

Leicester Museums & Galleries

Collections Development Policy

2025-2030



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Introduction

This Collections Development Policy presents an overview of the collections managed by Leicester Museums and Galleries (owned and managed by Leicester City Council) and the priorities for their future development.

This policy will be published and reviewed at least every five years but sooner if required. The date due for next review is February 2030.

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

1.1 The museum's statement of purpose

1.1.1 Our vision 2025-2030

- Connecting people and communities with the Story of Leicester, using the past to shape the future, unearthing 2,000 years of the city's rich history & heritage.
- Inclusive museums & collections which reflect and share the lived experiences of our diverse local communities and are co-created with them.
- Taking museums and collections into communities to increase access and widen audiences.
- Creating exceptional and memorable experiences created through capital investment at Leicester Museum & Art Gallery and Jewry Wall Museum.
- Using Leicester's global collections to play our part in addressing the climate crisis.
- Supporting the development of the city's future generations, sparking children & young people's imagination & curiosity, developing their skills and tackling the inequalities which many of them face.
- Developing the financial sustainability of both paid for and free museums.

1.1.2 Our Strategic Objectives

- Capital investment at the city's flagship museum, Leicester Museum & Art Gallery to improve the visitor experience, involve the community in their local museum, support the service's sustainability and increase access to world class collections.
- Open Jewry Wall, a Real Roman Experience in 2025. Leicester City Council has revitalised the site creating a new 21st century visitor attraction which will use cutting edge digital technology to create an immersive visitor experience.
- Use our ACE NPO investment of £1.2m (2023-26) to develop inclusive, accessible, dynamic and sustainable museums.
- Maximise and diversify income streams, managing Jewry Wall & KRIII Visitor Centre as successful charged for attractions which are financially self-sustaining.
- Young Leicester: Support the development of our city's future generations, providing programmes which spark children's and young people's imagination and curiosity, developing their skills and tackling the inequalities which many of them face.

- Increase the diversity of our audiences to reflect Leicester's communities
- To increase access to and use of the collections sharing them with a wide audience
- To develop and strengthen strategic partnerships, nationally, regionally and locally
- To increase our relevance, rooting the service within the local community and involving local people in our work through co-production
- Raise the profile of the city's heritage, both buildings and places, supporting place branding
- To play a key role in developing Leicester as a tourist destination

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

The museum has a long-term purpose and holds collections in trust for the benefit of the public in relation to its stated objectives. The governing body therefore accepts the principle that sound curatorial reasons must be established before consideration is given to any acquisition to the collection, or the disposal of any items in the museum's collection.

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

1.4 The museum recognises its responsibility, when acquiring additions to its collections, to ensure that care of collections, documentation arrangements and use of collections will meet the requirements of the Museum Accreditation Standard. This includes using SPECTRUM primary procedures for collections management. It will account for limitations on collecting imposed by such factors as staffing, storage and care of collection arrangements.

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

1.6 In exceptional cases, disposal may be motivated principally by financial reasons. The method of disposal will therefore be by sale and the procedures outlined below 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
- extensive prior consultation with sector bodies has been undertaken
- the item under consideration lies outside the museum's established core collection.

2. History of the collections and current situation

Leicester Museum (& Art Gallery) was one of the first local authority 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 a range of items for reference and study. This was mainly made up of natural science specimens, but also included archaeology and items of antiquarian interest such as casts of official seals. In order to provide permanent public access to the collection, during the late 1840s the Society offered its collection of around 10,000 objects to Leicester Council in return for the Council agreeing to purchase and fit-out a former school building and run it jointly with the Society as a free museum. This opened in 1849.

The opening of the museum stimulated a wave of new donations and 22,000 items had been acquired by 1877. Over the subsequent decades, the collection continued to develop into new areas. This was encouraged and facilitated by both the physical expansion of the museum (including the development of new branch sites) and the development of new academic areas of interest.

The establishment of an art gallery, to complement the museum, 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. A permanent gallery to show these works (using an extension of the museum built as a lecture hall) was opened in 1885.

While geology, botany, zoology, Egyptology, archaeology and (to a lesser extent) art were collected by the museum from 1849 onwards, science and industry and decorative arts were only recognised as separate disciplines in the 1950s and '60s. By this time social history (including costume) had also emerged as a subject in its own right, although in Leicester it remained closely associated with archaeology until 1980.

The museum's historical ethnography collections were largely disposed of after the Second World War as a decision was made to focus more on local and national collections. Some items, including an Egyptian mummy, went to Liverpool Museum which had suffered large losses to its ethnographic collections due to bombing raids during the War. However, this proved to be a short-sighted decision as mass immigration from the 1960s and '70s made Leicester one of the most diverse cities in the country. The need to collect material that in some way reflected this diversity of heritage and geographic origin led to the establishment of what we now call World Cultures (i.e. art, craft, design and material culture from all around the World,

particularly the Americas, Asia, Africa and Oceania) as a separate subject area from the late 1970s/early 1980s. This has raised important questions about traditional ways of defining collections which remain problematic and subject to continuing debate both within and without the service.

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 the University of Leicester) 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 been developed through gifts, loans and purchases. Most items have been given, but some collections, especially art, have been built up with significant numbers of purchases. Many of these have been supported by external funders, such as the Art Fund, V&A purchase grants, DCMS, or private donors. .

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, 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 and 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 becoming 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 from the City 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. Since the original agreement and initial large-scale transfers, transfers of individual items or collections have continued, e.g. several items from the Snibston Discovery Museum were transferred to the city after the site's closure by Leicestershire County Council in 2015.

Audience Development

Approximately 515,00 people visit venues managed by Leicester Museums and Galleries and offsite activities through which the service takes collections out into communities. Each year and visitor numbers have risen significantly in the last decade.

Timeline - Leicester Museums & Galleries

- 1849 Leicester Town Museum, Leicester Museum from 1885, Leicestershire Museum & Art Gallery 1974-1997, New Walk Museum & Art Gallery 1997 to present)
- 1926 The Guildhall - historic civic building
- 1937 Belgrave Hall - historic house. *A heritage site since 2013*
- 1940/1953/1956 Newarke Houses Museum & Gardens – Leicester life and local history.
- 1966 Jewry Wall Museum of Archaeology. *Closed for redevelopment in 2017.*
- 1969 The Magazine Gateway - Museum of the Royal Leicestershire Regimental Museum moved to Newarke Houses and the Magazine is 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 – industrial heritage site and associated museum.
- 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, leased by a Young People's organisation then run as a heritage site from 2011 to 2017. Now on long-term lease as a bar and restaurant.*
- 1993 Leicester Castle, the former law courts, became the responsibility of the museum service. Transferred to De Montfort University in 2015 and opened as the DMU Castle Law and Business School in 2017.
- 1997 Leicester City Council regained responsibility for its museums as a result of local government reorganisation when it became a Unitary Authority.
- 2006 Euston Street Store established.
- 2010 City Gallery closes, and archives transferred to New Walk Museum & Gallery
- 2016 Willow Street Store – Temporary storage facility to house Leicestershire County Council objects transferred in 2015, due to be vacated summer 2019.

- Moved out of Willow Street (2020)
- Jewry Wall Museum temporarily closed for a transformational capital project in 2017.
- 2018 ACE NPO investment secured, this has continued since then with investment of £1.2m being confirmed in 2023 for 2023-26
- 2019 reorganisation of the Service to become more audience focused, with renewed focus on engagement both into and outside the museum for unreached target audiences. 2019. The King Richard III Visitor Centre became part of the museums service..
- 2020. A Leicester Museums & Galleries brand was created and New Walk Museum was renamed, returning to its previous name of Leicester Museum and Art Gallery.
- 2025: Leicester Museum and Art Gallery temporarily closes the art galleries for a major capital investment to create a new café and to transform the art gallery displays
- 2025: Jewry Wall Museum will reopen on 29th July following capital investment to transform the building and museum offer.

3. Overview of current collections

3.1 Art

This collection comprises over 700 easel paintings, 3,500 works on paper and more than 100 sculptures.

Local significance:

- Topography and portraiture works by local artists and/or local scenes.
- Historic 'popular art'.

