works.

The 18th-and 19th-century collections include significant works by Bonington, Brabazon, Burne-Jones, Cooper, Constable, Devis, Dicksee, Egg, Etty, Faed, Frith, Greaves, Hogarth, Hudson Holman Hunt, W.H. Hunt, Ibbetson, Leighton, Lucas, Opie, Rossetti, Sandby, Solomon, Turner, Uwins, Watts, Wilkie, Wilson and Wright of Derby.

The particular strength of the 20th-century British works (all media) is the richness of work representative of major movements and individuals in the early 20th Century. When considered with the Victorian collection, this illustrates the massive cultural shift which followed the arrival in Britain of Post-Impressionist influences and subsequent Modernist approaches to the visual arts. Many individual works within this collection are of importance, including easel paintings, works on paper and/or sculpture by members of the Bloomsbury Group and its adherents. The Vorticist Movement and the Camden Town Group are all well represented. These are complemented by later paintings by artists formerly working within these movements. In addition there is a comprehensive collection of single or several major works by the foremost British artists of the period, and of later in the century.

Collecting of British art has continued into the 21st century, supported by the Contemporary Art Society. A key catalyst has been the merger of the City Gallery contemporary art gallery team into the museum Service in 2010 which has stimulated fine and decorative art collecting. In 2010 the first film piece was acquired: Rosalind Nashashibi's *The State of Things*, and a grant has been received to commission a performance art piece in 2014.

This collection includes significant works by Ardizzone, Bacon, Bayes, Bellany, Peter Blake, Vanessa Bell, Bevan, Bomberg, Bratby, Clough, di Stefano, Drummond, Epstein, Farthing, Frink, Frost, Fry, Gertler, Gill, Ginner, Gore, Goss, Grant, Heron, Hepworth, Hitchens, Hockney, Hodgkin, Hoyland, Augustus John, Kossof, Laura Knight, Lewis, Lowry, Moore, Moynihan, Ben & Winifred Nicholson, Organ, John & Paul Nash, Nevinson, Paolozzi, Piper, Ernest Proctor, Ceri Richards, Brian Robb, William Roberts, Rothenstein, Sargent, Sickert, Sisley, Matthew Smith, Spear, Spencer, Sutherland, Julian Trevelyan and Christopher Wood.

3.2.2. International Art Collection

This collection comprises pre-1800 French, Italian, Dutch and Spanish Old Master paintings and Old Master prints, 19th- and 20th-century foreign paintings, sculpture and works on paper.

Though the collection of old Master and 19th- and 20th-century international paintings is comparatively speaking the smallest group of works in the collection as a whole, set

against the complementary and supporting material, particularly the Old Master prints, it provides an overview of the area within which are pieces of outstanding aesthetic quality.

Amongst the easel paintings, the earliest work is a pair of 15th-century panel paintings but the period emphasis is on the 17th and 18th Centuries, with a significant group of Dutch 17th-century works; the holdings include religious paintings, portraits, historical subjects, landscapes and marine subjects, still-lives, genre and Classicist groups. The collection of 19th- and 20th-century paintings is the smallest group of all but within it are significant works by major artists.

Supported by the holdings of, on the one hand, sound paintings of the French, German, Dutch, Mexican and Spanish Schools and the large collection of Old Master prints and, on the other, by the predominant 19th- and 20th-century works on paper, this relatively small collection of easel paintings is of acknowledged excellence and aesthetic value. Together the pre-18th and 19th/20th-century collection of international paintings, sculpture and works on paper includes significant works by Archipenko, Arp, Beccafumi, Bembo, Blaas, Bloch, Boudin, Braque, Callot, Clavé, Chagall, Christo, Corot, Dali, Daumier, Degas, Derain, de la Tour, de Louthembourg, de Maistre, Diaz de la Peña, Doig, Gaudier-Brzeska, Gauguin, Gerstl, Goya, Kitaj, Laurens, Leger, Lichtenstein, Loveroff, Nicholas Maes, Manet, Matisse, Maufra, Meerhout, Munch, Nolan, Oldenberg, Pearlstein, Picasso, Pissarro, Pittoni, Poussin, Rauschenburg, Renieri, Roualt, Sweerts, Domenico Tiepolo, van Ruysdael, Villavicencio and Vlaminck.

3.2.3 German Art Collection

A sub-set of the international art collection is early 20th-century German Expressionist art and related works. This collection is of outstanding aesthetic, cultural and historical importance. Containing oil paintings, watercolours, pencil drawings, woodcuts, lithographs, etchings, sculpture and illustrated books, it presents an unparalleled richness of visual information on one of modern art's most excitingly turbulent periods of creative experimentation. Of recognised pre-eminence world-wide, the collection now has major examples of not only German Expressionist works, but those of Impressionist and post- First World War artists and, of equal importance, of the women artists who played significant roles in the art of the period.

Collecting began in 1944 when the Director, Trevor Thomas, enterprisingly staged 'Mid-European Art', an exhibition of works belonging to the German émigré community in Leicester. One of the lenders was Tekla Hess, widow of Alfred Hess, a major collector of contemporary German art from Erfurt. Four works were later acquired, all originally from the collection of Alfred Hess. They were "Red Woman" by Franz Marc, "Behind the Church" by Lyonel Feininger, "Head with Red-black Hair" by Emil Nolde and "Bridge at Erfurt" by Max Pechstein. Leicester gained a reputation for its interest in and collection of early 20th-century German art and the next major additions, 24 works on paper by Karl Schmidt-Rottluff, were bequeathed by Rosa Schapire in 1955.

20th-century German art was formally written into the Fine Art collecting policy in 1975 and the collection continues to develop with numerous supporting and major works added by purchase or donation. In 2009 the Museums Service was presented with the German Art collection of Michael Brooks. As a private collector, he had amassed almost 70 works of art by early 20th century German artists, including a number of important

German Expressionist artists. His collection had begun with a visit to the New Walk Museum & Art Gallery, where he had encountered German Expressionism for the first time. From this point on, he focused on German Expressionism as the energetic key to his collecting, acquiring artworks successfully from galleries, dealers and auction houses in America and Europe, his collection grew to include artists such as Otto Dix, Franz Marc, Lyonel Feininger, Kathe Kollwitz and Conrad Felixmuller.

The collection has also been enhanced by the generosity of private lenders.

It includes significant and outstanding works by Barlach, Beckmann, Corinth, Ehrlich, Ernst, Feininger, Frishman, Grosz, Heckel, Hofer, Jawlensky, Kandinsky, Kirchner, Kokoschka, Kollwitz, Kubin, Laserstein, Lehmbruck, Liebermann, Marc, Meidner, Morgner, Müller, Münter, Nauen, Neuschul, Nolde, Oppler, Pechstein, Rohlf, Schmidt-Rottluff, Segal, Sintenis, Slevogt, von Hofmann, von Menzel and Weiss.

3.2.4. Regional Art Collection (*See also 3.3.2. Decorative Arts*)

In common with other local authority museums and art galleries, the Leicester service has always collected works of local and regional significance.

Local portraits commemorate notable citizens and benefactors including John Wycliffe, Sir Thomas White, the Herrick and Hastings families, the scientist Dr Richard Pulteney, architect George Dance, preacher and Friendly Society founder Rev. Robert Hall, Chartist John Skevington and many mayors, aldermen and figures from Leicester business, commerce and the public services.

The strong holding of local and regional topographical works, mainly works on paper, includes discrete collections of 18th-century prints and 19th and 20th-century prints, drawings and watercolours, notably by George Moore Henton, John Flower, John Fulleylove, Shirley Harrison, Kenneth Holmes and Cecil Thornton. Artists such as Henton, Flower and Fulleylove painted views of Leicester and Leicestershire.

Also included in this holding are easel paintings and works on paper depicting local and regional sports and pastimes and working life. These are of considerable artistic value and historical significance.

Following the closure of the City Gallery and its merger within New Walk, a small collection of local and regional contemporary art was added to the existing collections.

3.3. Decorative Arts and Crafts

The collections aim to provide a broad, representative view of the ways in which people have furnished and adorned their homes and used their creative skills to enrich their environment. We also seek to demonstrate the full range of materials, techniques and styles reflecting different types of product: elite to demotic, custom-made to mass-produced.

Most of the material in the collections is British, but some areas traditionally curated as decorative arts reflect the rich cultural diversity of the local population. There is also a

collection of oriental items. The collections include ceramics glass, metalwork, furniture, musical instruments, crafts and folk art.

It is mainly regional in significance in view of its size, nature and quality, with more important special collections including contemporary craft, items associated with the Arts and Crafts Movement, and South Asian collections.

The collections have strong overlap with the social history collections.

Regional significance:

- Japanese artefacts
- Ceramics

National significance:

- Indian sub-continent collections, especially Gujarati material
- Contemporary crafts
- Mary Linwood Collection
- Dryad Collection of arts, crafts and 20th century design from around the world
- Arts and Crafts Collection, centred on the work of the Leicester-born designer Ernest Gimson and his associates

3.3.1. 20th Century British Crafts

Leicester holds a remarkable collection of 20th-century crafts. The Service began collecting in 1919, when pieces of furniture were bought from Ernest Gimson's executors. In the 1920s studio ceramics and art pottery started to be collected. There are now around 400 items in the collection, representing over 100 makers. The collection is widely used by students and attracts visitors and researchers from all over the country. A ground-breaking exhibition held at Newarke Houses in 1969 is widely recognised as having brought Gimson and his colleagues back to the public eye nationally as part of the general revival of interest in the Arts and Crafts Movement..

Ernest Gimson (1864-1919) was the son of a Leicester businessman who was owner of a large engineering firm and founder member of the Leicester Secular Society. After training at the Leicester College of Art and with Leicester architect Isaac Barradale, Gimson moved to London where he was articulated to the architect J.D. Sedding. Here Gimson met Ernest and Sidney Barnsley and later went into partnership with them, moving to the Cotswolds. Despite leaving Leicester at an early age, Gimson retained close links with family and friends in the area. Many of his best commissions for houses and furniture were for Leicestershire people and it is largely thanks to their generosity that so many works by Gimson, the Barnsleys and his foreman Peter Waals came to our collections. The National trust's Stoneywell Cottage near Leicester was designed by Gimson for his brother Sydney who commissioned furniture for it, including the huge oak settle made by Ernest Barnsley (an "*archetypal piece of Arts & Crafts furniture*" Mary Greensted, Cheltenham Museum, Aug 1999) and macassar ebony cabinet inlaid with mother of pearl bequeathed by Sydney Gimson, 1939 ("*One of the great classics of its period*" MacCarthy, *British Design since 1880*, 1982, p.69.

John Paul Cooper's father was a partner in Corah's hosiery firm. He also began his career as an architect but his real work was as a designer/craftsman, working in mainly in metal, shagreen and gesso. The museum has a small but important collection of his work, including a splendid chalice in medieval revival style. Cooper expressed his pleasure in this as "*it makes me feel permanently connected with what I consider my native town*".

The studio ceramics are extremely varied, giving a near continuous picture of developments since the 1920s rather than focusing on a particular time or group of makers (as done for example by the Milner-White collection at York). It includes important works by Bernard Leach (e.g. a Pilgrim plate, Tree of Life jar and a Leaping Fish jar); eight by Cardew, an important early Coper, eight fine pieces by LucieRie, also a number of mid-century pieces by potters such as Sam Haile, R.J. Washington, Newland, Vergette and Hines whose work is rare in public collections. Since the 1970s there has been an active collecting policy, aimed at creating a representative archive of recent trends and a wide variety of artists such as Alison Britton, Martin Smith, Sutton Taylor, John Tower and Lubna Chowdery.

The glass collection contains an extremely rare selection of works by the pioneer French artist Maurice Marinot. In 1973 his daughter presented Leicester with 20 of his works. Marinot's glass is rare in this country and of great importance in the history of 20th-century glass. In addition, we have a small collection of work by other French glass artists including Gallé, Lalique and Daum. The small contemporary glass collection includes unusual and important pieces by Alison Kinnaird and Harvey Littleton. Other artists represented include John Cook and Liz Lowe, Sam Herman, Brian Blanthorne and Rachel Woodman.

Recent initiative has begun to augment this collection with examples of contemporary craft and design. Most notable is PrtInDVse by Michael Eden, the purchase of which was funded by the Art Fund Collect scheme.

3.3.2. Decorative Arts

There are approximately 4,000 items in the mainstream decorative arts collections, comprising English and international ceramics, glass, silver, furniture, musical instruments and *objets d'art*. Many of these have been collected locally and demonstrate the taste of the times and of the people even though they are not always of the finest quality. Other pieces were bought at auction and provide a comprehensive overview of, for example, English and Chinese porcelain. Donations from local collectors have enriched the holdings; the Hodges bequest of Japanese artefacts in 1924 (see *Catalogue of the Japanese Collection*, 1960) added nearly 300 pieces of high quality netsuke, lacquerwork, okimono, tsuba and swords including an exceptionally fine pair with matched scabbards and mounts, the blades signed Kunisada and Kanesada (the latter dates to 1679, the former to c.1670). The Broughton gift of nearly 400 English drinking glasses in 1939 commemorates a noted Leicester businessman and encapsulates the collecting taste of the times, as do other gifts of 17th-century furniture and Chinese ceramics.

Several pieces of Georgian furniture have been acquired over the years. Most notable is the suite of settee and 12 chairs with lion mask carving and original needlepoint upholstery dating from around 1730. This fine example of early mahogany was part of the E.E. Cook collection distributed by the National Art Collections Fund in 1955. It was particularly appropriate that it came to Leicester as Cook was descended from Thomas Cook. Their history before 1909 is a mystery, but they are recognised as being among the finest of their kind. Cescinsky, speaking of the brief fashion for lion carving, says “*at its best, as in... this remarkable set of chairs nothing in the whole history of English furniture is more expressive in design and powerful in execution.*” Macquoid and Edwards’ *Dictionary of English Furniture* illustrates the suite in colour under both chairs and needlework.