National significance:

- 18th and 19th century British works in all media.
- 20th century British oil paintings, watercolours, drawings and prints.

International significance:

- An early oil painting (1730) by William Hogarth of the Wollaston Family
- 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.
- Growing number of works by internationally significant 20th and 21st Century artists originating from outside of Europe, e.g. Nilima Sheikh, Frank Bowling and Aubrey Williams.

3.1.1 British Art Collection

3.1.1.1 National 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 regional museum in this country. It is a comprehensive collection of significant works which demonstrates breadth and variety. Additionally, within this overview there are areas of richness and of unique historical and cultural value.

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

The 18th-and 19th-century collections include significant works by Burne-Jones, Constable, Frith, Hogarth, W.H. Hunt, Leighton, Rossetti, Turner, Watts, Wilkie and Wright of Derby.

The 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.

This collection includes significant works by Ardizzone, Bacon, Vanessa Bell, Bevan, Bomberg, Clough, Epstein, Frink, Frost, Gertler, Gore, Hepworth, Augustus John, Laura Knight, Kossoff, Lowry, Moore, John & Paul Nash, Nevinson, Ben & Winifred Nicholson, Piper, William Roberts, Sickert, Spear, Spencer, Sutherland, Trevelyan and Christopher Wood.

Collecting of contemporary British art has continued into the 21st century, supported by the Contemporary Art Society and others. In 2010 the first film piece was acquired - Rosalind Nashashibi's "The State of Things" – and in 2015, Marvin Gaye Chetwynd's "Brain Bug" became the first performance art piece.

In the last 5 years we have acquired 3 works from 'The Vanishing Point' series by Barbara Walker, a ceramic vase by Eileen Cooper and a contemporary glass piece by Anthony Amoaka-Attah.

3.1.1.2 Local Collection

The strong holding of local and regional topographical works, mainly works on paper, includes 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.

Each year, with the support of the City of Leicester Museums Trust, the Service purchases a work from The Open, an exhibition of East Midlands' artists' works, and so the local collection continues to expand. Both via the Open and elsewhere, the service continues to acquire works by local artists of multiple heritage backgrounds, such as Khush Kali, reflective of the diverse communities of the city of Leicester.

3.1.2 International Art Collection

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

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-life, genre and Classicist groups. The collection of 19th and 20th century paintings is the smallest group of all but contains many significant works.

Supported by the holdings of paintings from the French, German, Dutch, Mexican and Spanish Schools and a large collection of Old Master prints and predominantly 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 Beccafumi, Bembo, Bloch, Boudin, Chagall, Dalí, Daumier, Degas, Derain, de la Tour, Diaz de la Peña, Doig, Gauguin, Goya, Leger, Lichtenstein, Nicholas Maes, Maufra, Munch, Nolan, Oldenberg, Picasso, Pissarro, Poussin, Rauschenburg, Sweerts, van Ruysdael, and Nunez de Villavicencio.

3.1.2.1 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. 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 including women artists who played a significant role in the art of the period.

The collection began with the acquisition of four major works from the 'Mid-European Art' exhibition of works belonging to the German émigré community in Leicester. These included the "Red Woman" by Franz Marc. 24 works on paper by Karl Schmidt-Rottluff, bequeathed by Rosa Schapire in 1955. The collection has continued to develop: in 2009 the Museums Service received almost 100 works of

art by early 20th century German artists from Michael Brooks. The collection has also been enhanced over the years by the generosity of private lenders.

It includes significant and outstanding works by Barlach, Beckmann, Corinth, Ernst, Feininger, Grosz, Heckel, von Jawlensky, Kandinsky, Kirchner, Kokoschka, Kollwitz, Laserstein, Liebermann, Marc, Meidner, Felixmüller, Mueller, Münter, Neuschul, Nolde, Pechstein, Rohlf, Schmidt-Rottluff, Sintenis, Slevogt, and Weiss.

3.2 Decorative Arts and Crafts

There are approximately 5,000 items in the decorative arts collection, comprising English and international ceramics, metalwork, glass, silver, furniture, musical instruments and *objets d'art*.

The collection aims 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. They have been collected to demonstrate the full range of materials, techniques and styles and to reflect different types of products: elite to demotic, custom-made to mass-produced.

Many of these have been collected locally and demonstrate the taste of the times and of the people. Other pieces were bought at auction and provide a comprehensive overview of, for example, English porcelain. Most of the material in the collections is British, but some areas traditionally curated as decorative art reflects international products that have become fashionable in Britain through trade and empire.

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

The collections have strong overlaps with the social history and art collections.

Regional significance:

- Japanese collections
- 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
- Attenborough collection of Picasso ceramics

3.2.1. 20th Century British Craft & Design

Leicester holds a remarkable collection of 20th century crafts. The Service began collecting in 1919, when pieces of furniture were bought from the executors of the Leicester designer Ernest Gimson. 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 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, Cardew, Coper, Lucie Rie and works by potters such as Sam Haile, R.J. Washington, Newland and Vergette. Since the 1970s, works have been acquired of a wide variety of artists such as Alison Britton, Martin Smith, Sutton Taylor, James Tower and Lubna Chowdhary.

The small contemporary glass collection includes unusual and important pieces by Alison Kinnaird and Harvey Littleton and other important artists.

3.2.2. 19th Century/Earlier British Craft & Design

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.

Particularly notable is a collection of embroidered pictures by the famous needlewoman and educationalist, Mary Linwood (1756-1845). Leicester Museums holds 24 works by or attributed to her.

See **3.6.2 Dress and Textiles**

3.2.3 Silver

This collection reflects civic, secular and religious life of the city including a rare Town Waits badge of 1695, an early seal matrix, a pair of silver candlesticks c.1683 and various pieces of cutlery.

3.2.4 International Craft/World Arts

The glass collection contains an extremely rare selection of works by the pioneer French artist Maurice Marinot, whose glass is rare in this country and of great importance in the history of 20th-century glass. In addition, there is a small collection of work by other French glass artists including Gallé, Lalique and Daum.

The Hodges bequest of Japanese artefacts in 1924 (see *Catalogue of the Japanese Collection*, 1960) contains 300 pieces of high-quality netsuke, lacquerwork, okimono, tsuba and swords.

The South Asian Collection comprises around 1,500 items of textiles, ceramics, metalwork, toys and other material often relating to the communities now in Leicester. The core of the collection is based on specific themes such as religion, marriage and crafts which 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 greatest strength is in textiles, with superb examples of embroidery, tie-dying and block printing, together with woven and quilted cloths and beadwork.

The Attenborough collection of Picasso Ceramics is one of the most recent additions to the permanent collection (2018) following a successful Acceptance in Lieu application by the Estate of Lord Richard and Lady Sheila Attenborough to the Arts Council. The collection comprises 76 ceramics made to Picasso's designs at the Madoura Pottery in Vallauris, Spain. The majority are Picasso Editions and Original Impressions (*empreintes originales*) but there is one original work (Head of a Bullfighter) and another decorated by Picasso (Head of a Goat).

3.3 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.

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 and type specimens in most groups.

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
- "Tracks and signs" collection
- All specimens with collection data are regionally significant
-

National significance:

- Mammals, birds, molluscs, spiders.
- Historical taxidermy collection
-

International significance:

- International molluscs and butterflies

3.3.1 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 international mounts.

The world-wide collections include many rare and extinct species: Huia; Passenger pigeon; Kakapo; Swinhoe's pheasant; Eskimo curlew; Whooping crane, Ground parrot. Local rarities include Roller, Spotted crane, Rough-legged buzzard, Honey buzzard, and Firecrest.

There is comprehensive coverage of British terrestrial mammals, both mounts and scientific study skins. 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.

International 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 with specimens from Twycross Zoo. The collection contains several 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.

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 international 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 international 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

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

3.3.2. Invertebrates (Molluscs, Arthropods)

3.3.2.1 Molluscs

The mollusc collection exceeds 75,000 specimens, of which 47,000 are British and 27,000 are international. Notable collections include A. Smith's fully catalogued collection of British land, freshwater and marine molluscs, mainly from Yorkshire.