Particularly notable is a collection of embroidered pictures by the famous needlewoman and educationalist, Mary Linwood (1756-1845). Leicester City Museums holds the largest collection of these, with 17 of her entire output of 60 works. She is now increasingly appreciated for her technical skills and artistic interpretations of painterly effects. These depended in part on Leicester’s textile industry, since all her worsted threads and cloths were made and dyed to her own specifications.

There is also a small collection of historic ‘popular art’ works in a range of unusual media (e.g. moth wings, cinders), many by named local artists.

See also 2.2.1 3.6.8 dress and textiles

3.3.3. World Cultures

Overlapping and complimenting the decorative arts collection is a more recently conceived world cultures or global decorative arts and crafts collection. This consists of two main culturally significant groups of material. The South Asian Collection comprises around 1,500 items of textiles, ceramics, metalwork, toys and other material relating to the communities now in Leicester. The Dryad World Handicrafts Collection comprises c. 2,000 items including textiles, baskets, leatherwork, carved wood, toys, puppets and masks. It covers most of the world but is particularly strong on England, Germany, Eastern Europe, Africa and Asia.

The core of the South Asian Collection is a series of assemblages based on specific themes such as religion, marriage and various crafts. Much of this material was collected in Gujarat between the 1950s and 1980s, with other parts of India, Pakistan and East Bengal also represented. Additional material has been acquired locally. The collection was specifically tailored to the needs of the local South Asian communities, intended to complement rather than duplicate other museum collections (e.g. the traditional, high quality Decorative Art collections of the Victoria & Albert Museum and other collecting initiatives such as that of Bradford Museums). Associated information was collected with many of the items so that every stage of production was documented. The greatest strength is in textiles, with superb examples of embroidery, tie-dying and block printing, together with woven and quilted cloths and beadwork. Julia Nicholson in *Traditional Indian Arts of Gujarat*, 1988, includes an introduction to the collection on a thematic basis e.g. Hinduism in daily life, marriage and dowry.

The Dryad Collection was the “brainchild” of Harry Peach, owner of Dryad Handicrafts. Peach was a lover of traditional crafts and a founder member of the Design and Industries Association, established in 1915 to improve standards of design in British industry. Dryad was founded in 1907 as manufacturers of cane furniture, an established Leicester industry. By the mid-1930s, Dryad Handicrafts was the largest supplier of craft materials world-wide. Peach began to collect examples of international basketry soon after Dryad was founded. The size and scope of his collection increased rapidly, especially during the 1920s when there was a resurgence of interest in ‘peasant’ crafts and new publications on ethnography and anthropology made a more scholarly approach possible.

This rare and important collection covers a wide range of material, technique and provenance. The objects came from all over the world, especially from British Empire and Eastern Europe, and were often collected via colonial officers and missionary exhibitions. Peach divided the collection into needlework, basketry, leatherwork and woodwork to teach teachers and designers in Leicester of ‘craft’ from other parts of the world. The collection is not only of high interest because of the all the materials itself, but also because of the insight into colonial attitudes of the period.

3.4.) Biology

An extensive study collection developed from the 18th century. The major strength of the collections lies in their use as a reference collection for identification of specimens, as a source of comparative material for taxonomic studies, nature conservation work and for ecological and distributional studies. They are consulted by researchers, museum staff, other museums, county and national recorders, natural history societies and groups, students and members of the public. The collections are also used by non-scientists including artists, art students, textile designers and ceramicists.

There is a good overall coverage of all major *taxa* (see Hancock *et al* 1980; Williams, 1987). In most areas the collections are large, giving comprehensive taxonomic and geographic coverage of high quality material. The collections are local, national and in some cases international in scope with good series of specimens in most groups and contain types.

The collections are in good physical condition being well prepared, stored and documented, backed up by excellent archive material.

Botany is the only area not represented since it was transferred to the County Museum service under the collections sharing agreement post-1997.

Local significance:

Specimens referred to in scientific literature, books or journals, including mammals, birds, molluscs, butterflies and moths, beetles, ants, stoneflies, bumblebees, millipedes, centipedes, woodlice.

All specimens with collection data are locally significant

Regional significance:

The Vertebrate osteological collection
Freeze-dried galls collection
“Tracks and signs” collection
All specimens with collection data are regionally significant

National significance:

Mammals, birds, molluscs, spiders.
Historical taxidermy collection

International significance:

Foreign molluscs and butterflies

3.4.1 Vertebrates (Birds, Mammals, Historic taxidermy, Osteology)

The avian collection of 7,000 specimens and 5,000 eggs, gives comprehensive coverage of Leicestershire, British and European *avifaunas* with considerable North American representation and wide-ranging world-wide collections, which include many rare and extinct species. The Leicestershire and British collections have good coverage of sex, age, season, and plumage variation.

The bird collection includes cased and uncased mounts, scientific study skins, skeletal material, wing preparations, nests and eggs. Within the Leicestershire and British collections there is excellent coverage of species variation with regard to sex, age, season, and plumage.

Significant collectors include Edward Hart, V. Hewitt and Walter E. Mayes. The collection of the Spalding Gentleman's Association (including the Ashley K. Maples Collection) is particularly strong in British bird skins and foreign mounts.

The world-wide collections include many rare and extinct species: Huia; Passenger pigeon; Kakapo; Swinhoe's pheasant; Eskimo curlew; Whooping crane, Kakapo; Ground parrot. Other notable specimens are a model Dodo and 2 model Great auk prepared by Rowland Ward Studios; 5th British record for Cream-coloured courser; two of the 'Hastings Rarities' – Killdeer and Asiatic golden plover. Leicestershire rarities include Roller, Spotted crane, Rough-legged buzzard, Honey buzzard, and Firecrest.

The museum holds the largest British Mammal collection in the Midlands, comprising 3,300 specimens (including skeletal material) and showing a good range of seasonal variation.

There is comprehensive coverage of British terrestrial mammals, both mounts and scientific study skins, the collections showing a good range of seasonal variation e.g. in stoats and mountain hares; of colour variation within species e.g. moles, shrews, squirrels, mink and fallow deer and of island races e.g. Orkney voles and Hebrideanwoodmice. Most of the skin preparations have their skulls, adding considerably to their scientific value and there is a selection of both articulated and disarticulated whole skeletons.

Foreign mammal collections consist mainly of full mounts of big game prepared by Rowland Ward Studios. Edentates and primates are well represented, the latter having been added to over recent years with specimens from Twycross Zoo. The collection contains a number of rare mammals including Gorilla (male and female), Orangutan, Colobus monkey, Leopard, Polar bear, Black rhino and Platypus and also a variety of domestic dog breeds.

A feature of the vertebrate collections is the consistently high quality of the taxidermy across all collections, both by staff and by taxidermists of national significance.

Taxidermists were employed by the service until recent years. Curator Montagu Browne (1881-1907) was a good all round taxidermist and published the first work on taxidermy techniques '*Practical Taxidermy*' while at Birmingham Museum. This was followed by '*Artistic and Scientific Taxidermy and Modelling*' published in 1896 describing methods he developed while at Leicester. Walter E. Mayes, deputy curator in the 1930s, was also a skilled practitioner and in 1946 A. E. Williams of the Dublin firm of taxidermists was appointed as taxidermist and remained in post for 23 years.

As part of its acquisition policy it has been the practice of the museum to collect good quality, historical and representative taxidermy. The collections now contain interesting examples of the taxidermist's craft from Thomas Hall's wildcat of the mid-19th century up to the present day, including work by many of the finest Victorian taxidermists practising when the art was at its peak of popularity. Taxidermists of major importance include Cullingford of Durham (e.g. Nutcrackers) , Rowland Ward Studios of Piccadilly (e.g. Gorilla, Giraffe), Gunn of Norwich (e.g. black variety of Brent goose), Spicer of Leamington Spa (e.g. Barn Owl, Whooping Crane), Sheals of Belfast (e.g. albino Curlew), Farren of Cambridge (e.g. Woodcock), Leadbetter of London (e.g. male and female Huia) and Hart of Christchurch (e.g. Jack snipe).

As well as the work of significant taxidermists, the collection contains other items of historical importance such as the so-called 'Hastings Rarities', three Asiatic golden plovers and a Killdeer, prepared by Bristow of St. Leonards on Sea in 1914 and 1915 and added to the British list along with more than 40 other species. These were later removed by the British Trust for Ornithology with Bristow accused of importing the carcasses from abroad. Many of these species have occurred in Britain since then and the situation remains unresolved.

There is an extensive collection of osteological preparations, both articulated and disarticulated skeletons, giving comprehensive coverage of British birds and mammals and also containing a considerable amount of foreign material. The collection contains a good British series of skulls with substantial additions in the 1970s and 1980s of articulated and disarticulated skeletons.

There is also a large amount of foreign material, including articulated primate skeletons, with skulls of elephant, rhino and other large mammals. The collection includes reptile, amphibian and fish material and, in addition, has a good selection of domesticated species. Considerable use is made of these collections by archaeological consultants as well as by Museum staff.

The vertebrate collections also include small numbers of reptile, amphibian and fish material, including a number of fish trophy mounts.

3.4.2. Invertebrates (Molluscs, Arthropods)

3.4.2.1 Molluscs

The mollusc collection exceeds 75,000 specimens, of which 47,000 are British and 27,000 foreign. Notable collections include A. Smith's fully catalogued collection of British land, freshwater and marine molluscs, mainly from Yorkshire; the L.C. Prebble collection formerly on show in the Shell Museum on the Isle of Wight with good coverage of cowries, cones, strombids and muricids, the collection including some rarities; and the collection of C.E. Wright, author of the molluscan section in *Victoria County History of Rutland* 1908.

3.4.2.2 Insects

This consists of a reference collection of British insects.

3.4.2.3 Non-Insect Arthropods

Of the arthropod collections, the arachnid collection contains some 5,000+ specimens, mainly Leicestershire material together with a good reference series of British spiders and including voucher material for 7 papers published between 1950-1962 including new county records. This section includes the outstanding A.M. Wild collection of 600 British spiders, covering 400 species. This contains voucher material for 7 papers published from 1950-1962, including new county records. Notebooks detailing all his records are maintained with the collections.

The collections also contain a large number of 'aliens' imported with fruit and vegetables, containing significant species such as black widows, wandering spiders and huntsman spiders. Amongst other notable elements of the non-insect arthropods is a synoptic collection comprising non-insect arthropods, including millipedes, centipedes, pseudoscorpions and 'worms' collected by Dr Adrian Rundle and the collections of Professor H.P. Moon, notably *Asellus* spp.

3.5. Geology

The Geology collections comprise three main sections: Palaeontology (fossils), Mineralogy (minerals) and Petrology (rocks).

Together they make up a comprehensive collection of all minerals, rocks and representative fossils found in Leicestershire and Rutland, plus a large coverage of British and some foreign material maintained for study purposes. The collections contain over 6000 specimens from Leicestershire and Rutland alone, comprising the Precambrian sedimentary, igneous, volcanoclastic and metamorphic rocks; Carboniferous coal measures and limestones; Triassic sandstones, mudstones and

gypsum; Lower and Middle Jurassic fossil-bearing ironstones, clays and limestones; and more recent glacial deposits and river gravels. Representative fossils are mainly from the Carboniferous and Jurassic periods, and the majority of the Leicestershire minerals are found in association with the igneous rocks.

The collections include some of the largest and most iconic objects held in New Walk Museum such as the dinosaurs and other large fossil reptiles.

The geological collections are of national importance because of diversity of rocks found within Leicestershire and Rutland, and because many of the collectors have been notable authorities in their subjects.

Regional significance:

- Fossils of Northamptonshire (Beeby Thompson collection)
- Vertebrate fossils of Leicestershire (Montagu Browne collection).
- Fossil plants of Leicestershire and the South Derbyshire coalfields (A.R. Horwood collection)

National significance:

- Fossil marine reptiles of Midlands
- Comprehensive range of minerals from Leicestershire, Britain and the rest of the world
- Worldwide reference petrology collection (sedimentary, metamorphic and igneous), Leicestershire lithologies collection
- Meteorites

International significance:

- Type specimens of fossil marine reptiles of Midlands
- Fossil marine reptiles of Barrow-upon-Soar, including examples of soft-tissue preservation and type specimens
- Dinosaurs of the Midlands region
- Precambrian fossils, including type specimens (Charnian fauna)

3.5.1. Palaeontology

The Palaeontology collections contain around 32,000 specimens of regional, national and international significance. For a local authority museum, the collections are remarkably strong in the area of vertebrate palaeontology. Generally speaking, vertebrate fossils are much rarer than invertebrates, and this bias makes vertebrate fossils especially valued. However, the palaeontology collections also have large and representative invertebrate and palaeobotany components. The collection contains approximately 650 type, figured, or cited palaeontological specimens.

Discrete collections of regional significance include the Beeby Thompson collection of Northamptonshire fossils, the Montagu Browne collection of Leicestershire vertebrate fossils, and the Horwood collection of fossil plants, molluscs, crustaceans and fish from the Leicestershire and South Derbyshire coalfield.

The museum is recognised as one of the few centres for marine reptile collections and research in the country. The collections are of national importance and come from two main geological formations, the Lower Jurassic limestones and shales of Barrow-upon-Soar (approx. 200 million years old) and the Middle Jurassic Oxford Clay Formation of the Peterborough district (approx. 160 million years old). However, specimens from other time periods and localities are also represented.

The Oxford Clay Formation is internationally renowned for the exceptional preservation of its fauna, especially its spectacular vertebrates. The most complete reptile specimen is a plesiosaur *Muraenosaurusleedsii*, which is currently the subject of research. The Oxford Clay material compares well with that at Peterborough City Museum and Art Gallery.

The Lower Jurassic fossil marine fauna at Barrow-upon-Soar is significant in an international context for the vertebrate fossils and the occurrence of soft tissue preservation. The Barrow collection is irreplaceable, as no exposures of the strata now exist. Type specimens include the neotype of the marine reptile *Rhomaleosaurusmegacephalus*, known locally as the “Barrow Kipper” and the holotype of the fish *Browneichthyesornatus*. The “Kipper” is important for its relative completeness, providing good data for the anatomy and possible way of life of early plesiosaurs. The specimen represents part of the plesiosaurs’ adaptive radiation in the Lower Jurassic, a crucial point in their evolution. The specimen is also of historical interest, as it demonstrates mid-19th century mounting techniques.

Barrow-upon-Soar was the locality of the first recognised ichthyosaur specimen with preservation of soft tissue described by William Buckland in the Bridgewater Treatise of 1836. Soft tissue preservation only occurs at a few localities in the world where the conditions at the time of burial favoured exceptional preservation. Ichthyosaur specimens in the collection show the outlines of flippers, gut contents, muscle and connective tissue, and skin.

The small collection of dinosaurs of the Midlands region is centred around the specimen of *Cetiosaurus*, the centrepiece of the geology gallery and internationally important. This is one of the most complete skeletons of a British sauropod dinosaur, and is of great importance in ongoing research programmes concerned with sauropod evolution and biomechanics.

The collection of Precambrian fossils (including type specimens) containing nine specimens and supporting series of casts of specimens still in the field and of contemporaneous Australian Ediacaran fauna is small but is of immense scientific significance. These fossils are of some of the first known large-bodied organisms to have evolved in the history of our planet and were discovered locally in Charnwood Forest. The age of the fossils is constantly being refined and at present is thought to be about 560 million years. While the contemporaneous fauna from Ediacara in Australia was discovered in the 1940s, it was only after the discovery of the Leicestershire Charnian fauna that these ancient fossils gained credibility in the international scientific community. The holotype specimen of *Charniamasoni*, in addition to being the type, is still the best of its kind in the world. The precise nature and interpretation of the organism is still a matter of intense scientific debate.

3.5.2. Mineralogy

The mineral collections include a comprehensive range of species from Leicestershire, Britain and the rest of the world. Named collections of note include those of R.J. King (part), C. Trelease and H. Willoughby-Ellis. Estimated holdings: 11,000 specimens.

3.5.3 Petrology

The rock collections include a worldwide reference petrology collection (sedimentary, metamorphic and igneous), the local Leicestershire lithologies collection, meteorites (including significant material of the Barwell meteorite, the largest recorded British meteorite fall) and the Charnian (Precambrian-Cambrian) lithological collections from the time of the original geological mapping of Charnwood Forest.

Named collections of note include those of F.W. Bennett, T.O. Bosworth and E.E. Lowe. Estimated holdings: 15,500 specimens.

3.6. Archaeology

The collection ranges chronologically from prehistory to the post-medieval period. It is primarily composed of material from Leicester, with some comparative material. Since the 1960s, most additions have been the result of fieldwork and excavation. Collecting is now almost entirely carried out as a result of archaeological intervention which are part of the planning process.

There is also a significant Ancient Egyptian collection acquired mainly through subscription in the early 20th century. This includes significant human and animal mummies and detailed wooden funerary models including boats, a brewery and a bakery.

Although neighbouring counties all have archaeological collections, the combination of a modern, purpose-built museum devoted entirely to archaeology, on a Roman site of national importance within a significant Roman settlement gives the collections a wide significance.

The collections contain a significant number of human remains. These, along with other human remains in other collections, are summarised and managed according to the terms of the service **Human Remains Policy** (see Appendix 2).

Local Significance :

- Type series of Roman, Saxon and Medieval coinage.

- Type series' of ancient pottery forms and fabrics

- Hoard of coins or samples from hoards, of Roman and Medieval date, including the Kilby Hoard

Regional Significance:

Ancient Egyptian collection
The Glen Parva Lady (Anglo Saxon burial)

National Significance:

Roman items e.g. milestone, and writing tablet inscribed to a gladiator
Wygston's House 15th century painted window glass
The Festival of Britain (1951) replica figures, illustrating life from the Mesolithic to the Anglo-Saxon periods
Ornately carved 11th-century bonework
Greyfriars archive, include Richard III burial site material

International Significance:

Roman mosaic pavements and painted wall plaster excavated in Leicester

3.6.1 Local Archaeology/Early Leicester

The archaeological collections reflect Leicester's status as one of the oldest urban settlements in this country and the continuous study of Leicester's history since the 17th century. The milestone of Hadrian, discovered in 1771, was an early indicator of the important development of 2nd-century Leicester. In more recent years the large archives from urban excavations have ensured that the Leicester collections are both extensive and representative.

Throughout the 19th century the collection was built up, usually by the acquisition of single items or the collections of a single benefactor (or seller). A number of key pieces were acquired during the period, such as the possible love token which records the name of Lucius the gladiator and Verecunda the actress one of the "*only two career women in Britain who are known by name*" (Allason-Jones, 1989, 80) and the tile inscribed in Latin by its maker, Primus, which throws important light upon the use of Latin in everyday life by the artisanal classes.

The Noel Spurway collection consists of over 1,000 archaeological objects and a further 1,000 coins acquired from building sites in Leicester between the early 1890s and the outbreak of World War I. This was a time of major development in Leicester. More recently, extensive archaeology on the site of the large Highcross shopping centre development in the city-centre during the early 2000s gathered a wealth of finds from all periods of the city's history. Other targeted projects around the city include the Leicester Abbey and the partial excavation of the Greyfriars site in 2012/13 which famously uncovered the mortal remains of King Richard III.

Systematic archaeology started in 1936 with the excavation of the Jewry Wall site by Kathleen Kenyon, one of the earliest large-scale, urban excavations in this country. The work led to the appointment in 1937 of Frank Cottrill as the museums' first dedicated archaeologist with field, as well as curatorial, responsibilities. Since that date there has been at least one archaeological member of staff, and from 1961 to 1995 there was a Field Archaeologist, at first working alone but subsequently as head of an archaeological unit. During this period of over 60 years the museum service has played a major part, in the investigation of Leicester's buried heritage.

The Jewry Wall excavations also threw light on Leicester's pre-Roman origins and further, more substantial evidence was provided by excavations in Bath Lane. The evidence for the Anglo-Saxon period comes largely from casual finds, but more recent work has begun to reveal structural evidence for occupation during this period.

In more recent years environmental evidence has assumed a higher importance, throwing light both on conditions since the immediate post-glacial period (Clay, *Leicester Before the Romans*, 1988) as well as themes such as social conditions, health, trade and industry.

The primary strength of the archaeological collections is as an archive extending back at least 150 years and reflecting the development of our understanding of an urban site and its environs, which had an important role within the region and the country at each period of its history. It includes key pieces, such as curse tablets and a carving of Anubis, but derives its main strength as material recovered through systematic investigation and study over a period of more than 70 years. Within this archive there is material reflecting interior decor in 2nd-century Roman Leicester, which, as a group, has few rivals in Roman Britain. This includes Roman mosaics (the Blackfriars and Peacock mosaics), plus four substantially complete wall paintings from a rich town house (Blue Boar Lane) and wall and ceiling plaster sections.

Amongst the post-Roman material a small group of ornately carved 11th-century bonework from the High Street is recognised as of national importance. There is also a nationally significant assemblage of material from the Austin Friars, one of the first religious houses to be excavated under modern conditions, including waterlogged material and dress items associated with burials and now greater understanding of the other urban friaries has been obtained through excavation at Greyfriars in 2012/13.

See also 2.6.10 Numismatics

3.6.2. Egyptology

The Egyptian collection consist of several hundred pieces and has been characterised as “a good range of archaeological material of all dates ... Your scientific advantage is the greater percentage of excavated material as opposed to purchased art objects” (Barbara Adams, Curator, Petrie Museum of Egyptian Archaeology, 3.1.1979).

The core is material obtained from excavations by the British School of Archaeology in Egypt and the Egypt Exploration Society between 1906 and 1914 in return for a contribution towards the work. This has been listed, and bibliographical references supplied, by Barbara Adams. Although intended to be a representative selection, it includes at least one rarity, a Coptic knitted sock from Antioe, one of only a few known and the only example in this country outside of London.

One of the earliest acquisitions (1859) is four inscribed stelae from the antiquarian Llewellyn Jewitt. Material continued to be acquired on a fairly ad hoc basis during the 19th Century, but this reflected important social trends and included items whose importance has been recognised in recent years. Three mummies were presented by John Mason Cook, son of Thomas Cook, the founder of Thomas Cook Travel. (G.F. Watts presented “Orlando Pursuing the Fata Morgana” to the Art Gallery in 1889 “as a

mark of his high regard for Mr John M. Cook, formerly of Leicester, and especially in recognition of his valuable work in Egypt".) In the 1920s key pieces were sought and purchased to fill gaps. Since then there have been few additions, yet the collection continues to have an important function within the museum and the wider academic community.

3.6.3. Other Archaeology

There are also collections of comparative archaeological material from all over the world, including stone tools, European Roman pottery and type series of ancient pottery forms and materials.

3.7. Later Leicester/Social History

The collections span c.1500 to the present day. They reflect corporate and social life, working and domestic life in a changing Leicester. The strength of the collection is the period 1850 to 1939.

There are major overlaps with other collections, especially fine art, British and world cultures and craft. The industrial collections are also local history, but treated as discreet collection because of their size and range.

The service also cares for the collections of the Royal Leicestershire Regiment, which is an accredited museum in its own right and has a separate collections development policy.

Local significance:

- Personal memorabilia
- Civic life
- Childhood

Regional significance:

- Sanitary ware
- Folk art
- Local military collections
- Daniel Lambert collection
- Numismatics

National significance:

- Joe Orton's life mask
- Leicester-made clock, watch and barometer collections
- Folk art
- Mapp collection of tokens
- Coin hoard from Cheapside (Leicester)

3.7.1 Local Notables

This collection relates to notable local citizens or benefactors, including mayors, aldermen and figures from Leicester business, commerce and the public services. Other highlights representing local personalities are Thomas Cook's rickshaw (with his letter that authenticates it) and Joe Orton's life mask (documented in his diary) and a collection of Daniel Lambert memorabilia.

See also 2.1.4 Regional Fine Art for portraits and topographical works

3.7.2 Silver

This collection reflects civic, secular and religious life of the city. The old Corporation of Leicester was swept away by the Reform Act of 1832, and in 1836 the new council sold all the Civic plate. Some of the plate was later reacquired by the museums service, including a rare Town Waits badge of 1695, an early seal matrix, a pair of silver candlesticks c.1683 and various pieces of cutlery. These contrast with the utilitarian Spode creamware dinner service, also in the collection, purchased as replacements after the sale of the Civic plate.

3.7.3. Civic and Occupational Costume

Includes school uniforms, industrial protective clothing, a woman factory worker's clothes c.1915, bus and rail workers' uniforms, fire service and police uniforms, church vestments, mayoral robes and a mace bearer's uniform. Janet Arnold (*Handbook of Costume*, 1975) notes dresses bearing the labels of local department stores and items made by local dressmakers, tailors and other stores.

3.7.4. Leicester at War

Reflected by the historically important 17th-century Leicester Town Armour, and rare ceramic hand-grenades from the Siege of Leicester 1645 (Courtney & Courtney, 1992). Material reflecting the world-wide service of men and women from Leicester and Leicestershire is outstanding, as is civil defence material reflecting Leicester's experience in World War II. The 1808 Ibstock Volunteers uniform in unusually good condition forms part of the excellent collection of volunteer soldier material.

Related to this is a more generic but nationally important items of **Militaria**, including basket-hilt swords and a 1620 Scottish ballock dagger (see *Scottish Art Review* 9, no.1 (1963), 11-37).

3.7.5. Working Life

The collections represent a range of local economic activity. The life of an employee of Faire Brothers, the elastic webbing manufacturers, is represented by a substantial collection of his personal effects and Faire Brothers memorabilia. Leicester as market and trading centre is well represented by material reflecting grocers and other retailers. A further highlight is the excellent collection of c.1890s chromolithographic trade advertisements acquired from a Leicester printer.

The most interesting of the Leicester clocks are a rare, earth-driven clock by Bentley, the Leicester engineering firm, the isochronous Cornmarket Clock (with mercury 30 second pendulum), by Lowesby, a marine chronometer maker, as well as a longcase clock of c.1700 by John Wilkins of Leicester.

Medical, dental and chemist's material is good generally and includes an important 17th-century "Pelican" tooth drawer and other blacksmith-made dentistry tools with Braunstone provenance. We are also noted for our garden tools collection

There is a agricultural/dairying collection from Braunstone (within modern Leicester boundaries).

See also *costume*.

See also *Industrial Collections*

3.7.6. Corporate & Community life

Includes representative collections of ephemera reflecting local ethnic communities and an active programme of contemporary collecting is undertaken. Also in the collections are material representative of the Church of England and local Roman Catholic and non-conformist churches. Rites of passage and calendar customs are well represented, highlights being the excellent Victorian Valentine and Christmas card collections. Also Diwali cards and greetings cards from other communities and religions.

Groups of Friendly Society regalia, working men's club and trade union items reflect the strong self-improvement strand in Leicester's history.

See also *costume*.

3.7.7. Domestic Life

Material is in general of local or regional significance, with some individual items of national importance. There are 16th-century firebacks, some post-medieval ceramics, especially German stoneware and some 18th- and 19th-century chimney furniture, cottage stoves. Smaller items include gingerbread and other moulds, some 19th-century ceramic bowls, 20th-century coffee and tea making apparatus, iron saucepans and a skillet bearing the date 1651 which is important in a national context. The pewter and brass is a good general (though unprovenanced) collection.

There is a good collection of domestic lighting artefacts ranging from crude ceramic lamps and wicktrimmers, through a variety of candlesticks in different materials to early electrical fittings.

There are good, representative cleaning and maintenance and laundering collections including an excellent vacuum cleaner and electrical appliance collection which has benefited from collaboration with The Thirties Society.

There are also some nationally significant items in the collection of 19th-century lavatories. The most important is a china pan closet dated by Lawrence Wright to before 1837 and displayed in the Clean & Decent Exhibition at Olympia, London in 1958.

The excellent collection of locally found and excavated claypipes is complemented by claypipe moulds, pewter tobacco jars, modern pipes and smoking accessories (see Higgins, *Leicester Clay Tobacco Pipes* (British Archaeological Reports, 1985); Green, *Clay Tobacco Pipes and Pipemakers of Leicester* (1984).