3.3.2.2 Insects

This consists of a reference collection of British insects.

3.3.2.3 Non-Insect Arthropods

Of the arthropod collections, the arachnid collection contains some 5,000+ specimens, mainly local material together with a good reference series of British spiders.

The collections also contain many "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".

3.4 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 international 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 the 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)

3.4.1. Palaeontology

The Palaeontology collections contain around 32,000 specimens of regional, national and international significance. The collection contains approximately 650 types, 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 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 collection of dinosaurs of the Midlands region is centred around the specimen of *Cetiosaurus*, the centrepiece of the geology gallery and of international importance. This is one of the most complete skeletons of a British sauropod dinosaur.

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.

3.4.2. Mineralogy

The mineral collections include a comprehensive range of species from Leicestershire, Britain and the rest of the world. Estimated holdings: 11,000 specimens.

3.4.3 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. The estimated holdings are 15,500 specimens.

3.5 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 required as 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 and a bakery.

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's **Human Remains Policy** (Appendix 2).

Local Significance:

- Type series of Roman, Saxon and Medieval coinage.
- Type series of ancient pottery forms and fabrics.
- Hoards 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.
- Ornatly carved 11th-century bone work.
- Greyfriars archive, include Richard III burial site material.

International Significance:

- Roman mosaic pavements and painted wall plaster excavated in Leicester

3.5.1 Local Archaeology/Early Leicester

The archaeological collections reflect Leicester's status as one of the oldest urban settlements in the country and the continuous study of Leicester's history since the 17th century. 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).

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 War, 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 uncovered the mortal remains of King Richard III.

The core of the collection is material recovered through systematic investigation 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 the recently discovered Stibbe mosaic as well as wall and ceiling plaster sections. Also found, in 2016 an elaborately decorated Roman bronze key handle portraying the execution of captives in the arena by throwing them to lions.

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 where finds included lead coffins and stonework.

See 3.7.3 Numismatics for locally found coin hoards etc

3.5.2. Egyptology

The Egyptian collection consist of over 600 pieces of a wide range of material with greater number being excavated finds.

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. Although intended to be a representative selection, it

includes at least one rarity, a Coptic knitted sock from Antinoe, the only example in this country outside of London.

One of the earliest acquisitions (1859) is four inscribed stelae from the antiquarian Llewellyn Jewitt. Three mummies were presented by John Mason Cook, son of Thomas Cook, the founder of Thomas Cook Travel. In the 1920s key pieces were sought and purchased to fill gaps. There has been no active collecting since then. However, in 2020 an Egyptian statue of husband-and-wife Sethmose and Isisnofret was acquired from the Thomas Cook archive with external funding.

3.5.3. 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.

3.6 Social History

The collections span c.1500 to the present day, with the main strength being the period 1850 to 1939. They reflect corporate, community, working and domestic life in a changing Leicester. Some items have been collected which have other provenances but serve to illustrate aspects of life in the past in the city where local examples have not survived or are not represented in the collection.

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 a discreet collection because of their size and range.

N.B. 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)

3.6.1 Thematic Collections

There are several groupings that form thematic collections.

3.6.1.1 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 include Joe Orton's life mask (documented in his diary) and a collection of Daniel Lambert memorabilia.

See 3.1.1.2 Local Art for portraits of local notables

3.6.1.2. Leicester at War

The collection includes rare ceramic hand-grenades from the Siege of Leicester, 1645. 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.

Related to this is a more generic but nationally important collection of items of Militaria, including basket-hilt swords and a 1620 Scottish ballock dagger.

3.6.1.3 Working Life

The collections represent a range of local economic activity, from large firms to small cottage industries. The collection also contains significant material relating to the hosiery and knitwear industries, including a range of ephemera.

Leicester as market and trading centre is well represented by material reflecting grocers and other retailers.

We have a collection of long case clocks, including a rare, earth-driven clock by Bentley, the Leicester engineering firm.

See also 3.1.1.2 Local Art for portraits of local notables

See also 3.6.1.4 Corporate Life for associated Trade Union material

See also 3.6.2 Dress and Textiles

See also 3.7 Industrial Collections

3.6.1.4 Corporate & Community life

Includes representative collections of ephemera reflecting local communities and reflects an active programme of contemporary collecting, Rites of passage and calendar customs. Highlights include the excellent Victorian Valentine and Christmas card collections and 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 **3.1.1.2 Local Art**

See also **3.3 Decorative Arts & Crafts**

See also **3.6.1.3 Working Life**

See also **3.6.2 Dress and Textiles**

3.6.1.5 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 and 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 are a good (though unprovenanced) general collection.

Other Collecting areas of note include:

- Domestic lighting / candlesticks / lamps
- Cleaning, maintenance and laundering objects
- Clay pipes (locally excavated), tobacco jars, smoking accessories

The toys collection includes 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 good collection of board and card games includes some early playing cards.

See **3.1.1.2 Local Art**

See **3.2 Decorative Art & Craft**

See **3.6.2 Dress and Textiles**

3.6.2 Dress and Textiles

This collection consists of around 15,000 items and focuses upon hosiery, knitwear, clothing and accessories worn, used or made by the people of Leicester. The collection also contains samplers and embroidered pictures.

The collection includes items from people of all social classes reflecting the products of technical innovation.

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.

Nationally significant parts of the collection include rare hand-knitted Tudor caps and a collection of knitting sheaths, including what is believed to be the oldest dated example (1628).

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.

There is an important historic collection of shoes of local through to international significance including examples from the medieval period.

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

See **3.2. Decorative Art & Craft**

See **3.7.1 Leicester Knitwear Industry Collection** for products of this industry

See **3.7.2 Leicester Footwear Industry Collection** for products of this industry

3.6.3. Numismatics

The numismatic collection is local, national and international in scope. This is made up of examples acquired as both individual coins or as part of collections. It also includes examples found/excavated locally (see 3.5.1 Local Archaeology).

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.

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.

3.7 Technology and Industrial History

The existing collections were created to illustrate technological change in the late 19th and 20th centuries. It consists of mainly post-1900 items, including road vehicles, steam engines, narrow gauge railways and the products of local industry. Abbey Pumping Station itself, with four operational stationary beam engines is supported by a collection relating to the sewage system and public health. There is also an archive of photographs, manuals, plans and other documents related to the collections.

The collection is mainly of local significance although some of the products of this regional centre such as hosiery, machine tool and optical manufacture, have international importance.

Local Significance:

- Engineering, including cameras and cinematic projection, radios, stationary engines and typewriters
- Hygiene and sanitation
- Local manufacturing
- Model engineering and construction toys including model railways
- Printing industry
- Vehicles and associated items including:
 - o Human-powered bicycles, tricycles and handcars
 - o Construction vehicles
 - o Fire appliances
 - o Horse-drawn vehicles
 - o Narrow gauge industrial railways
 - o Road transport (including public transport, commercial, bicycles and motorcycles)
 - o Stationary engines

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:

- Engineering:
 - o Boot and shoe machinery
 - o Gimson Engineering
 - o Hosiery and textile machinery
 - o Typewriters
- Vehicles:
 - o Eddison road roller collection
 - o Electric commercial vehicles
 - o Electric Mini Countryman
 - o Steam Excavator

International Significance

- Local manufacturing:
 - o Taylor Hobson lenses and metrology
- Engineering:
 - o Four operational Gimson beam engines in original pumping house

Technology Archive

A large archive of original catalogues, photographs, plans and other ephemera that are currently unaccessioned.

3.7.1. Leicester Hosiery and Textile Industry Collection

Leicester was a major centre for textile manufacture, something closely tied with the footwear industry (see 3.7.2). These were often products made for the cheaper end of the export market created by the British Empire, particularly knitted woollens.

The collection includes rare products of the developing industry such as a zig-zag stocking of the 1790s, unique 1877 mittens with registration certificate attached and a range of woollen stockings made by Corah's in the mid-19th century.

Because of the importance of the knitwear industry, there was a strong interest from early in the museum service's history in collecting items relating to its broad heritage. This includes many hand frames of various dates and provenances, including examples from different eras, notably an 18th century Saxony frame thought to be the only example in the UK.