The toys collection included a good collection of dolls, early 20th-century bricks and blocks, jigsaws, toy soldiers, dolls' houses and a rocking horse; also an 18th-century toy sedan chair. The games collection includes some early playing cards.

3.7.8. Dress and Textiles

This collection consists of around 15,000 items and focuses upon hosiery, knitwear and children's clothing as well as clothes and accessories worn by the people of Leicester.

Certain elements are unusual or have links with important local people, such as the Quaker clothing associated with the Ellis family of Belgrave Hall. Others reflect not only the fashionable inclinations of the wealthy but also the everyday lives of ordinary people - from Victorian workhouse clothing to recent high street fashions. These offer important evidence for the growth of the ready-made clothing and fashion trade, for the effects of technical innovations such as sewing machines, for the employment of women, for the study of fashionable and demotic dress history.

More recently, targeted collecting has been undertaken to add material more reflective of the diverse ethnic makeup of Leicester – particularly Asian fashion.

The collection also contains household linens, quilts, samplers and embroidered pictures.

See also 3.7.9. Popular Art

3.7.9. Popular Art

This forms a single subject area comprising nationally important collection of works in a range of unusual media (e.g. moth wings, cinders).

3.7.10. Numismatics

The numismatic collection is local, national and international in scope.

The archaeological section of the Numismatic Collection (pre-1485) consists of about 9,000 coins covering the Iron Age, Roman, Saxon and Medieval periods, of which the Roman series is the strongest. The Iron Age, Saxon and Norman part of the collection has been described and listed by Gunstone, 1971, *Sylloge of Coins of the British Isles* 17, xv-xvii. The history of acquisition as single coins or as groups from collectors or sites set out by Gunstone also holds good for the Roman and post-Norman collections, although hoards and sites have produced a much higher proportion of Roman coins. Gunstone accords pride of place to the collection of Chester and Leicester mint coins formed by Joseph Young and purchased for the museum on his death in 1919 by a group of businessmen. He had collected these in order to study, and distinguish between, the products of the two mints and the museum holds the typescript of an unpublished paper to the British Numismatic Society on the results of his work.

Within the Roman collection there are significant holdings from a number of hoards: 3rd Century bronzes (Mount Saint Bernard, Goadby, Marwood, Kilby, Vine Street), Constantinian bronzes (Sproxtton) and late Roman silver (Leicester Causeway Lane, Whitwell). There is also a hoard of Henry II pennies from Narborough Road, Leicester and a mixed hoard of English and Continental hammered silver from Huncote.

The core of the collection is the type series of coins from the Iron Age through to 1485. These enable comparisons to be made with coins brought for identification as well as a check when coins become available for acquisition. The selection of coins from the Whitwell hoard, for example, was made by comparing it with the type series and identifying a few unusual types that were not represented, e.g. siliquae of Jovian, Flavius Victor and Eugenius as well as a solidus of Honorius, the last Roman emperor to control Britain.

Since the advent of systematic archaeological investigation with the Jewry Wall excavation (1936-1939) coins have progressively been acquired as part of site archives, although they are usually of inferior quality to coins in the type series.

The evidence for the Roman hoards has been summarised by M J Winter, 'A survey of Romano-British coin hoards in Leicestershire', *Transactions of the Leicester Archaeological and Historical Society*, Vol.53 (1977-8), 1-7. The Causeway Lane, Leicester hoard of late Roman silver siliquae has been published by John A. Davies in 'The Roman coins' in Connor & Buckley, *Roman and Medieval Occupation in Causeway Lane, Leicester*, 1999, 235-238. The Whitwell hoard of late Roman siliquae, with two gold solidi and a Roman gold finger ring was initially published by Bland & Johns, 'A Roman hoard from Whitwell' *Rutland Record* no.14, 1994, 151-157. The coins purchased for the collection, with the support of a grant from the Victoria & Albert Museum purchase fund, were a gold solidus of Honorius and silver siliquae of Jovian, Flavius Victor, Eugenius, Arcadius and Honorius (2).

The Narborough Road, Leicester hoard of Henry II pennies is included in J.D.A. Thompson, *Inventory of British Coin Hoards AD600-1500* (1956). The Huncote hoard of English silver pennies of Edward I, together with Scottish and Continental issues, is unpublished but has been studied by J.D.A. Thompson and Nick Mayhew of the Heberden Coin Room, Ashmolean Museum, Oxford.

There is a relatively small number of coins that fall outside the main categories in the archaeological section of the Numismatic Collection, for example, billon tetradrachms from Egypt, although these support the enquiry service

Post-1485 material comprises around 30,000 items. This includes the British type series, a Civil War-related hoard of national significance and the Charles R. Mapp collection of world coins and tokens, British checks, tickets and passes and post-World War I European emergency monies. Charles R. Mapp the, son of the local station master, lived on New Walk opposite the museum, and was inspired by the displays there when a child, moving on to teach Natural Science in Gloucestershire. The British post-1820 tokens (checks, tickets and passes) is the third most important public collection in Britain. The others are Birmingham City Museum & Art Gallery which began collecting this sort of material after a collections review in the 1970s and the British Museum, Freudenthal collection, a much larger collection which was acquired in 1870. There is a much better date range in the Leicester material than in either of the other collections.

3.8. Industrial History

Mainly post-1800 items, including road vehicles, steam engines, narrow gauge railway, and objects associated with local industries. The large stationary beam engines form part of Abbey Pumping Station.

The collection is mainly of local significance with some elements having regional and national importance. However, this includes the industries of a significant regional centre. Some local industries, such as hosiery, machine tool and optical manufacture, have international importance.

Local Significance:

- Construction vehicles/ equipment
- Stationary internal combustion/steam engines
- Fire appliances and equipment
- Narrow gauge industrial railways
- Mechanical engineering (light/heavy)
- Electrical engineering
- Battery electric vehicles
- Industrial development/sample models
- Printing industry
- Rubber industry
- Plastics industry
- Radios
- Cameras and cinematic projectors and equipment
- Sanitation equipment
- Construction toys including model railways
- Model engineering
- Typewriter manufacture

Regional Significance:

- Textile and hosiery machines

Boot and shoe machines(Footwear manufacture)
Road transport (including public transport, commercial vehicles, bicycles,
motorcycles and horse drawn vehicles)
Steam engines

National Significance:

Beam engines
Steam excavator
Optical engineering
Hosiery/Textile machines and equipment
Typewriters
Boot and shoe machines (Footwear manufacture)

3.8.1. Leicester Knitwear Industry Collection

During the mid- to late-19th Century the mechanised boot and shoe industry began to grow in importance. Although Northampton is synonymous with the manufacture of footwear, Leicester was on equal terms in the mid-19th Century, especially for the cheaper end of the market. In the 1860s the Leicester manufacturers patented 'Leicester welting', which was machine-applied steel staples for cheap mass-produced footwear. The Headquarters of many well-known brands were based in Leicester, such as Stead & Simpson, Freeman, Hardy & Willis, Timpson's and Equity. Leicester, however, excelled in the production of boot and shoe machinery. The industry began in the 1850s with the manufacture of the 'Blake Sewing machine', the first successful attempt at mechanised shoe leather sewing. The collections include two examples of this now very rare machine. Throughout the late-19th Century the principal boot and shoe machine builders included Standard, Gimsons and Pearson & Bennion, all represented in the collection. In 1899/1900 Bennion established the British United Shoe Machine Company (BUSM), based on its American counterpart. BUSM soon became the only serious supplier of footwear machines for the country and by the 1930s over 90% of the country's footwear was made on machinery produced in Leicester. Many of their key machines, such as the consolidating last, are represented in the collection, together with an extensive library of BUSM trade literature.

The importance of the boot and shoe industry is represented by a large collection of around 1,000 locally worn or made shoes, providing an excellent overview of fashionable and, to a lesser extent, utilitarian footwear. The earliest piece is a rare slap-sole shoe dating to the 1660s, of which only 30 examples survive world-wide. The collection has benefited greatly from the support of the Leicestershire County Boot & Shoe Manufacturers Federation and the Leicester Footwear Manufacturers Association as both have generously given examples of historic and contemporary local products, usually with technical details of manufacture. Complementary material includes a meticulous display of a Victorian home workshop at Newarke Houses, set up in the 1950s when knowledge of these workshops was still familiar. Also, ephemera relating to individuals who worked in the industry as well as a banner of NUBSO, the National Boot & Shoe trade union.

3.8.2. Machine Tool Manufacture

Engineering developed as a major industry in Leicester during the 19th Century. Local companies such as Jones & Shipman, Frederick Pollard, De'ath and Ellwood, and Wadkins, all represented in the collection, produced and supplied machine tools such as lathes, drilling and grinding machines for other engineering companies around the world. In this area Wadkins is outstanding, supplying machine tools to the woodworking industries of Britain since 1899. Examples in the collection range from mortiser machines to band and circular saws as well as more specialised machines for veneering and log frame sawing.

Abbey Pumping Station houses four Woolf compound beam engines which are the largest working examples in the country of their type. Integral to the Pumping Station, the engines were built by Gimson & Co. of Leicester in 1891 and each engine pumped 208,000 gallons of sewage every hour to the treatment works at Beaumont Leys, over a mile away and at a height of 160 ft.

The collection has other unique and important stationary and mobile steam engines. Stationary engines include an early 'A' frame rotating beam engine built in 1826, a unique Gimson & Co. wall-mounted 'spoon engine', the only surviving example of an 1870s, Leicester-built, Jessop & Appleby twin cylinder colliery winding engine, two Burton-on-Trent-built horizontal engines, a vertical engine original to the Pumping Station site and a steam-powered vacuum engine.

3.8.3. The Road Transport Collection

The collections include two extremely rare public transport vehicles, a 1911 Leyland Tower Wagon and a 1939 AEC Renown bus. There is also a prototype Eddimatic Torque Ranger diesel road roller built in the late 1950s by Eddison. The Tower Wagon was used to service Leicester's overhead tram lines and is the only example in its original and complete condition and one of only two in existence. The AEC Renown bus was one of a fleet commissioned by Leicester City Transport in 1939. The vehicles were unusual for their time as they could carry over 70 passengers, which was essential for phasing out the City's trams. Because of its size the vehicles required a double rear axle. This vehicle is the only known surviving example. It is in working condition and attends vehicle rallies where it has won awards for its restoration and conservation.

Other buses and vehicles in the collection represent the important coach building industries in the county, such as Willowbrook and Yates of Loughborough, Leicester Carriage Builders and Goddards of Oadby.

The museum regularly demonstrates a Bedford Fish and Chip Van manufactured by Goddards at events. The fire engine collection from Leicester City Fire Brigade comprises of several vehicles that range from an Austin auxiliary fire engine to a 1939 Merryweather turn table ladder. The earliest fire appliance is horse drawn hand operated pump dating from 1777.

The museum also has a working example of an Aveling and Porter 10 Ton steam roller that dates from 1893.

The bicycle and motorcycle collection spans from the 19th century to recent times and includes examples of locally manufactured machines and engines. Some of which are extremely rare.

The bicycle collection covers the entire development of the vehicle, starting with hobby horses and ordinaries through to modern developments in design and materials. Motorcycles span the 20th century era and range from local firms such as Clyde and Colonial to more recently manufactured products in popular use locally.

3.8.4. Precision Engineering

From the late-19th Century new precision industries were locating in Leicester, such as instrument making, optical industries and typewriter manufacture. The collections contain significant artefacts relating to these industries.

The cinematograph collection contains projectors and associated equipment dating from the late-19th Century, including rare artefacts made by the Imperial Projector Company of Leicester. The pre-eminent material is the nationally important Rank Taylor Hobson collection of optical machine tools, optical equipment and lenses. The company was founded by William and Thomas Taylor and William Hobson in London, moved to Leicester in 1885 and in 1886 formed Taylor, Taylor Hobson Company. In the mid-20th Century, due to their outstanding contribution to cinematographic lenses and cameras, the company was acquired by J. Arthur Rank and became known as Rank Taylor Hobson.

The collection contains over 600 lenses, representing rare artefacts and a typological reference collection of lens design and the company's key developments. Their machine tool manufacture includes early lens grinding machines (their lenses were fitted to some of the finest cameras in the world, such as Leica, Reid, Kalee and Kershaws. In 1893 the company invented the Cooke Triplet lens, a wide aperture lens of outstanding quality used by Sir Ernest Shackleton to record his 1914 Antarctica Expedition. A number of these lenses are in the collection as well as Shackleton's photographs.

Numerous other lenses were developed, including anamorphic enlarging lenses, portrait lenses and wide screen cinematographic lenses. Rank Taylor Hobson lenses were used in Hollywood and in the 1980s a company designer, Gordon Cooke, won an Oscar for the company's contribution to cinematographic lens design with a high quality zoom lens. The collection of precision machine tools made by the company is also of outstanding importance. Taylor, Taylor Hobson patented the Talysurf (1946) and Talyrond (1950), the first practical machines accurately to measure to one millionth of an inch the roughness of a flat surface and the roundness of a sphere. Other breakthrough machines were made for lens grinding, lens edging and engraving.

The typewriter industry was established in Leicester in 1902 when Hidalgo Moya, an American, founded the Moya Typewriter Company, which became Britain's leading manufacturer, the Imperial Typewriter Company, until its demise in 1974. The major part of the collection was donated by the Gould College in 1955 and the bulk of the Imperial Typewriter collection, which is the country's reference collection, was donated when the company closed its British Typewriter Museum. The collection spans the 1870s to the

present and contains over 400 typewriters and related material, including all the model types produced by Imperial, as well as important, rare and unusual machines from the USA and Europe. The importance of the company and of the collection is referenced by authors and researchers who contact the museum for information. It is also an important resource to forensic science, which needs typeface and typewriter typologies.

3.8.5. Electrical Engineering

During the 20th century, Leicester had a substantial electrical engineering based industry. This included vehicle manufacture. Local firms such as Gent's, Partridge Wilson, Partridge and Mee, Morrison and Cleco were soon joined by larger National companies such as BTH, AEI, Marconi and Thorn Lighting who all had large manufacturing bases in Leicester. A great deal of research and development work was carried out in the city.