See **3.6.1.3 Working Life**

See **3.6.1.4 Corporate Life** for associated Trade Union material

See **3.6.2 Dress & Textiles**

3.7.2. Leicester Footwear Industry Collection

The importance of the boot and shoe industry is represented by a large collection of machinery and 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. There is also ephemera relating to individuals who worked in the industry as well as a banner of NUBSO, the National Union of Boot & Shoe Operatives.

See **3.6.1.3 Working Life**

See **3.6.1.4 Corporate Life** for associated Trade Union material

See **3.6.2 Dress & Textiles**

3.7.3. Engineering Collection

Engineering developed as a major industry in Leicester during the 19th Century.

The collection ranges from mortiser machines to band and circular saws as well as more specialised machines for veneering and log frame sawing.

There are also machine tools such as lathes, drilling and grinding machines for other engineering companies around the world.

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.

3.7.4. 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. The pre-eminent material is the nationally important Rank Taylor Hobson collection of optical machine tools, optical equipment and lenses.

The collection contains over 600 lenses, representing rare artefacts and a typological reference collection of lens design some used in the finest cameras in the world. The collection of precision machine tools made by the company is also significant.

The typewriter industry was established in Leicester in 1902 when the American born Hidalgo Moya, founded the Moya Typewriter Company, which became Britain's leading manufacturer, the Imperial Typewriter Company, until its demise in 1974. The collection spans the 1870s to the present and contains over 400 typewriters and related material.

3.7.5. Electrical Engineering

During the 20th century, Leicester had a substantial electrical engineering-based industry. Local firms such as Gent's, Partridge Wilson, Partridge and Mee, Morrison and Cleco and larger national companies such as BTH, AEI, Marconi and Thorn Lighting. 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. As a working complement to the locally made examples, the collection also holds an experimental battery-powered Mini car built by AEI in 1965.

3.7.6. The Transport Collection

The collection illustrates a wide range of vehicles and includes vehicles powered by hand, horse, steam, internal combustion and electric engines.

Hand powered vehicles include bath chairs, hand carts and trucks and bicycles and tricycles. The bicycle collection covering hobby horses and ordinaries to modern types.

The horse-drawn vehicle collection includes personal transport, public transport and goods vehicles.

There are four steam-powered vehicles and diesel engine vehicles ranging from narrow gauge engines to buses and road rollers. Petrol engines include fire appliances, motorcycles, a car and trucks. A notable public vehicle is the 1939 AEC Renown bus and there are four mid-twentieth century fire engines. A recent acquisition is the oldest known motor car manufactured in the city, a Clyde dating to 1908.

The motorcycle collection spans the 20th century and ranges from local firms to more recent manufactured products. There is also a significant collection of electric powered vehicles.

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 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. 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.

The horse-drawn vehicle collection includes a Late Victorian Hansom cab, designed by local architect Joseph Hansom who also designed the building that is now Leicester Museum & Art Gallery.

See also 3.7.5 Electrical Engineering.

4. Themes and priorities for future collecting

Our key priorities for future collecting will be to support the following service objectives: to create experiences to make Leicester special by involving and inspiring residents and visitors and sharing the city's significant collection, and to celebrate the stories of Leicester's diverse communities and the unique places, art and heritage which shape the city's identity and showcasing these to the World.

All new acquisition will be guided by service policies and procedures that are informed by current professional and ethical standards and best practice.

In all cases, we will consider four key questions:

- What is the significance of the object, and does it meet our areas of collecting interest?
- What is the likelihood of display or other public use of the item (e.g. as a working collection item)?
- What potential does the item have for specialist research?
- What are the resources required to maintain the item long-term?

4.2 We recognise our responsibility to ensure that we have the physical, financial or human resources to adequately care for, document and use our collections.

- 4.3** There is a presumption towards the collection of documented items in good condition. Only in special circumstances will these requirements be waived, and only then if the benefits of collecting outweigh the costs of conservation. Where this happens, reasons will be given in the documentation.
- 4.4** Duplicates will only be collected with care where there is a sound reason for collecting very similar objects.
- 4.5** “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.
- 4.6** 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.
- 4.7** 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 form a significant health hazard or endanger life.
- 4.8** 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.
- 4.9** Our collections are defined as being of local, regional, national or international significance.
- “Leicester” is the geographical area within the city’s boundaries as defined in 1997 or subsequently adjusted.
 - “Local” includes the surrounding conurbation and natural hinterland of Leicester.
 - NB see 4.4.4 for exception in the case of Geology.
 - “Regional” covers the area defined by Government Office for the East Midlands.
 - “National” includes the whole of the United Kingdom
 - “International” indicates significance to at least one other country in addition to the United Kingdom

4.10 Priorities for future collecting by subject

4.10.1 Art, Craft and Design

New Acquisitions will be considered of:

- a) Works with a local connection (through artist, maker, collector or subject) which is judged to have intrinsic historical or artistic worth and relevance. Priority will be

given to improving the representation of work by female, ethnic minority or LGBTQIA+ artists who reflect the diverse communities in the city.

- b) Works by German Expressionist artists because the collection in Leicester is of national importance.
- c) Works associated with Ernest Gimson and his circle, Leicester-born silversmith John Paul Cooper, and the Dryad Handicrafts Company.

4.10.2. Biology

New Acquisitions will be considered of:

- a) Representative specimens of local importance illustrating biodiversity in Leicester.

4.10.3. Geology and Palaeontology

New Acquisitions will be considered of:

- a) Specimens from Leicester and its geological local area that illustrate local geological phenomena (NB. these are based on rock types rather than local authority boundaries).
- b) New fossil types discovered in the region.

4.10.4. Archaeology

New Acquisitions will be considered of:

- a) Outstanding items reflecting Leicester life pre-1500.
- b) Archaeological archives from excavations within the city and (where appropriate) the wider local area.
- c) Items relating to Ancient Egypt that fill gaps in the current collection.

4.10.5. Social History

Priority will be given to the following:

- a) Items telling the development and story of modern Leicester, especially since 1945 to the present.
- b) Cultural items and products produced/made in Leicester.
- c) Items associated with a Leicester-related place, individual, group, organisation or event but not directly from the city.
- d) Examples of media issued, published or recorded in Leicester
- e) Items reflecting international, national, or regional issues that are directly relevant to Leicester and its people.
- f) Objects reflecting evolving attitudes to gender, sexuality, race, age, disability and religion within the City of Leicester and its natural hinterland.

- g) Objects relating to the lives and work of notable people from, or closely associated with, Leicester.
- h) Representative examples of significant personal/domestic/office-based technology
- i) Items related to local public health
- j) Modern office and service-based local industries e.g. banking, food, catering, retail and creative
- k) Military items that help give a balance between elite objects and items reflecting the lives of ordinary soldiers and the victims of war and that compliment but do not duplicate the Leicestershire Regimental collection
- l) Material associated with the working life of people
- m) items related to celebratory and commemorative events in the city
- n) 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.

4.10.6. Contemporary Collecting

A key part of Leicester Museums and Galleries' work is to make the collections more relevant to the city's diverse communities. A new priority for future collecting is contemporary collecting to collect items which reflect contemporary Leicester.

We see collecting as a collaborative process and we want to better reflect life in contemporary Leicester, and we will work with communities within the City to achieve this. Our active collecting will continue to be people-focused and will include documenting people's stories and memories through related film, objects and oral histories. Through our contemporary collecting we aim to capture through objects and stories the character of the modern city of Leicester, its rich diversity, its varied communities and its industries.

4.10.7. Technology and Industrial History

The size of the artefacts in this collection places limits on new acquisitions and these will only be considered if they have considerable local significance and are likely to be exhibited in future permanent displays.

New Acquisitions will be considered of:

- a) Industrial equipment of high local, regional or national significance designed/made in Leicester or the local area
- b) Representative examples of products made in Leicester or the local area that illustrate a product or range that the manufacturer is best known for e.g. a Partridge Wilson electric vehicle.
- c) Examples of locally made products that illustrate:

- Significant evolution of design over time
- Adaptation to changing social context (documentary material only)
- A particularly interesting associated story likely to be used in an exhibition

5. Themes and priorities for rationalisation and disposal

- 5.1** The museum service recognises that the principles on which priorities for rationalisation and disposal are determined will be through a formal review process that identifies which collections are included and excluded from the review. The outcome of review and any subsequent rationalisation will not reduce the quality or significance of the collection and will result in a more useable, well managed collection.
- 5.2** The procedures used will meet professional standards. The process will be documented, open and transparent. There will be clear communication with key stakeholders about the outcomes and the process.
- 5.3** Disposal is a routine collections management process and not undertaken primarily to raise money for capital or revenue use.
- 5.4** We will not retain objects that are a significant hazard to health or endanger life.
- 5.5** We will not retain an item in the collection that we do not have a realistic prospect of either caring for adequately or providing access to, especially where another public organisation could provide a better standard of care and use.
- 5.6** In the rare case of the removal of an object from the collection due to theft or destruction, any resulting insurance payment received will be ring-fenced for museum collection purposes including acquisition.
- 5.7** We will be guided in our actions by the disposal policy stated below, supported by the service **Disposal Policy and Procedure** (see Appendix B)
- 5.8 Priorities for future rationalisation by subject**
- Any items that do not fit inside the definition of the collections and collecting priorities.
 - Any items that have deteriorated beyond a state of reasonable conservation and consolidation.
 - Poorer examples of duplicate material particularly where other examples have a stronger Leicester provenance.

Disposals will be particularly considered in the following areas:

5.8.1 Social History

- Multiple examples of items demonstrating only minor technological or design changes.

5.8.2 Technology and Industrial History

- a) Where many examples of objects made by a particular firm exist in the collection, case-by-case assessment must be made of how significant this firm is in a local/national/international context and the intrinsic potential interest.
- b) Where the object's prospect of display or use as a working item is low and demand for resources (e.g. storage space) is high. In particular:
 - i) Items acquired with the intention of illustrating detailed records of technological change e.g. industrial knitting machines. Instead, focus should be kept on collecting/retaining only a sample that illustrates a significant social or technological change that has helped to shape Leicester and its economy/people.
 - ii) Where items with no Leicester provenance have been acquired for completeness and in order to reflect the importance of the industry to the city.
- c) Examples of machinery made or used in Leicester to make significant products where these simply illustrate minor refinements of process.
- d) Where the object represents a potential risk to health due to some element of its constituent material.

6. Legal and ethical framework for acquisition and disposal of items

The museum recognises its responsibility to work within the parameters of the Museum Association Code of Ethics and accepted best practice when considering acquisition and disposal.

7. Collecting policies of other museums

7.1 The museum will take account of the collecting policies of other museums and other organisations collecting in the same or related areas or subject fields. It will consult with these organisations where conflicts of interest may arise or to define areas of specialism, in order to avoid unnecessary duplication and waste of resources.

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

- Leicestershire County Council
- Rutland County Museum
- Museum of the Royal Leicestershire Regiment
- Great Central Railway
- Derby Museums and Art Gallery
- Northampton Museums
- Nottingham Museums
- National Railway Museum

- National Trust - Stoneywell

7.3 We work particularly closely with Leicestershire County Council to develop complementary policies and to review and resolve any outstanding issues relating to the 1997 division of the collections when the city museums came under the newly formed unitary authority. Leicester is the county town and modern regional centre. Whilst City and County have separate identities, their collections have a shared history.

8. Archival Holdings

Archives are held in accordance with the guidance in 'A Code of Practice on Archives for Museums and Galleries in the United Kingdom' (2002)
<http://www.archivesandmuseums.org.uk/scam/code.pdf>

8.1 The main archive held by the service are those associated with archaeological excavation finds deposited with the city. All other archives are deposited with Record Office for Leicester, Leicestershire and Rutland.

8.2 Leicestershire County Council 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. The City funds the County to carry out this service on its behalf. We will work closely with the Record Office to ensure our practices are complementary.

9. Acquisition

9.1 The policy for agreeing acquisitions is:

- All acquisitions will be considered against the policies laid out within the Collection Development Policy.
- Except in exceptional circumstances, all proposals for acquisitions must be brought to the Leicester Museums and Galleries collections management team meeting. A Leicester Museums and Galleries acquisition proposal form should be completed and circulated prior to the meeting.
- Formal approval will be given by the appropriate senior officer and recorded within the minutes of the meeting.
- Acquisitions requiring financial support from the City of Leicester Museums Trust or other grant giving bodies are subject to an additional process and approval.

9.2 The museum will not acquire any object or specimen unless it is satisfied that the object or specimen has not been acquired in, or exported from, its country of origin (or any intermediate country in which it may have been legally owned) in violation of that country's laws. (For the purposes of this paragraph 'country of origin' includes the United Kingdom).

9.3 In accordance with the provisions of the UNESCO 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, which the UK ratified with effect from November 2002, and the Dealing in Cultural Objects (Offences) Act 2003, the museum will reject any items that have been illicitly traded. The governing body will be guided by the national guidance on the responsible acquisition of cultural property issued by the Department for Culture, Media and Sport in 2005.

10. Human Remains

As the museum holds or intends to acquire human remains from any period, it will follow the procedures in the *Guidance for the care of human remains in museums* issued by DCMS in 2005.

11. Biological and Geological material

So far as biological and geological material is concerned, the museum will not acquire by any direct or indirect means any specimen that has been collected, sold or otherwise transferred in contravention of any national or international wildlife protection or natural history conservation law or treaty of the United Kingdom or any other country, except with the express consent of an appropriate outside authority.

12. Archaeological material

12.1 The museum will not acquire archaeological material (including excavated ceramics) in any case where the governing body or responsible officer has any suspicion that the circumstances of their recovery involved a failure to follow the appropriate legal procedures.

12.2 In England, Wales and Northern Ireland the procedures include reporting finds to the landowner or occupier of the land and to the proper authorities in the case of possible treasure (i.e. the Coroner for Treasure) as set out in the Treasure Act 1996 (as amended by the Coroners & Justice Act 2009).

13. Exceptions

Any exceptions to the above clauses will only be because the museum is:

- acting as an externally approved repository of last resort for material of local (UK) origin
- acting with the permission of authorities with the requisite jurisdiction in the country of origin

In these cases, the museum will be open and transparent in the way it makes decisions and will act only with the express consent of an appropriate outside authority. The museum will document when these exceptions occur.

14. Spoliation

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.

The museum will comply with UK and International Law on Spoilation.

15. The Repatriation and Restitution of objects and human remains

- 15.1** The museum's governing body, acting on the advice of the museum's professional staff, if any, may take a decision to return human remains (unless covered by the 'Guidance for the care of human remains in museums' issued by DCMS in 2005), objects or specimens to a country or people of origin. The museum will take such decisions on a case-by-case basis; within its legal position and considering all ethical implications and available guidance. This will mean that the procedures described in 16.1-5 will be followed but the remaining procedures are not appropriate.
- 15.2** The disposal of human remains from museums in England, Northern Ireland and Wales will follow the procedures in the 'Guidance for the care of human remains in museums'.

16 Disposal procedures (SEE ALSO APPENDIX B for Leicester Museums and Galleries Disposal Policy & Procedure)

- 16.1** All disposals will be undertaken with reference to the SPECTRUM Primary Procedures on disposal.
- 16.2** The governing body will confirm that it is legally free to dispose of an item. Agreements on disposal made with donors will also be considered.
- 16.3** When disposal of a museum object is being considered, the museum will establish if it was acquired with the aid of an external funding organisation. In such cases, any conditions attached to the original grant will be followed. This may include repayment of the original grant and a proportion of the proceeds if the item is disposed of by sale.
- 16.4** When disposal of a museum object is being considered the procedures outlined below will be followed and the method of disposal may be by gift, sale or as a last resort - destruction.
- 16.5** The decision to dispose of material from the collections will be taken by the governing body only after full consideration of the reasons for disposal. Other factors including public benefit, the implications for the museum's collections and collections held by museums and other organisations collecting the same material or in related fields will be considered. Expert advice will be obtained and the views of stakeholders such as donors, researchers, local and source communities and others served by the museum will also be sought.