The Museum's collection contains examples of locally manufactured products of these firms that range from light bulbs and time clocks to electric vehicles and cinema sound equipment.

Examples of electrical vehicles include local delivery road vehicles and internal factory transport. Two working examples of such vehicles are the Cleco Electric Truck and the Battery-Powered Mini car.

The Marconi Tank Searchlight is also in working order and stands outside on display. An operating example of a Gent's factory pulsometric time clock and slave units is situated in the Gallery.

A rare and complete sound system, the product of local firms Davenset and Parmeko, which dates from 1939, was recently rescued from Southfields Library, Leicester. It was used in the community cinema. This is the only known example of this type of product of these two companies, that is still in existence.

4. Themes and priorities for future collecting

4.1 Criteria governing future collecting policy

- Be guided by the priorities laid out with the Service Forward Plan
- In addition, Acquire items honestly and responsibly
- Safeguard the long term public interest in the collections
- Recognise the interests of the people who made, used, owned, collected or gave items in the collections, and respect human remains in our care.

4.2. Geographical Area to which collecting relates

Our collections are defined as being of local, sub-regional, regional, national or international significance. Each geographic area is taken to include the one before.

- Leicester is defined as the geographical area enclosed in the City's boundaries in 1997, and adjusted to reflect any future boundary changes
- Local includes the current boundaries of Leicester, and also its surrounding conurbation
- Sub-regional spans significance from the current boundaries of Leicester to the current boundaries of Leicestershire
- Regional covers the previous Government Office for the East Midlands area
- National spans significance to the area beyond these and including the whole of the United Kingdom
- International indicates significance to at least one other country in addition to the United Kingdom

4.2.1 We will collect to reflect Leicester:

- Cultural items associated with, found in, made in or used in Leicester
- Natural items currently or formerly present in, growing in, or found in or under Leicester and its immediate area
- Items collected by an individual or group associated with Leicester or a Leicester museum
- Items showing part or all of Leicester
- Examples of media issued, published or recorded in Leicester or with Leicester subject matter
- Items associated with a Leicester place, individual, group or organisation but not directly associated with the City
- Items demonstrating international, national, or regional issues that are relevant to Leicester

4.2.2 We will collect regionally, nationally or internationally

Where existing collections are predominantly of regional, national or international significance, their collecting areas are likely to be so too. These include, for example, Geology, Zoology, Botany, Fine Arts, Decorative Arts, Numismatics, Militaria and some Archaeology and Decorative Arts.

4.3. Limitations on collecting

4.3.1 We recognise our responsibility, in acquiring additions to our collections, to ensure that care of collections, documentation arrangements and use of such collections meet the requirements of the Accreditation Standard.

4.3.2 We will take into account limitations on collecting imposed by such factors as inadequate staffing, storage and care of collection arrangements. In other words, we will not collect items that we do not have the resources to care for.

4.3.3 We will try to avoid “passive collecting”, that is accepting objects because they are offered to us. This is because such collecting deflects us from our top priorities.

4.3.4 The exceptions to this are:

- Where objects can clearly be shown to support priority projects
- Where collecting is a statutory requirement
- Items or collections of very major significance to the service

4.3.5 Acquisitions outside the current stated policy will only be made in very exceptional circumstances, and then only after proper consideration by the Assistant City Mayor. Such a decision will be taken having regard to the interests of other museums. Where such acquisitions encroach on the collecting areas of other museums, permission to collect will be obtained from the institutions concerned.

4.3.6 There is a presumption towards the collection of documented items in good condition and collecting groups of objects that give an overall picture. Only in special circumstances will these requirements be waived, and only then, providing the benefits of collecting outweigh the costs of conservation. Where this happens, reasons will be given in the documentation.

4.3.7 Duplicates will only be collected with care where there is a sound reason for collecting very similar objects.

4.3.8 “Rescue” collecting of items at risk of destruction that are not collecting priorities will not be carried out. Instead, steps will be taken to find a more appropriate home.

4.3.9 Large objects will only be collected that are capable of being safely moved and stored. The costs of collecting and storing large objects must be identified in a report setting out all financial implications and seeking approval for acquisition, to be submitted to the Head of Service.

4.3.10 We will follow good employment practices in the management of our collections, such as Leicester City Council Health and Safety procedures. We will not collect objects that are a health hazard or endanger life, except in

exceptional circumstances and taking appropriate precautions. Risk assessments need to be carried out and acted on where appropriate.

4.3.11 Bequests or donations with specific conditions attached will only be accepted where the museum is able and willing to carry them out. Leicester City Council will confirm such an agreement in writing.

4.4. Future Collecting Policy by Subject

The Leicester City Collections are extensive and broad. Much was defined as a result of the 1997 split from the county, but this now needs more thorough review and updating - a key aim within the Service Forward Plan.

This policy states the currently defined themes and priorities by subject area:

4.4.1 Fine Art

- Contemporary collecting
- Locally and sub-regionally significant works of historical or artistic worth
- Nationally significant British artists to fill gaps in the collection and so present a more comprehensive survey of British Art.
- Works by artists from the African and South Asian Diaspora, offering new links within the existing collections, and highlighting issues around the meeting of Eastern, Western and African cultures.
- Classical and contemporary art from Indian sub-continental cultures
- Works reflecting changing city life, reflecting all sections of the community highlighting individual and group achievement and promoting social cohesion.
- German works c.1860-1960 particularly associated with Expressionism and New Objectivity (Social Realism).

4.4.2. Decorative Arts and Crafts

- Contemporary collecting.
- Locally and sub-regionally significant works of historical or artistic worth.
- Significant British artists to fill gaps and present a more comprehensive survey of British Decorative Art.
- Works by artists from the African and South Asian Diaspora, offering new links within the existing collections, and highlighting issues around the meeting of Eastern, Western and African cultures.
- Classical and contemporary crafts from Indian sub-continental cultures
- Works reflecting changing city life, reflecting the community, highlighting individual and group achievement and promoting social cohesion.
- Items reflecting demotic culture, especially items made in Leicester.
- Works associated with Ernest Gimson and his circle, Leicester-born silversmith John Paul Cooper, and the Dryad Handicrafts company. We

will broaden the scope of collecting to set the existing collections in context.

4.4.3. Contemporary Culture

A new collection area is proposed to reflect rapidly evolving modes of artistic and cultural production. This rapid pace of development is driven by aesthetic, technological and social change. This collection will complement the existing fine art and decorative art collections. It will include the following media: photography, film, performance, digital, installation, participatory and others as appropriate.

This collection will reflect the diversity of today's cultural production. It will include what we recognise as fine art and design (including craft), and where appropriate other areas of cultural production i.e. television production, online production, computer games etc.

- Fine art and design objects must be (or likely to be in the future) of international significance.
- Other materials must be of citywide significance. They must contribute to articulating Leicester's story to the world or the world's story to Leicester.
- The focus of the collection is on works that deliver social outcomes. This will be supported by works that narrate the international story of how this kind of cultural practice developed.
- A key area of research will be in the understanding of the production process and so where possible we will archive supporting material generated by the artist in the development of the final experience or object.
- Play-led art work for children and young people.
- Performance art
- Interactive design
- Digital design and 3D printing

4.4.4. Biology

- Representative specimens of local importance illustrating biodiversity in Leicester and its natural heritage.
- Regionally significant items, including all type, published, and voucher specimens, specimens representing new or unusual regional records.
- Identified gaps in the UK reference collection of plants and animals.
- Pest species of economic importance, especially those of public health concern, including coverage of world species.

- Examples of worldwide biodiversity, particularly where this can demonstrate exploitation of the natural world, and associated political issues.

4.4.5. Geology and Paleontology

- Areas of existing specialisms, particularly from Leicester and its geological “regions” (which are based on rock types rather than local authority boundaries), and local geological phenomena.
- New fossil types discovered in the Midlands region.
- Objects illustrating economic geology and examples of exploitation of the natural world and associated political issues.
- Fossils (vertebrate, invertebrate, plant and trace) to illustrate biodiversity. Geographical provenance will not be a controlling issue in their acquisition.
- Specimens for handling.

4.4.6. Archaeology/Early Leicester

- Outstanding items reflecting Leicester life pre-1500
- Archaeological archives from excavations within the city

4.4.7. Social History/Later Leicester

- Items reflecting development of modern Leicester, especially since 1950.
- Objects reflecting evolving attitudes to gender, sexuality, race, age, disability and religion within the City of Leicester and its natural hinterland.
- Objects relating to the lives and work of notable people from, or closely associated with, Leicester.
- Military items that help give a balance between elite objects and items reflecting the lives of ordinary soldiers and the victims of war.
- Hosiery equipment from the city.
- Modern office- and service- based local industries, e.g. banking, food, catering, retail and creative.
- Material reflecting the local commemoration of Leicester as the burial place of Richard III. Also material reflecting the image of Richard III in popular culture, with special reference to representation of disability.

4.4.8 Industrial History

- Contemporary equipment in use in Leicester. Documentary material about industries with large plant rather than collecting objects.

- Representative collections of personal/domestic/office telecommunications, information technology etc e.g. mobile phones
- Items illustrating environmental sustainability and alternative technology
- Items of non-industrial/production engineering-based model making.
- Items related to public health

5. Themes and priorities for rationalisation and disposal

The Leicester City Collections were extensively reviewed and defined as a part of the 1997 split from the county. However, in practice, the County transferred only those items for which the standard of cataloguing was sufficiently good for this to be judged. The City continued to hold the remaining (majority) of the collections. These included many important items, but also duplicates, items without provenance, in poor condition and/or of little relevance.

This has left a substantial amount of material that might potentially be rationalised. The opening of the Euston Street Store in 2005/2006 saw a certain amount of 'housekeeping', but this mainly tackled unaccessioned items only. With exhibitions and gallery developments a priority, more complex work has proved impractical to date.

A key aim within the Service Forward Plan is to review the collections and ultimately draw up a rationalisation plan during 2014/15. This has added importance in view of potential significant changes to the County service as the result of ongoing financial pressures within local government. With all available stores within the service, especially Euston Street and Abbey Pumping Station, essentially full, rationalisation may need to take a higher priority in future to ensure best practice in the care, use and development of the city collections.

Any rationalisation programme will be guided by the following principles:

- We recognise our responsibility to ensure that we have the physical, financial or human resources to adequately care for, document and use our collections.
- We also believe that it is unethical to retain collections that we cannot adequately care for, are of low priority, and/or make it hard to fully use the collections that are more important to us, where another public organisation would like them.
- An informed and ethical disposals policy is therefore fundamental in ensuring that our collections remain dynamic and are used to their full potential.

- We will collaborate with partners within and outside the sector to rationalise our collections.
- We will be guided in our actions by the disposal policy stated below, supported by the service **Disposal Policy and Procedure** (see Appendix A)

6. Limitations on collecting

The museum recognises its responsibility, in acquiring additions to its collections, to ensure that care of collections, documentation arrangements and use of collections will meet the requirements of the Accreditation Standard. It will take into account limitations on collecting imposed by such factors as staffing, storage and care of collection arrangements.

7. Collecting policies of other museums

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.

Specific reference is made to the following museum(s):

- Leicestershire Heritage Services
- Museum of the Royal Leicestershire Regiment
- Great Central Railway
- Guru Nanak Gurdwara Sikh Museum
- Derby Museums and Art Gallery
- Northampton Museums
- Nottingham Museums
- Rutland County Museum

We work particularly closely with Leicestershire to develop complementary policies. Leicester is its county town and modern regional centre. Whilst City and County have separate identities, they have a shared history.

Leicestershire manages the Record Office for Leicester, Leicestershire and Rutland on behalf of its partners. It collects documentary material relating to Leicester and manages documentary material associated with our collections. We will work closely with the Record Office to ensure our practices are complementary.

8. Policy review procedure

The collections development policy will be published and reviewed from time to time, at least once every five years. The date when the policy is next due for review is noted on the front page.

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 existing collections.

9. Acquisitions not covered by the policy

Acquisitions outside the current stated policy will only be made in very exceptional circumstances, and then only after proper consideration by the governing body of the museum itself, having regard to the interests of other museums.

10. Acquisition procedures

- a. The museum will exercise 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.
- b. In particular, 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).
- c. 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.
- d. 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.

- e. The museum will not acquire archaeological antiquities (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.

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 as defined by the Treasure Act 1996.

- f. Any exceptions to the above clauses 9a, 9b, 9c, or 9e will only be because the museum is:
 - acting as an externally approved repository of last resort for material of local (UK) origin
 - acquiring an item of minor importance that lacks secure ownership history but in the best judgement of experts in the field concerned has not been illicitly traded
 - acting with the permission of authorities with the requisite jurisdiction in the country of origin
 - in possession of reliable documentary evidence that the item was exported from its country of origin before 1970

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.

- g. 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.

10.1. Spoliation

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.

11. The Repatriation and Restitution of objects and human remains

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 13a-13d, 13g and 13o/s below will be followed but the remaining procedures are not appropriate.

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'.

12. Management of archives

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

13. Disposal procedures

Disposal preliminaries

- 13.1. The governing body will ensure that the disposal process is carried out openly and with transparency.
- 13.2. By definition, the museum has a long-term purpose and holds collections in trust for society in relation to its stated objectives. The governing body therefore accepts the principle that sound curatorial reasons for disposal must be established before consideration is given to the disposal of any items in the museum's collection.
- 13.3. The museum will confirm that it is legally free to dispose of an item and agreements on disposal made with donors will be taken into account.
- 13.4. 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.

Motivation for disposal and method of disposal

- 13.5. When disposal is motivated by curatorial reasons the procedures outlined in paragraphs 13g-13s will be followed and the method of disposal may be by gift, sale or exchange.
- 13.6. In exceptional cases, the disposal may be motivated principally by financial reasons. The method of disposal will therefore be by sale and the procedures outlined below in paragraphs 13g-13m and 13o/s will be followed. In cases where disposal is motivated by financial reasons, the governing body will not undertake disposal unless it can be demonstrated that all the following exceptional circumstances are met in full:
- the disposal will significantly improve the long-term public benefit derived from the remaining collection
 - the disposal will not be undertaken to generate short-term revenue (for example to meet a budget deficit)
 - the disposal will be undertaken as a last resort after other sources of funding have been thoroughly explored

The disposal decision-making process

- 13.7. Whether the disposal is motivated either by curatorial or financial reasons, 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 the 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. External 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.

Responsibility for disposal decision-making

- 13.8. 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 of the collection acting alone.

Use of proceeds of sale

- 13.9. Any monies received by the museum governing body from the disposal of items will be applied 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/CyMAL: Museums Archives and Libraries Wales/Museums Galleries Scotland/Northern Ireland Museums Council(*delete as appropriate*).
- 13.10. The proceeds of a sale will be ring-fenced so it can be demonstrated that they are spent in a manner compatible with the requirements of the Accreditation standard.

Disposal by gift or sale

- 13.11. Once a decision to dispose of material in the collection has been taken, priority will be given to retaining it within the public domain, unless it is to be destroyed. 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.
- 13.12. If the material is not acquired by any Accredited Museums to which it was offered directly 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 an announcement in the Museums Association's Museums Journal, and in other specialist journals where appropriate.
- 13.13. 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.

Disposal by exchange

- 13.14. The museum will not dispose of items by exchange.

Documenting disposal

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.

SEE ALSO Leicester Arts & Museums Service Disposals Policy & Procedure (Appendix 1.)

Appendix 1.

Collections Disposal Policy and Procedures

Definition

Policy Summary

A) Reasons for proposing a disposal

B) Proposing a disposal

C) Legal status and title

D) Recommendation to dispose

E) Scrutiny and approval

F) Method of Disposal

G) Data Protection Act

H) Step-by-step disposal procedure

Definition

This Deaccession and Disposal Policy and Procedure applies to all museum objects in the care of Leicester Arts and Museums Service. The policy relates to the management of disposal (the transfer, sale or destruction of objects) and of deaccession (the formal approval and documentation of the disposal).

Policy Summary

All disposals from the museum collection will be made in line with the Museum Association's Code of Ethics and the Arts Council Accreditation Scheme. This will ensure that they demonstrate long-term public benefit.

Leicester Arts and Museums Service has already adopted a standard disposal policy in accordance with the specific requirements of the Accreditation Scheme (see Leicester Arts & Museum Service Collections Development Policy). This Deaccession & Disposal Policy and Procedure is a complimentary document designed to provide further clarification of both the circumstances in which disposal from the museum collection will

be undertaken and the practical methodology that will be applied. It has been drawn up with reference to the Museums Association Disposal Toolkit:

<http://www.museumsassociation.org/download?id=15852>

The Deaccession & Disposal Policy and Procedure has been formally approved by the Service's governing body (see cover sheet for details).

A) Reasons for proposing a disposal

A1. In general, Leicester Arts and Museums Service will not undertake disposal on an ad hoc basis, but as part of an active collections strategy (see also A2.10).

A2. Leicester Arts and Museums Service will consider disposing of objects under the following circumstances:

A2.1 Where an object's condition is so poor that it is no longer identifiable and/or usable.

A2.2 Where an object poses an unavoidable health and safety risk to staff or visitors.

A2.3 Where an object poses an unavoidable threat to other objects in the collections.

A2.4 Where a request for destructive testing has been made and accepted (see also Research Policy).

A2.5 Where a request for repatriation or restitution has been made.

N.B. Leicester City Council will consider claims by individuals or cultural groups on a strictly case-by-case basis, taking into account all ethical and legal implications - see also section C of this document, the Collections Development Policy and Human Remains Policy.

A2.6 Where an object has been identified as falling outside the core Leicester Arts and Museums Service collections and has little prospect of use within the service (see section B3 for a fuller definition of this point).

A2.7 Where an object is duplicated within the collection (see section B3 for a fuller definition of this point).

A2.8 Where an object would receive a better standard of care and/or be more publically accessible and effectively used elsewhere.

A2.9 Where owning and storing an object requires a disproportionately significant ongoing financial and/or administrative commitment.

N.B. This criteria would normally apply only to objects requiring specialist licensing (e.g. controlled substances). More general collection management costs e.g. insurance or security should be regarded only as secondary factors when considering objects already identified as candidates for disposal under reasons A2.6, A.2.7 or A2.8. It should not be used to support a financially-motivated disposal proposed under reason A.2.10.

A2.10 In exceptional circumstances where it is necessary to raise funds for a project designed to improve the long-term public benefit derived from the remaining collection and all other sources of funding have been exhausted (see section F4 for a fuller definition of this point).

B) Proposing a disposal

B1. Any officer with a designated responsibility for managing any part of the museum collections may propose objects for disposal from the collections.

B2. The officer must complete a standard Leicester Arts and Museums Service Disposal Proposal Form. This must clearly identify which of the ten reasons listed in section A2 is the motivation for the proposal. More than one reason may be cited per case.

B3. The officer should also consider and report on the object's:

B3.1 individual provenance

B3.2 inherent significance and level of uniqueness

B3.3 broader collection context - with specific reference to the current Collections Development Policy

B3.4 relevance to the history and character of Leicester Arts and Museums Service/Leicester City museums

B3.5 actual and/or potential use by Leicester Arts & Museums Service i.e. within a permanent or temporary display, as a research resource, to support formal and informal learning or as part of a community engagement project or similar.

B3.6 potential relevance to and use by another organisation

B4. The form must summarise all documentation concerning the object. All possible sources of information in the service will be checked. Sources that should be considered include, but are not limited to:

- The object and physically associated information
- Enquiry forms

- Entry forms
- Accession registers
- Day books
- Purchase registers
- Catalogue cards/print-outs
- MIMSY object records
- Correspondence files
- Object history files
- Artist files
- Subject files
- Conservation records
- Exhibition catalogues
- Grant applications
- Inward Loan files
- Outward Loan files
- Exit forms
- Former members of staff

B5. The above sources of information will be used to establish the object's museum status and the holder of legal title. Possible scenarios are laid out in section C.

C) Legal status and title

C1. Accessioned objects to which Leicester City Council holds legal title, e.g. objects in the permanent collections.

C2. Unaccessioned objects to which Leicester City Council holds legal title, e.g. objects that were collected, but not added to the permanent collections.

C2.1 The service will establish if an object to which it holds title was purchased, conserved or displayed with the aid of an external funding organisation. In such cases, the grant-giving organisation will be consulted. If the conditions are not negotiable, either the disposal will not be pursued or the conditions applicable in such circumstances will be fulfilled e.g. repayment of an associated grant.

C2.2 The service will establish if an object to which it holds title was a gift, bequest, exchange or transfer to which explicit conditions which may prevent its disposal were attached. In such cases the donor, bequeather or originating organisation will, where possible, be consulted. If consultation is not possible or the conditions are not negotiable, the disposal will not be further pursued until legal advice has been sought.

C2.3 Leicester City Council will not return an object to which it holds legal title simply on the request of a former donor, their family or legal heirs. Such returns would normally only be approved as a result of a service-generated disposal process.

C3. Objects to which another organisation or individual holds legal title, e.g. 'permanent' inward loans, uncollected deposited objects.

N.B. The past issuing of a Leicester City museums accession number to an object does not necessarily mean that its legal ownership rests with Leicester City Council.

C3.I Leicester Arts and Museums Service will seek to return to their rightful owner (or their legal heirs) objects to which another organisation or individual is found to hold legal title, according to the Inward Loans Policy (for loans in) or the Entry Policy (for deposited objects).

C4. Objects of unknown status, e.g. objects which cannot be linked to any documentation and may or may not be legally owned by the Council.

C4.I Leicester Arts and Museums Service will normally not attempt to dispose of any object if the legal position is in significant doubt, unless they fall into the following categories:

- Radioactive objects
- Explosives
- Items covered by CITES (Convention on International Trade in Endangered Species of Wild Fauna and Flora)
- Human remains (see Human Remains Policy)
- Hazardous items covered by COSHH (Control of Substances Hazardous to Health)
- Other objects subject to specific licensing e.g. firearms and controlled substances

In such cases disposal by transfer or (as appropriate) disposal by destruction may be undertaken without a clear legal status being first established.

C4.2 In cases where legal title is unclear and a request for return is made by someone claiming to be an original lender or the legal heir of such a lender, clear proof of legal ownership must be demonstrated by the requester. In such cases the service will seek Council legal advice before making a final decision.

D) Recommendation to dispose

D1. A curatorial recommendation (or a final decision in the case of an unaccessioned object) to dispose will be made by a disposal assessment group made up of officers with designated responsibility for managing the museum collections. Such a group should consist of a minimum of four people plus the proposer. This must include the officers with the following designated responsibilities:

- Senior curatorial and interpretation manager
- Conservator/collections care officer
- Documentation officer

D2. The disposal assessment group will review the information set out in the disposal proposal and ensure it meets the requirements laid out in section B.

D3. Where a potential recipient has already been identified for a disposal via transfer, the guidance laid out in section F will be considered.

D4. The disposal will also be assessed with reference to other policies adopted by Leicester Arts and Museums Service.

D5. Where it is considered that relevant expertise is not available in-house, Leicester Arts and Museums Service will seek expert advice from a person with specialist knowledge of the relevant subject area prior to making a recommendation.

D6. A recommendation to dispose may include a proviso that where objects have an identified intrinsic significance, they will be retained in the eventuality that no alternative can be found except destruction.

E) Scrutiny & approval

E1. Accessioned objects that have been curatorially recommended for disposal in accordance with the process laid out in section D must be scrutinised and approved by the Service's governing body. For a local authority museum service like Leicester, the governing body is defined as the democratically elected representatives of the local community.

E2. Under the political system adopted by Leicester City Council, all final decision making power lies not with the elected members (the councillors) but with the directly elected City Mayor. A small group of Assistant Mayors, appointed by the City Mayor from the ranks of the elected members, have delegated powers to act on behalf of – and in consultation with - the City Mayor on designated areas. In the case of museum disposals, final approval will be sought from the Assistant Mayor with specifically designated responsibility for museums.

N.B. This system retains the safeguard of seeking governing body approval as required by Accreditation, while allowing for an efficient deaccession process.

E3. In high profile or potentially controversial cases the City Mayor may choose to make a direct final decision.

E4. Senior service manager managers (for example, the Head of Service) and chief officers within the Council reserve the right to scrutinise and comment on disposals prior to a report being submitted to the Assistant City Mayor, but any written or verbal approval from a senior officer does not represent the final decision of the governing body.

See also F4.7 for specific consultation requirements around sales.

E5. In cases where there may be an element of controversy about the proposed disposal, the Head of Service (or other senior officer) or Assistant City Mayor may recommend that prior to a final decision being made, additional consultation should first be carried out; for example, a report to a relevant Council policy development group, a friends/volunteer group or one or more community or special interest group.

E5.1 Such individuals and groups can comment and make recommendations to officers and the City Mayor and his Assistants, but make no decision.

E5.2 Any comments received in such additional consultation should be reflected in a revised Briefing Note in order to ensure the Assistant City Mayor/City Mayor makes an informed decision.

E6. A step-by-step break down of the approval process is laid out in section H.

E7. Unaccessioned objects recommended for disposal will not normally be referred to the Assistant City Mayor for formal approval, but their disposal will be no less strictly managed and documented following the guidance laid out in this policy and procedure. Updates on disposals of unaccessioned material may be passed to the Assistant Mayor for information as required.

F) Method of disposal

F1. The initial factors when considering the method of disposal will be:

- i. Is it possible to maintain public access to the object?
- ii. Will this disposal provide an acceptable level of care for the object?

F2. Outward Loans

Loans to other organisations may be made by Leicester Arts & Museums Service in order to fulfil the above criteria, but these should not be considered a disposal solution. Loans that have been continuously made for 10 years or more to another Accredited institution should be considered for permanent transfer to the borrower. See also Outward Loans Policy.

F3. Disposal by transfer or gift

In order to fulfill the criteria laid out in section F1, the preferred method of external disposal is the transfer of the object and its legal title to another organisation in the public domain. Preference for transfer will always be given to Accredited museums in the UK.

F3.1 Leicester Arts and Museums Service will in no circumstances send objects to another organisation without prior agreement in writing from the recipient.

F3.2 Objects offered for disposal by transfer will normally always be advertised for two months (see Sections H4 & H5). The only exceptions are:

F3.2.1 Transfer requests by Accredited institutions (e.g. organisations that have an object on loan from Leicester Arts & Museums Service and wish this to be made a permanent transfer) can be approved without advertising in the same manner, but it should be considered whether another institution may have a competing claim.

F3.2.2 When an immediate health and safety risk is presented e.g. a live explosive where deactivation is not possible

In descending order of preference, the options for disposal are:

F3.2.3 to a museum in the UK holding full Accreditation status (or to the originating country or community in cases involving repatriation or restitution).

F3.2.4 to a museum in the UK holding provisional Accreditation status

F3.2.5 to another type of public organisation, e.g. non-Accredited museum, heritage centre, zoological garden, science centre, archaeological trust

F3.2.6 internal reallocation i.e. transfer to museum handling collections. This may be most appropriate for duplicate mass-produced articles or common specimens which lack significant provenance.

F3.2.7 to a private organisation that provides a degree of public access. Gifts to private individuals (i.e. collectors) who cannot demonstrate such public accessibility would not normally be considered appropriate.

F3.2.8 to a school or other educational organisation for handling or demonstration use

F3.2.9 to the original donor (if still living/in business)

If a transfer cannot be secured to any of the above, then the following options may be considered as a last resort:

F3.2.10 to a practicing artist to support their artistic work. In such circumstances where a formal sale is not appropriate, a donation by the artist to the City of Leicester Collections Trust should be suggested to the receiving artist.

F3.2.11 to a charity shop or charitable organisation e.g. Tools for Africa. In such cases, preference will be given to charities concerned with causes related to human welfare.