- 16.6** A decision to dispose of a specimen or object, whether by gift, 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 relevant professionals and must be approved by the Audience Development and Engagement Manager, Head of Service and Assistant City Mayor.
- 16.7** Once a decision to dispose of material in the collection has been taken, priority will be given to retaining it within the public domain. It will therefore be offered in the first instance, by gift or sale, directly to other Accredited Museums likely to be interested in its acquisition.
- 16.8** If the material is not acquired by any Accredited museum to which it was offered as a gift or for sale, then the museum community at large will be advised of the intention to dispose of the material normally through a notice on the MA's Find an Object web listing service, an announcement in the Museums Association's Museums Journal or in other specialist publications and websites (as appropriate).
- 16.9** The announcement relating to gift or sale will indicate the number and nature of specimens or objects involved, and the basis on which the material will be transferred to another institution. Preference will be given to expressions of interest from other Accredited Museums. A period of at least two months will be allowed for an interest in acquiring the material to be expressed. At the end of this period, if no expressions of interest have been received, the museum may consider disposing of the material to other interested individuals and organisations giving priority to organisations in the public domain.
- 16.10** Any monies received by the museum governing body from the disposal of items will be applied solely and directly for the benefit of the collections. This normally means the purchase of further acquisitions. In exceptional cases, improvements relating to the care of collections in order to meet or exceed Accreditation requirements relating to the risk of damage to and deterioration of the collections may be justifiable. Any monies received in compensation for the damage, loss or destruction of items will be applied in the same way. Advice on those cases where the monies are intended to be used for the care of collections will be sought from the Arts Council England
- 16.11** The proceeds of a sale will be allocated so it can be demonstrated that they are spent in a manner compatible with the requirements of the Accreditation standard. Money must be restricted to the long-term sustainability, use and development of the collection.
- 16.12** Full records will be kept of all decisions on disposals and the items involved and proper arrangements made for the preservation and/or transfer, as appropriate, of the documentation relating to the items concerned, including photographic records where practicable in accordance with SPECTRUM Procedure on deaccession and disposal.
- 16.13** The museum will not dispose of items by exchange.

Disposal by destruction

- 16.14** If it is not possible to dispose of an object through transfer or sale, the governing body may decide to destroy it.
- 16.15** It is acceptable to destroy material of low intrinsic significance (duplicate mass-produced articles or common specimens which lack significant provenance) where no alternative method of disposal can be found.
- 16.16** Destruction is also an acceptable method of disposal in cases where an object is in extremely poor condition, has high associated health and safety risks or is part of an approved destructive testing request identified in an organisation's research policy.
- 16.17** Where necessary, specialist advice will be sought to establish the appropriate method of destruction. Health and safety risk assessments will be carried out by trained staff where required.
- 16.18** The destruction of objects should be witnessed by an appropriate member of the museum workforce. In circumstances where this is not possible, e.g. the destruction of controlled substances, a police certificate should be obtained and kept in the relevant object history file.

APPENDICES

APPENDIX A

German Expressionism Collection: Detailed Collecting Priorities

As suggested by Patrick Legant in his report: *The Future Development of the Collection of German Art of the Early 20th Century at the New Walk Museum in Leicester*, April 2014.

German Impressionism / Post-Impressionism (1880s-1910)

Max Liebermann: one oil of Liebermann's Wannsee garden and a representative pastel

Lovis Corinth: one oil painted after 1911 (portrait, landscape or still life), one watercolour
and one charcoal drawing

Max Slevogt: one oil

Die Brücke Group (1905-1912)

Ernst Ludwig Kirchner: one oil, one important drawing or pastel and one master print

Erich Heckel: one oil, one unique work on paper, one master print

Karl Schmidt-Rottluff: one oil

Emil Nolde: one oil and one representative watercolour

Otto Mueller: one oil and one unique work on paper (watercolour or pastel)

Blaue Reiter Group (1908-1914)

Wassily Kandinsky: one oil, one unique work on paper (watercolour)

Gabriele Münter: one oil (1908-1914 period)

Alexej von Jawlensky: one *Blaue Reiter* oil and one later oil from his *Kopf* (Head) series

Lyonel Feininger: one early watercolour

Paul Klee: two unique works on paper (ink or pencil drawings and watercolours)

Heinrich Campendonk: one oil or important work on paper

August Macke: one oil and one important work on paper (charcoal drawing and/or watercolour)

Marianne von Werefkin: one oil

World War I and Aftermath (1914 - early 1920s)

Otto Dix: one complete portfolio of *Krieg* ('War') or a number of single prints from the portfolio and period

Max Beckmann: one oil and one complete portfolio such as *Hölle* (Hell)

Conrad Felixmüller: one print (1918)

Käthe Kollwitz: one complete print portfolio

Ludwig Meidner: one unique work on paper (ink drawing) and the complete portfolio of *Septemberschrei*

Urban Scenes / Berlin Streets / Weimar Republic (1910 - 1933)

Ernst Ludwig Kirchner: one oil, unique works on paper (ink and pastels), one master print

Max Beckmann: one oil and one unique work on paper

George Grosz: one oil, one watercolour and one ink drawing

Otto Dix: one oil, one watercolour, one ink or pencil drawing, rare prints

Rudolf Schlichter: one watercolour, one ink or pencil drawing

Jeanne Mammen: one watercolour

Bauhaus (1919 - 1933)

Kandinsky: one oil, one watercolour, one ink drawing

Feininger: one oil, one watercolour

Paul Klee: one oil or watercolour and one drawing

Oskar Schlemmer: one oil or important work on paper

DADA (1919-1925)

Kurt Schwitters: *Merz* collages

Hannah Höch: collages

George Grosz: drawings and one watercolour

John Heartfield (Georg Herzfeld): collages

New Objectivity (1925 - 1933)

Christian Schad: one oil, one work on paper

Otto Dix: one oil, one work on paper

George Grosz: one oil, one important ink drawing

Karl Hubbuch: one oil and one drawing

Alexander Kanold: one oil

Georg Schrimpf: one oil

Conrad Felixmüller: one oil

World War II (1933 - 1945)

Felix Nussbaum: one oil or work on paper

George Grosz: one oil, one watercolour, one ink drawing

Independent artists

Max Beckmann: one oil (Frankfurt/Berlin years), one oil (Amsterdam period), one oil (US period) one unique work on paper, one master print

Wilhelm Lehmbruck: one sculpture

Ernst Barlach: one important early sculpture (wooden or early bronze cast)

Georg Kolbe: one 1910s-20s bronze sculpture

Leicester Museums and Galleries 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 Museums & Galleries. 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 Museums & Galleries has already adopted a standard disposal policy in accordance with the specific requirements of the Accreditation Scheme (see Leicester Museums and Galleries Collections Development Policy). This Deaccession & Disposal Policy and Procedure is a complementary 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 Museums and Galleries will not undertake disposal on an ad hoc basis, but as part of an active collections strategy (see also A2.10).

A2. Leicester Museums and Galleries 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, considering 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 Museums and Galleries 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 publicly 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. These 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, A2.7 or A2.8. It should not be used to support a financially-motivated disposal proposed under reason A2.10.

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, the sale of an item may be considered (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 Museums and Galleries 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 Museums and Galleries

B3.5 actual and/or potential use by Leicester Museums and Galleries, 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/printouts
- MIMSY and/or other electronic database 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 scenarios

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 as accession numbers were also given to loan items in order for them to be inputted onto the former mainframe computer system.

C3.1 Leicester Museums and Galleries 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 procedure (for loans in) or the Entry procedure (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.

C4.1 Leicester Museums and Galleries 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.

C4.3 In cases where objects of low significance have been identified for potential disposal but legal status cannot be established, disposal may proceed but this risk must be noted when considering the eventual fate of the objects.

D) Recommendation to dispose

D1. A recommendation (or a final decision in the case of an un-accessioned 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 three people plus the proposer. The following officers have designated responsibilities:

- Audience Development & Engagement Manager
- Collections Manager
- 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 Museums and Galleries.

D5. Where it is considered that relevant expertise is not available in-house, Leicester Museums and Galleries 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 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 Deputy and Assistant City 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 City Mayor with specifically designated responsibility for museums.