F4. Disposal by sale

Sale of any objects will normally be considered only after all possible avenues of transfer within the public domain have been investigated.

F4.1 Some objects approved for disposal will have a significant financial value as scrap (for example industrial machinery). In the event of being unable to secure a transfer of such an object to another organisation within the public domain or the original donor (options F3.2.1 to F3.2.9), such material may be legitimately sold for scrap prior to pursuing options F3.2.10 or F3.2.11.

N.B. Any income raised in this manner is subject to the same ring-fencing requirement stated in section F4.5

F4.2 The only time sale will be considered as the first option with priority over transfer will be in the exceptional case where there is an urgent requirement to raise capital funds for a vital collection care project and no other funding option has been secured (see section A2.10).

F4.3 In such exceptional cases only objects purchased outright by Leicester City Council will be considered for sale. For legal, ethical and financial reasons objects acquired by donation, bequest or purchased using grant funding will not be considered in cases where sale is required as a first option.

F4.4 In such circumstances it will be a requirement of the Service and the Council to consider the choice of such objects in relation to the broader museum collection and in line with the reasons laid out in sections A and B3. In particular, the Museums Association would normally expect any such objects to fall outside “the core collection” as defined by the Service’s current Collections Development Policy.

F4.4.1 Formal curatorial advice considering this issue must be taken in making such decisions. This should be presented in the form of a written report prepared by an officer with designated curatorial responsibility for the Leicester museum collections and made publically available. Additional external advice may be taken in addition to, but not in lieu of, such in-house consideration.

F4.5 Any money received by Leicester City Council from the disposal of objects in any circumstances will be used to improve the long-term public benefit derived from the remaining collection:

F4.5.1 This will normally mean the purchase of new collection acquisitions, although any perception that the sale of objects has been undertaken specifically to raise funds for a new collections acquisition (known as ‘trading up’) should be avoided.

F4.5.2 Investment in significant improvements in the care of the museum collection may also be considered in exceptional circumstances.

F4.5.3 The raising of finance for interpretation projects (for example a new museum gallery) would not be considered an appropriate use of

funds raised through the sale of deaccessioned museum objects unless it can be demonstrated that all other potential sources of funding for such development have been exhausted.

F4.6The Museums Association discourages the sale of objects between museums as damaging to a long tradition of museum co-operation in the UK. However, in the exceptional case of disposals undertaken for financial reasons (see section A2.10) sale should in fact be considered the only appropriate method. In such cases the sale price will be based upon an independent valuation.

F4.7 Formal advice will be sought from the Arts Council Accreditation advisors and the Museums Association concerning any case involving sales other than sale for scrap.

F5. Disposal by destruction

If it is not possible to dispose of the object through transfer or sale, Leicester Arts and Museums Service may decide to destroy it.

F5.1It is acceptable to destroy material of low intrinsic significance (duplicate mass-produced articles or common specimens which lack significant provenance) where no alternative can be found.

F5.2. 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 (for example, a live explosive where deactivation is not possible) or is part of an approved destructive testing request (see Research Policy).

F5.3Where necessary, Leicester Arts and Museums Service will take specialist advice to establish the appropriate method of destruction. Health and safety risk assessments will be carried out where required.

F5.4The destruction of objects should be witnessed by a Leicester City Council officer. In circumstances where this is not possible e.g. the destruction of controlled substances, a Police certificate should be obtained and kept in the related object history file.

G) Data Protection Act 1998

G1.It is necessary for name and address data to be recorded in the catalogue record as part of the contract between the individual and the museum. Access to personal information about living individuals will be restricted.

G2.The processing of personal data will comply with the principles of the Data Protection Act.

H) Step-by-step disposal procedure

- H1.** Officer completes a uniquely numbered disposal proposal form (see section B).
- H2.** In the case of proposed sales (not including sale for scrap – see section F4.2 to 4.7) initial consultation should be carried out with The Arts Council and the Museums Association.
- H3.** Disposal group makes curatorial recommendation (see section D). This should formally note whether destruction of the object is an option to be pursued if no alternative can be found within a defined timeframe.
- H4.** A formal Briefing Note is prepared for the Assistant City Mayor summarising the disposal proposal and curatorial recommendation.
- H5.** The Briefing Note will be scrutinised by the Head of Service prior to forwarding to the Assistant Mayor.
- H6.** Formal approval to dispose must be granted by the Assistant City Mayor for each individual object listed in the Briefing Note. These decisions must be recorded in a Decision Note signed and dated by Assistant City Mayor (or City Mayor if applicable).
- H7.** If there is any variation in the decision from the curatorial recommendation, this will be communicated to the curatorial team and actioned appropriately.
- H8.** Where the Head of Service or Assistant City Mayor requires additional consultation to be carried out prior to a final decision, this should be carried out prior to a revised Briefing Note being prepared (return to step G3). The revised Note must summarise any comments received.
- H9.** A copy of the Briefing and Decision Notes should be attached to the associated physical and database record for each object under consideration and another filed centrally.
- H10.** A deaccessioned object will then be advertised on the Museums Association website for a minimum of 2 months. The object may also be advertised via other professional forums as appropriate. There is no maximum time that an object can be advertised if required. Unaccessioned material may be advertised if appropriate.
- H11.** All positive responses to the advert will be acknowledged. The service will make a final decision after 2 months or as soon as an offer is made after this time period has passed. Preference will be given to fully Accredited institutions (see section F – the Accreditation number must be provided). In the case of competing offers from Accredited institutions, the Leicester Arts and Museums Service disposal assessment group will make a decision (see section F3.2.1 guidance).

- H12.** Living donors (but not their relations or descendants) will be informed of the disposal of any objects donated to Leicester Arts and Museums Service within the last 10 years.
- H13.** Any active users of the object or collection will be informed of the intent to dispose and the proposed recipient.
- H14.** Leicester Arts and Museums Service will formally transfer any rights associated with the disposed object (e.g. copyright) which are held by the service to the new owner.
- H15.** In the case of transfer within the public domain, the object number will not be removed from the object prior to disposal, as this forms part of the object's history. In the case of disposal outside the public domain (e.g. to a charity shop) it would be appropriate to remove any numbering.
- H16.** The object will officially cease to be a part of the collection at the time when the transfer of title documentation is signed or the object is destroyed.
- H17.** An individual officer will be delegated with the responsibility for ensuring that the object and the disposal process are fully documented.
- H18.** In the case of transfer, copies of all existing documentation (including a copy the MIMSY object record) will be supplied to the transferee.
- H19.** Prior to dispatch all objects will be photographed and a full condition report will be completed.
- H20.** The dispatch of the object will be carried out in line with the standard exit procedure.
- H21.** In the case of deaccessioned objects, the accession register will be annotated, including a reference to the Disposal Report which approved the disposal.
- H22.** All existing documentation relating to a disposed object will be retained.
- H23.** Full details of the disposal will be added to the MIMSY object record which will also be retained.
- H24.** The Head of Service and Assistant City Mayor will be updated on details of the final completion of the transfer.

Appendix 2:

Human remains Policy

1. Introduction

Leicester Arts and Museums Service (LAMS) holds a large number of human remains within its collections. The first edition of this document was published in 2006. This second edition, published in 2012, contains minor updates but the principles remain the same. It sets out how the human remains coming under our responsibility will be curated, cared for and used so that they are accorded due dignity and respect. These include remains already held in our museum collections, and where appropriate, remains excavated in Leicester which could potentially be transferred into the city's archaeological archive which is part of Leicester Arts and Museums Service's collection.

This document is part of LAMS's continual improvement of its collections management processes. LAMS acknowledges the DCMS's 'Guidance for the Care of Human Remains in Museums' (2005) and this publication is used as a reference throughout.

In order to remain relevant this policy will be reviewed from time to time and similarly the collections of human remains will regularly be reviewed to ensure that there are still demonstrable reasons for them being held by the Service.

1.2. Why we hold human remains

LAMS holds human remains in its collections as part of its mission to serve 21st century Leicester in the ways set out in its Collections Policy. They are held according to guidelines set out by the DCMS and professional standards set out by the Museums Association. Where remains have been exhumed, we also abide by any requirements stated in the relevant Ministry of Justice licence for the removal of human remains.

Human remains form an important part of our displays and education provision. Behind the scenes, they are also used for research purposes, particularly the remains held in the archaeology and Egyptology collections. LAMS is also the statutory repository for the archives of any archaeological excavation carried out within the City boundaries. Although remains are often reinterred by the archaeological team, some may be transferred to the museum service's collections or re-interred after coming into the museum service's care.

LAMS believes that to the best of its knowledge the human remains in its possession were acquired ethically, and in the belief that acquisition was in accordance with appropriate legal and cultural processes and any relevant requirements and/or guidelines.

1.3 Collections which include human remains

1.3.1 LAMS holds human remains in several of its collections. They come in many forms including skeletal, cremated and mummified remains. The human remains in the collections were first assessed as an overall collection in 2006. Detailed lists of our

holdings will be published when available. In the meantime, the following is an estimate of the volume currently held by the service.

- Archaeology – skeletal and cremated –several hundred individuals represented, mainly from Roman and later periods
- Egyptology – mummified – 5+ individuals represented
- World Cultures – incorporated into objects – 1 object
- Zoology – skeletal – 10+ individuals

1.3.2. The only collection in which human remains are likely to be acquired in the future is the archaeology collection. All of the archaeological units that work in the City centre deposit the finds and documentary archives with the Jewry Wall Museum, and they are stored either there or at the service's separate main storage facility. Guidelines are in place for the respectful treatment of human remains during this process. These guidelines form part of the 'Transfer of Archaeological Archives to Leicester City Museums Service' document which can be obtained from the Senior Curator at Jewry Wall Museum, (0116) 225 2455, laura.Hadland@leicester.gov.uk.

1.4 Staff members responsible for human remains

1.4.1. LAMS recognises the need for human remains to be cared for with the highest standards of collections management and only to be entrusted to staff members with appropriate levels of expertise. Table 1 (1.4.2 below) sets out which member of staff should be approached about each specific area.

	Archaeology	Egyptology	Zoology	World Cultures
Acquisition	SC	SC	CNS/NG	CWC
Loans	SC	SC	CNS	CWC
De-accessioning	SC	SC	CNS	CWC
Claims for Return	HS	HS	HS	HS
Storage	SC/C	SC /C	SC /C	SC /C
Conservation	C	C	C	C
Collections Management	SC	SC	CNS	CWC
Display	SC	SC	CNS	CWC
Access	SC	SC	CNS	CWC
Education	SC / EO	SC / EO	CNS / EO	CWC /EO
Research	SC	SC	CNS	CWC

Table 1

C – Collections Manager, Euston St Store
 CWC – Curator World Cultures, New Walk Museum
 EO – Education Officer, Jewry Wall Museum
 HS – Head of Service, A12 New Walk Centre
 SC – Senior Curator, Jewry Wall Museum
 CNS – Curator Natural Science, New Walk Museum

2. Further Information

For further, independent advice and information please consult the following sources amongst others:

Guidance for the Care of Human Remains in Museums DCMS www.culture.gov.uk

Advisory Panel on the Archaeology of Burials in England (APABE) www.archaeologyuk.org/apabe

Honouring the Ancient Dead This is a British network that advocates respect for ancient human remains and related artefacts. www.honour.org.uk

3. Acquisition

3.1. LAMS has a presumption against acquiring human remains, unless a strong case can be presented.

After acquisition, items may be displayed and/or used with sensitivity, and their human origin made clear.

3.2 Criteria for acquiring human remains

3.2.1 In all cases for acquisition, the curator will carry out all possible measures to ensure that the remains are held in a lawful and ethical manner, no matter whether they are acquired by transfer, donation or purchase, or excavation.

3.2.2 While all acquisitions must comply with LAMS's Collections Policy, the acquisition of human remains requires extra vigilance. The following criteria must be met for all acquisitions:

- Provenance must be clearly established
- No suspicions of illicit trade
- The potential value to the museum or wider scientific community is fully established
- Acknowledgement of the conditions set out by the Human Tissue Act 2004 for remains under 100 years old, as well as following advice from Leicester City Council's Bereavement Services
- Related documentation (from the transfer museum or archaeology unit for example) is kept
- Human remains which are excavated are covered by a Ministry of Justice licence where applicable
- Excavation has taken place according to professional standards e.g. as laid down by the Institute of Field Archaeologists

3.2.3. LAMS reserves the right to refuse material offered them. This may be because it feels the criteria set out in 3.2.2 of this document have not been met or because there is no justification for the acquisition.

4. Loans

Before any loan takes place to or from LAMS, the museums involved must ensure that the borrowing institution satisfies the legal, ethical and practical considerations necessary for appropriate care to be taken of the remains for the duration of the loan period, including transportation.

In the case of outward loans, the borrowing institution must be agreeable to the provisions of this document.

Normal practices summarising the condition of the material prior to the loan should be observed with care, as human remains can often be more fragile than they appear superficially.

5. De-accessioning and requests for return or reinterment

5.1 Guidelines for dealing with requests for return or reinterment

The human remains in LAMS collections have mainly been excavated locally, and so this is not a likely issue to occur. However, if the matter should arise, Section 3 of the DCMS Guidance for the Care of Human Remains in Museums (2005) should be followed, for example:

Requests concerning the appropriate care or return of particular human remains should be resolved by individual museums on a case-by-case basis. This will involve the consideration of possession; the cultural and religious values of interested individuals or communities and the strength of their relationship to the remains in question; cultural, spiritual and religious significance of the remains; the scientific, educational and historical importance of the material. Also to be taken into account are the quality of treatment of the remains, both now and in the past in their current location and their care if returned.

Requests should be dealt with as an open and constructive dialogue between the museum and the claimants. However, as the current guardians of the remains, the museum will have the responsibility of making the decision over their future and this will make the process one-sided.... In the meantime museums should do everything in their power, through policies of openness, consultation and transparency of action to try and make negotiations as equitable as possible.¹

LAMS considers the first community relating to remains found in Leicester to be the modern citizens of Leicester and their representatives where appropriate.