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

E4. Senior service 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 Assistant 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. Un-accessioned 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 un-accessioned material may be passed to the Assistant City Mayor for information as required.

F) Method of disposal

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

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

F2. Outward Loans

Loans to other organisations may be made by Leicester Museums and Galleries 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 procedure and standard conditions.

F3. Disposal by transfer or gift

In order to fulfil 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 Museums and Galleries will not send objects to another organisation without prior agreement in writing from the recipient.

F3.2 Objects offered for disposal by transfer will 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 Museums and Galleries that are 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. transfers 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 only as a last resort:

F3.2.10 to a educational or charitable organisation. In such cases, preference will be given to organisations 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 F3.2.10.

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 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 collection responsibility for the relevant museum collections and made publicly 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 only 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.

F4.6 The 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 all 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 Museums & Galleries may decide to destroy it.

F5.1 It 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).

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

F5.4 The 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) The Data Protection Act 2018 and provisions of UK GDPR

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 confidential and restricted.

G2. The holding, processing, and sharing of all personal data will comply with the requirements of both the Data Protection Act 2018 and the UK GDPR

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 their 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 and approved by the Audience, Engagement & Development manager summarising the disposal proposal and recommendation.
- H5.** The Briefing Note will be scrutinised and approved by the Head of Service prior to forwarding to the Assistant City 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), or the Disposal Proposal Form for each object signed off.
- H7.** If there is any variation in the decision from the recommendation, this will be communicated to the collections 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. Un-accessioned 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 Museums & Galleries disposal assessment group will decide (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 Museums & Galleries in 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 Museums and Galleries 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 accessioned 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.

Leicester Museums & Galleries Human Remains Policy

1. Introduction

Leicester Museums & Galleries holds a large number of human remains within its collections. The first edition of this document was published in 2006. This third edition, published in 2021, 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 Museums and Galleries' collection.

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

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

We hold human remains in the collections as part of our mission to serve 21st century Leicester in the ways set out in the 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. Leicester Museums and Galleries 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.

Leicester Museums & Galleries 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. Leicester Museums and Galleries 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, 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 Museums and Galleries' document which can be obtained from the Collections Manager.

1.4 Staff members responsible for human remains

1.4.1. Leicester Museums and Galleries 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.

1.4.2. Enquiries about access to human remains will in the first instance be made to the Audience Development Manager and the Collections Manager, who will make their joint recommendation to the Head of Service.

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

Human Remains Subject Specialist Network Skill sharing, advice, and training
<https://www.subjectspecialistnetworks.org.uk/organisation/human-remains-subject-specialist-network>

3. Acquisition

3.1

LMAG 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 The Collections Manager 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 LMAG'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 license where applicable
- Excavation has taken place according to professional standards e.g. as laid down by the Institute of Field Archaeologists

3.2.3 LMAG 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 LMAG, 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 reinternment

5.1 Guidelines for dealing with requests for return or reinternment

The human remains in LMAG 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 is 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 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

LMAG 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 reinternment of any human remains that are the responsibility of Leicester City Council should be made to the Audience Development and Engagement Manager. 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).

5.2 Reinternment

The Ministry of Justice Licence issued when human remains are intended to be excavated will clearly state future management plans including reinternment if appropriate. It may also be deemed necessary for some remains in the care of LMAG to be de-accessioned from the collection and then 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.

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

Remains should be 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. LMAG 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 Collections Manager or by consulting the following documents:

- The Transfer of Archaeological Archives to LMAG
- Human Tissue Act 2004
- Church of England/Historic England guidance
- 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, LMAG will give precedence to the majority interest. Human remains cannot be ‘owned’ by any party by law, but the Local Authority Museum service which ultimately cares for them in its archaeological archive, and any excavating archaeology service which initially cares for them each have a 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 LMAG 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 LMAG will make decisions about reburial on a case-by-case basis. LMAG 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 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 LMAG. 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

LMAG 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, people from all Leicester's modern communities are equally encouraged to engage with the collections.

7. Conservation

7.1

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

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.

8. Display

8.1 Things to consider when displaying human remains

Our visitor consultations have shown that many museum visitors are happy with, and often expect to see, human remains on display. LMAG 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. LMAG 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 visitors do not come across them unawares. This will also prepare visitors to view them respectfully or alert 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 LMAG 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 LMAG)

9. Use, Access and Education

9.1 Handling Collections

Human remains will 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 LMAG 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.

Collections Management Policy: Care and Conservation of Collections

May 2025

1. Introduction

Leicester City Council's Museums and Galleries collection is cared for in accordance with national Accreditation guidelines, considering 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 considered 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 to stabilise it or enhance some aspects of its cultural or scientific value.

2.2 We will always 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 a professional collections team to care for the collections and carry out remedial treatment where applicable but where necessary external private / freelance conservators are also used and are, where possible, chosen from the Conservation Register to ensure accreditation following International Institute for Conservation of Historic and Artistic Works guidelines.

2.4 Working historic machinery has its own separate policy as different considerations need to be considered – 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 in 2029, or sooner if necessary.

Collections Management Policy: Working Historic Machinery

May 2025

1. Introduction

Leicester Museums and Galleries 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 The Guidelines for the Care of Larger & Working Historic Objects Guidelines, produced by The Association of British Transport & Engineering Museums (ABTEM) in 2018 and published / available for free via The Collections Trust and is updated 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.

They have been produced to provide practical conservation advice to those owning and operating industrial and transport collections and are intended to be a resource for heritage organizations of all sizes from the largest museum to the smallest volunteer group or individual.

The guidelines cover stationary engines, industrial machinery, road vehicles, aircraft, railway vehicles, ships, boats and other working items and update standards first published by the former Museum & Galleries Commission (MGC) in 1994

2. Condition Survey

A condition survey that adequately records the component parts and the detailed condition of the object must be carried out 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.

The 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 enough trained and competent conservation and operating staff are available.

COLLECTIONS DOCUMENTATION POLICY

Updated May 2025

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 collections management 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 Museums and Galleries' 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 2018 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 – 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 in line with SPECTRUM 5.1 standards. 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 collections information;
- strengthen the security of collections information.

2.2 We aim to document ALL items within the collection, including loans and entrusted collections such as that of the Regimental Collection 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 paper 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 important 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 those on loan and those in the permanent collection. 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 2018 as well as in accordance with LCC's Customer Care Policy by which enquiries are at least acknowledged within five working days and answers provided within a timely period dependent on the complexity of the enquiry.

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 Collections Study Room at Leicester Museum & Art Gallery and within the history files and Entry/Exit and Loan files relating to each collection. The information contained within these forms is also recorded in the Mimsy collections database. Accession ledgers are also used and are kept in fireproof cabinets. Ledgers and daybooks up to 2015 have been digitised and copies are kept both on an external hard drive within a fireproof cabinet and on the backed-up IT servers. The historic accession ledgers are held at the Records Office for Leicester, Leicestershire and Rutland.

5.2 The Mimsy collections management database is hosted by Axiell on a remote server which is kept secure and backed up 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 20 years, the Mimsy collections management database and any successors will continue to be maintained and developed by the Documentation Officer in collaboration with LCC IT and Axiell ALM, the database developer. This will ensure that the software remains current and is not allowed to become out-dated or obsolete.

5.4 A specialist collections management database will continue to be used by Leicester Museums and Galleries. A new contract with a software supplier will

consistent with current standards and best practice will be commissioned and implemented during 2025 for when the current one expires. All steps will be taken to ensure that no data is lost in the migration to a new database system.

6. Policy Review

This policy will be reviewed in 2029, or sooner if necessary.



Leicester Museums & Galleries External Research Proposal Form (No Sampling)

Applicant Details

Name:

Your contact details (address, email, phone):

Academic position (if applicable):

Institutional affiliation (if applicable):

Grant supporting body (if applicable):

If student, course details and name of supervisor, with contact details]:

Project Information

Project title:

Names and affiliations of any collaborators:

Brief description and research aims:

How will Leicester Museums and Galleries collections contribute to your research aims:

**In what format will the outcome of your research be presented?
(e.g. conference paper, peer-reviewed publication, dissertation or thesis):**

Please provide references to any published work relating to your project's aims or techniques:

Please provide the name and contact details of a referee for your project:

Object or Collection Information and Technical Details

List or summary of the collections or items or staff that you wish to access for your research. (Please continue on a separate sheet if necessary).