Requests for the return or reinterment of any human remains that are the responsibility of Leicester City Council should be made to the Head of Arts and Museums. They will be responded to following, as far as reasonable and practicable, the procedure set out in the DCMS Guidance for the Care of Human Remains in Museums (2005).

¹ Guidance for the care of Human Remains in Museums – DCMS (2005), p23- 24

5.2. Reinterment

The licence issued when human remains are recently excavated will clearly state the intended future management including appropriate reinterment. However, it may be deemed necessary for some remains in the care of LAMS, to be de-accessioned from the collection and reinterred.

In this case they are treated in the same way as other accessioned collections, for which a “disposals procedure” must be followed according to the ethical and professional guidelines laid out by the Museums Association.

Remains should fully recorded before being disposed of safely and respectfully in a sealed container. Care should be taken to keep the remains in the state they were brought to the museum. This means that skeletons should be reburied and not cremated. This is out of respect for the likely or known beliefs of the deceased person and the need to carry out as few interventions as possible. Cremation was illegal in the United Kingdom until around 1900 for example.

Reburial should be organised in consultation with relevant interested parties, for example representatives of the modern local community. LAMS will encourage community engagement in any disposal process and will actively work with interested communities to develop appropriate reburial commemoration formats. Guidelines and advice for this process can be obtained from the Senior Curator or by consulting the following documents:

- The Transfer of Archaeological Archives to LAMS
- Human Tissue Act 2004
- Church of England/English Heritage guidance 2005
- Guidelines for the Care of Human Remains in Museums – DCMS

5.3. Precedence of majority interest

In line with recognised best practice in other institutions across the world, including the National Museum of Australia, in cases of claims for return or reburial, LAMS will give precedence to the majority interest. Human remains cannot be ‘owned’ by any party by law, but the museum service which cares for them and any excavating archaeology service have responsibility for them.

Majority interest will normally be held by representatives of Leicester, for example, its Elected Members. Their wishes will be prioritised over the interest of minority groups, in this instance perhaps those who are not served by LAMS or Leicester City Council.

Naturally, the majority interest can be complex and can also be obtained through, for example, long term residence, property ownership, prevailing cultural values and so forth. The complexities of establishing “entitlement” and “majority interest” are another reason why LAMS will make decisions about reburial on a case by case basis. LAMS reserves the right to refuse claims for reburial if it believes the claim to be against the majority interest.

6. Storage

6.1 Storage Provision

Human remains should be stored with suitable standards of security, access management and environmental conditions. Highest priority should be given to ensuring remains are kept in their correct locations and conditions. There should be a programme of regular inspection for stored collections.

A dedicated storage area has been provided in the service's central storage facility. This is intended to provide the best possible conditions for the human remains entrusted to LAMS. These remains were once a vital part of living individuals and storing them separately from the objects in the main collections also shows respect for them.

6.2 Environmental Conditions

' Although skeletal remains do not require very closely controlled environmental conditions, the storage area should not be liable to abrupt swings in humidity and temperature. Relative humidity should generally be in the middle range (35-70%) and should not be allowed to rise above 85%. Excessive humidity may result in mould growth; in practice such problems are usually a result of storage in buildings with structural damp problems. Excessively low humidity may cause cracking or flaking of bone; such problems may arise in centrally heated buildings. Storage of remains in direct sunlight should be avoided as UV damage may occur to bones, boxes and labels. The storage environment should be protected against frost.²

6.3. Associated objects

It will usually be acceptable to store objects found associated with the human remains separately, as they are identifiable as a group and that group can be recreated. However, the wishes of descendants, cultural communities or relevant faith organisations should be taken into consideration where known.

6.4. Marking and labelling

Skeletal remains should be marked between two layers of Paraloid B52 so that no permanent, irreversible marking is made directly on to the bone.

6.5. Consultation

LAMS holds its collections for Leicester's communities and their representatives and these communities will be consulted and actively engaged, where appropriate, as part of the collections management process. Although the remains are almost all of UK Christian and pre-Christian provenance, all Leicester's communities are equally encouraged to engage with the collections.

7. Conservation

As with all conservation work, the principle of minimum intervention and reversibility should always be applied. However, all work should be done in consultation with conservation staff, in house or drawn from external sources as appropriate.

² Guidance for the care of Human Remains in Museums – DCMS (2005), p18

8. Display

8.1. Considerations when displaying human remains

Our visitor consultations have shown that the majority of museum visitors are happy with, and often expect to see, human remains on display. LAMS believes that it is important in the modern world where people no longer have direct contact with death and human remains that sensitive opportunities are provided for people to encounter and witness the remains of real people. Museums are uniquely positioned to offer such opportunities for people to encounter real things and human remains are no exception. Sensitive displays of human remains can give profound and moving experiences that are valued by many. LAMS continues to display human remains for the purposes of education, explaining burial practices, to bring people into physical contact with people of the past and to encourage reflection.

We recognise that some visitors prefer not to see human remains at all, and so we aim to display them in such a way that it is possible to avoid them. The DCMS recommends the general rule that remains are displayed so as to prevent visitors from coming across them unawares. This will also prepare visitors to view them respectfully or warn those who do not wish to see them.

We also recognise that it is not always appropriate to display human remains. Decisions are made by LAMS on a case by case basis, for instance taking into account the age of the remains, any information about their identity, the circumstances of their death, their cultural and religious context, and the wishes of any known descendants or modern communities.

Each display that contains human remains should be assessed from time to time. This assessment should take account of the contribution made to the interpretation and demonstrate this contribution could not be made equally well via another method. There should also be sufficient explanatory material.

As with all displays, light and environmental conditions as well as the safety and security of the display must be taken into account to ensure that the remains are respectfully and safely displayed now and in the future.

When displaying human remains we adhere to the following principles:

- Maintain the dignity and privacy of the deceased human being and act appropriately with respect towards their memory.
- Community consultation to ensure remains are displayed suitably and acceptably
- Be aware that many faiths have no tradition of burial or retention of human remains, whether intact or cremated.
- Where possible display remains separately from objects, unless they were associated with the burial originally, but avoid for example individual bones in general cases
- Avoid mixing up skeletal remains of different people or people and animals unless this is explained as reflecting the original archaeological context
- Where funerary vessels are displayed, the cremated remains should be left in situ (or it should be clearly stated that they were not excavated or retained with the vessel or are not held by LAMS)

9. Use, Access and Education

9.1. Handling Collections

Human remains should not be used in “handling sessions”

9.2. Photography

Photography of human remains for research, educational and general museum use is generally acceptable, although the views of relevant communities should be taken into account, and consideration should be taken of any sensitivities regarding how the pictures will be used.

9.3. Access for researchers

As with photography of human remains, access for researchers and other interested parties is generally acceptable providing that they are made familiar with the contents of this document and understand that LAMS expect them to work in a respectful manner.

9.4. Use for Education

As a learning tool, human remains can be an invaluable resource. However when human remains are used within an educational context the sensitivities, religious or otherwise, of students must be acknowledged and appreciated. With this in mind, the proposed use of human remains as part of any education resource is discouraged unless there are exceptional circumstances.

Appendix 3:

Collections Management Policy: Care and Conservation of Collections

1. Introduction

Leicester City Council's Arts and Museums museum collection is cared for in accordance with national Accreditation guidelines, taking into account existing standards and frameworks such as Benchmarks in Collections Care. In short, effective collections management is seen as the fundamental duty of the service.

This is a policy only – for more details please refer to the **Collections Management Plan**.

2. The Policy

2.1 The Collections Management Policy is designed to outline the measures taken into account when looking at the long-term preservation of the collections both in terms of remedial and preventative conservation:

- Preventive measures are carried out to retard / minimise the deterioration of museum collections through having and implementing a thorough knowledge of how materials react and deteriorate in varying environments: stores / displays / in-transit;
- The remedial treatments are based on a thorough understanding of the object materials and how they might react to different treatments that could be used to bring it up to a more acceptable condition in order to stabilise it or enhance some aspects of its cultural or scientific value.

2.2 We will at all times follow best practice in our conservation and collections care procedures as established in documents such as MLA Benchmarks in Collections Care and the 2005 Guidance for the Care of Human Remains in Museums.

2.3 The Museums Service employs trained Conservators to care for the collections and carry out remedial treatment but where necessary external private / freelance conservators may be used and are, where possible, chosen from the Conservation Register to ensure accreditation.

2.4 Working historic machinery has its own separate policy as different considerations need to be taken into account – see **Collections Care Policy for Working Historic Machinery**.

3. Aims and Objectives

We aim to conserve / preserve the collections held by the museum service by providing the best standards of collections care and staff available. This will be done by concentrating on:

- Providing optimum storage and display conditions through balancing care of collections against accessibility for the public and staff;
- Providing professional levels of care for the collections – carrying out conservation assessments for collections before loan or display;
- Prioritising conservation requirements within the framework of resources available.

4. Policy Review

This policy will be reviewed along with the Collections Development Policy.

Appendix 4:

Collections Management Policy: Working Historic Machinery

1. Introduction

Leicester City Museums operates historic objects from its collections as demonstrating an object in use adds immeasurably to our understanding of its purpose, significance and historic working conditions.

Operating an object may also contribute to its preservation through distributing lubricants and varying stress points and may also help to preserve or rediscover appropriate skills.

This policy draws heavily on Standards in the Museum Care of Large and Working Objects published by the former Museum & Galleries Commission (MGC) in 1994 and current best practice and sets out the main issues to be considered and the procedures that should be put in place before any historic object is operated.

2. Condition Survey

A condition survey that adequately records the component parts and the detailed condition of the object must be carried out in order to determine whether the object is in a condition which will allow operation.

3. Risk Assessment

The likely risks to both the object and to operators and visitors need to be assessed. For example, it may be that any wear and tear or deterioration that is likely to take place will be to components that are designed to wear (e.g. bearings) and thus be considered acceptable. Where replacement of such components is deemed unacceptable it will be necessary to set limits for individual components beyond which wear will not be allowed, i.e. the point at

which operation will stop. The assessment needs to determine whether it is possible to operate the object to modern Health & Safety standards without compromising the integrity of the object.

4. Conservation Plan & Operating Manual

An appropriate conservation or maintenance plan and operating manual should be drawn up both to monitor the object's ongoing condition and to ensure its correct operation and maintenance. A record must be kept of any work undertaken on the object.

MGC guidelines recognise that present day manufacturers operating instructions and maintenance systems are a good starting point in drawing up an operating manual for a museum object. However, care is needed as they may include directions not compatible with established curatorial and conservation practice and will almost certainly assume the ready availability of spare parts.

5. Training

The object should only be operated if a sufficient number of trained and competent conservation and operating staff are available.

6. Policy Review

This policy will be reviewed along with the Collections Development Policy.

Appendix 5:

Collections Documentation Policy

1. Introduction

Documentation encompasses collecting, recording, preserving and facilitating access to information. In a museum context, this refers to all the objects held in our care, their histories, associations and any activity that has or will affect them. Documentation includes paper-based manual records, computerised database records, digital media, history files and photographs. It is a fundamental, essential curatorial activity which underpins every aspect of museum activity. As such, recording collection information is central to being accountable for the collections, their accessibility, management, research, study and use.

Our policy for the documentation of the collections is to ensure that the information we hold relating to the collections is accurate, secure, reliable and accessible.

This policy works in conjunction with Leicester Arts & Museums' Collections Management Policy, Collections Development Policy and further relevant City Council policies and plans, particularly the Collections Documentation Plan and Museums Service Forward Plan.

Local, national and international law, including the Data Protection Act, and accepted codes of practice will not be contravened by any documentation action of the service. All legal requirements will be met.

This is a policy only – for how to carry out the procedures please refer to the **Collections Documentation Procedures Manual**.

2. Aims and objectives

2.1 The aim of this Policy is to ensure that we fulfil our guardianship, stewardship and access responsibilities. Through implementation of this policy our objectives are to:

- improve accountability for the collections;
- maintain at least minimum professional standards in documentation procedures and collection information and attain the very highest standards wherever possible;
- extend access to collection information;
- strengthen the security of the collections.

2.2 We aim to document ALL items within the collection, including loans and entrusted collections such as that of the Royal Leicestershire Regiment, to at least a basic minimum standard. This means each object will have its own individual reference number (be that accession number or loan number), be marked or labelled with its number as appropriate, have a basic computerised catalogue record that allows the item to be identified, have an up-to-date location recorded and have clear proof of legal status through use of the appropriate form. The only exception to this is for archaeology where bulk excavation finds may be documented in groups.

2.3 Wherever possible, we aim to document more fully objects in the collections, prioritising the more valuable and 'star' collections such as German Expressionist artworks and Arts & Crafts furniture. Such more detailed information may relate to an object's history, context and/or inclusion in publications or exhibitions. Images of these items should also be present, at least in thumbnail form, on the collections management database (Mimsy XG).

3. Accountability

By following at least 2.2 and if possible 2.3, we will be accountable for the items in the collections, both loan and permanent. It will be possible to prove what is owned by whom, where it came from, what it is and where it is.

4. Access to information

All requests for information will be considered in terms of compliance with the Freedom of Information Act (2000) and Data Protection Act (1998) as well as in accordance with LCC's Customer Care Policy by which enquiries are answered within five working days.

5. Security against loss of collections information

5.1 Paper copies are made of legal documents relating to the collections and filed both centrally within a fireproof cabinet in the Documentation Office and within the history files and Entry/Exit files relating to each collection. All the information contained within these forms is also recorded in the Mimsy database.

5.2 The Mimsy collections management database is backed up daily on IT servers in accordance with LCC IT business continuity policy. As an extra safety measure, only the Documentation Officer is able to delete object records. Only those members of staff/volunteers who have been appropriately trained are given access to the database and allowed to enter and edit information contained within it.

5.3 As has happened for the last 15 years, the Mimsy collections management database will continue to be maintained and developed by the Documentation Officer in collaboration with LCC IT and, most importantly, Selago Design Inc., the database developer. This will ensure that the software remains current and is not allowed to become out-dated or obsolete.

6. Policy Review

This policy will be reviewed along with the Collections Development Policy.