When will you require access to the collections for research and for how long:

What facilities will you require? (for example, bench space, microscope, wi-fi):

Will you require any support from our staff other than general supervision? (If yes - please specify):

Will you be taking photographs or videos of collections? Yes/ No

Will you be requesting loan of collection items? Yes/ No

If Yes - they will be the subject of a separate Loan Agreement Form

Why is loan of items required?

Applicant Signature

If approval for research is granted, I agree to undertake the following:

- To provide a copy of my results to Leicester Museums and Galleries as soon as they become available prior to publication;
- To provide a copy of any thesis or publication (or relevant parts thereof) arising from my research to Leicester Museums and Galleries , within 6 months of submission or publication date

Failure to comply will prejudice future requests from researchers and their institutions.

Signature

Date

If student, signature of supervisor or course co-ordinator

Date

Comments of supervisor or course co-ordinator:

Leicester Museums and Galleries use only

Comments:

Name(s)

Date

Collections Management Team meeting date and comments:

Granted / Denied

Signature, Collections Manager

Date



Leicester
City Council

APPLICATION FOR SAMPLING AND ANALYSIS Leicester Museums and Galleries (Leicester City Council)

1. In keeping with its core aims, Leicester Museums and Galleries encourages the responsible use of its collections for learning, teaching, and research. Leicester Museums and Galleries is also committed to superior standards of collections care and professional ethics, as set forth in the Museums Association's *Code of Ethics for Museums*.
2. In order to help ensure this balance is managed, this application form must be filled in by anyone requesting permission to carry out scientific analysis on the collections of Leicester Museums and Galleries. This includes sampling from objects and destructive analysis i.e. analysis that will alter the physical nature of the sample obtained or of the object itself. N.B. If the object(s) leave Leicester Museums and Galleries for analysis, a **Loan Agreement** must also be in place.
3. This application form must be submitted to the Collections Manager of Leicester Museums and Galleries. Researchers should allow at least 4 to 5 weeks from submission of the application for Leicester Museums and Galleries to reach a decision.
4. Analytical techniques and the collection and preparation of samples must minimize the level of risk to objects in the collections of Leicester Museums and Galleries
5. Wherever possible, samples should be taken at Leicester Museums and Galleries and in the presence of a curator and/or conservator. In some circumstances Leicester Museums and Galleries may require that a member of the in-house Collections Team carries out the sampling.
6. Samples and any remains from analysis must be returned to Museums and Galleries within 6 months of the procedure being carried out. Samples should be returned in a format appropriate for long-term storage, except in cases where the facilities of Leicester Museums and Galleries are unsuitable for the material in its post-analysis state.
7. Researchers must provide Museums and Galleries with a copy of all images in original format (X-ray, transparency, print, digital, etc.), and any data sets, analytical results, report, thesis, or publication (or the relevant parts thereof) arising from research and analysis carried out on objects from the collections of Leicester Museums and Galleries. These will become part of the archival records attached to each object and must be sent to Leicester Museums and Galleries within 6 months of preparation (for results and reports), submission (for theses), or publication. In the case of DNA sampling, researchers must submit the DNA sequence to an approved public database, following consultation with Leicester Museums and Galleries.
8. Failure to comply with these requirements will prejudice future requests from researchers and their institutions.
9. All reports, theses, and publications must credit Leicester Museums and Galleries and cite objects by their Leicester city museums' accession numbers. Permission to reproduce images of objects from the collections of Leicester Museums and Galleries must be sought separately and a reproduction fee may apply.
10. Leicester Museums and Galleries reserves copyright and all other commercial, moral, and intellectual property rights to material in its collections. This includes samples extracted from these materials by any third party.

11. English law shall apply.

Applicant Details

Name:

Your contact details (address, email, phone):

Academic position (if applicable):

Institutional affiliation (if applicable):

Grant supporting body (if applicable):

If student, course details and name of supervisor, with contact details]:

Please provide the name and contact details of a scientific referee for your project:

Institution that will be carrying out the analysis and relevant contact details (if different to above):

Project Information

Project title:

Names and affiliations of any collaborators:

Brief description and research aims:

How will the collections of Leicester Museums and Galleries contribute to your research aims?

**In what format will the outcome of your research be presented?
(e.g. conference paper, peer-reviewed publication, dissertation or thesis):**

Please provide references to any published work relating to your project's aims or techniques:

Object Information and Technical Details

For each object or sample requested, please provide the following information:

Accession number Object description Material Provenance

When is the sample or analysis required?

Size of sample(s) required:

Weight of sample(s) required:

How much and which part of the object(s) will be affected by sampling?

Method of sampling (e.g. x-ray, scalpel scrape, drilling):

Please state who will take the samples and what qualifications or experience of sampling s/he has:

Method of storing sample(s) after analysis:

Method of analysis (including non-destructive techniques, e.g. radiography):

How will the sample or object be affected during analysis?

Please state who will carry out the analysis and what experience of the procedure s/he has:

Applicant Signature

If permission for sampling and analysis is granted, I agree to undertake the following:

- To provide a copy of my results to Leicester Arts & Museums Service as soon as they become available prior to publication;
- To provide a copy of any thesis or publication (or relevant parts thereof) arising from my analysis to Leicester Arts & Museums Service, within 6 months of submission or publication date; and
- To return samples to Leicester Arts & Museums Service within 6 months of the analysis.

Failure to comply will prejudice future requests from researchers and their institutions.

Signature

Date

If student, signature of supervisor or course co-ordinator

Date

Comments of supervisor or course co-ordinator:

Leicester Museums and Galleries use only

Name:

Comments:

Signature

Date

APPENDIX H

Collections Management Policy: Contemporary Collecting

1. Introduction

Contemporary collecting means adding new content to the collections to address gaps identified in existing collections, supported by a rationale of how new objects reflect our recent histories. A benefit of contemporary collecting is that it can be undertaken in partnership with people and communities, and so can be creative and dynamic. Contemporary histories fall within living memory and therefore can be documented with insight from those who experienced these histories first-hand. Objects have stories and in collecting the contexts, uses and meanings of new material we can add to our collections in collaboration with those who hold this knowledge and information. It allows us to develop rich insight into the recent histories relevant to our museums and audiences.

Contemporary material can be acquired through:

- Passive collecting through offers and donations
- Active and collaborative collecting.

Understanding the benefits of contemporary collecting and how it fits with the Collections Development Policy allows us to actively seek objects and stories that fill gaps and bring collections up to date.

Contemporary collecting enables our institution to stay relevant and provide a lasting legacy for future generations.

The benefits of contemporary collecting include:

- Taking the opportunity to expand the collection and bring it up to date.
- Collecting objects and stories which connect and resonate with audiences, making the collection more engaging and accessible.
- Opening up new audiences and partnerships by inviting under-represented or new communities to collaborate.
- Engaging with current issues and becoming a space for conversation and debate.

2. The Policy

2.1 Aims and objectives of the Contemporary Collecting policy

- To reflect the diversity of Leicester - the city has significant collections, but objects are not always collected with the personal stories of the people who donated them. Objects are more powerful when they are accompanied by personal stories and contemporary collecting must reflect this.
- To fill gaps in the collection which relate to cultures and communities that are represented in our diverse city.

- All Contemporary Collecting will be developed in reference to the **CDP - Leicester Museums and Galleries, Collections Development Policy, 2025-2030, Section 4:**

To support this collecting strand, Leicester Museums & Galleries will contemporary collect across all relevant collections:

- Actively collecting donated objects relating to the people of Leicester for new, current and future galleries / exhibitions – focusing on people and their stories.
- Focusing on the last 50 years (i.e. within living memory).
- Documenting the stories associated with the objects.
- Depositing any oral histories collected into a suitable archive such as the East Midlands Oral History Archive.
- Purchasing objects when appropriate to the CDP.