

Collections Development Policy

Name of museum: Canterbury Museums and Galleries

Name of governing body: Canterbury City Council

Date on which this policy was approved by governing body: April 2017

Policy review procedure:

The Collections Development Policy will be published and reviewed from time to time, at least once every five years.

Date at which this policy is due for review: April 2022

Arts Council England will be notified of any changes to the collections development policy, and the implications of any such changes for the future of collections.

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

1.1. The museum's statement of purpose is:

Our Vision

To be East Kent's gateway to art, culture and heritage making a major contribution to the international significance of the area reflecting its past and shaping its future.

Our Strategic Objectives

1. To preserve, share, enhance and develop the collections for our public
 2. To deliver a distinctive, diverse and excellent learning programme
 3. To broaden our appeal and build a larger, more diverse and engaged audience
 4. To make the best use of available resources to develop a resilient museums service
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- 1.2. The governing body will ensure that both acquisition and disposal are carried out openly and with transparency.
 - 1.3. By definition, the museum has a long-term purpose and holds collections in trust for the benefit of the public in relation to its stated objectives. The 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.
 - 1.4. Acquisitions outside the current stated policy will only be made in exceptional circumstances.

- 1.5. 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 take into account limitations on collecting imposed by such factors as staffing, storage and care of collection arrangements.
- 1.6. 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.
- 1.7 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

Canterbury's Museum Service began in 1825 in the Philosophical and Literary Institution in Guildhall Street. Under the Museums Act of 1845 it became the first local authority museum in Kent in 1846. The Service, now operated under the 1964 Libraries & Museums Act, has since 1974 been a district-wide provision with museums in Canterbury and since 1985 in Whitstable, and since 1996 at Herne Bay.

In Canterbury the Museum outgrew its Guildhall Street site and the bequest of Dr Beaney provided for the move to its current premises on the High Street. It opened here as the Royal Museum in 1899. The Slater family bequest allowed for the addition of the art gallery in 1934.

The Royal Museum was revitalized through a capital project to restore and extend the building including the art museum. The new Beaney opened in September 2012 as the Beaney, House of Art and Knowledge. Collections on site cover Art, Ethnography, Natural History and some Archaeology.

Canterbury Heritage Museum was opened in 1986 with collections covering the history of the city and prominent children's characters Bagpuss and Rupert Bear, the creators of which lived in Canterbury.

The Westgate Tower was opened as a museum in 1906, mainly to house military collections. In 2013 the running of the museum was handed over to an independent provider, but Canterbury City Council retain ownership of the collections on display.

Canterbury Roman Museum on Butchery Lane was built around the remains of a Roman townhouse which features a Scheduled Ancient Monument of a mosaic pavement and hypocaust system which were uncovered by the Blitz. The museum opened in 1994.

In 2013 the management of Herne Bay Museum was transferred to a local community trust, the Herne Bay Museum Trust whilst the same business model also applies to Whitstable Museum, with transfer being imminent. In both cases Canterbury City Council retains ownership of the collections and provides a Museum Mentor to these community trusts.

3. An overview of current collections

The Beaney

The main areas which the collection covers are:

- The Buffs Regimental Museum - This collection has been transferred by its trustees to the ownership of the National Army Museum. The items which remain on display at The Beaney are loaned by the National Army Museum and managed jointly with Canterbury Museums and Galleries.
- Thomas Sidney Cooper - The collection of work by this significant Victorian artist is recognised as of national importance. It includes pictures, prints, drawings and related items given or bequeathed by the artist's family, other donations acquisitions made by Canterbury City Council supported through external grant-aid.
- The Fine and Decorative Art Collection - The fine art collection, partly on display and partly for reference in reserve, includes the De Zoete gift and bequest of English and European portraits and landscapes; Dr Beaney's bequest of British and Australian paintings; the Ingram Godfrey gift of Old Master drawings by Guardi and Tiepolo, and European prints including by Canaletto; various donors' gifts of English watercolours, prints and drawings; and a large topographical collection documenting Canterbury, the Cathedral and surrounding areas.

Recent collecting themes include the work of artists connected with East Kent either by birth or association, by theme or commission. Some notable works have been acquired – for example by Anthony van Dyck, Cornelius Johnson, Ben Marshall, John Opie, James Ward, Thomas Hudson, Lucien Pissarro, Walter Sickert, Laura Knight, Roger de Grey, Carel Weight, John Piper, and John Ward.

There are paintings, drawings and prints relating to Chaucer's Canterbury Pilgrims, and to themes with local connections such as hop-picking.

Sculpture is a special interest, in part because of the city's history and the existence of patrons from Roman times, and especially the ready market created by the cathedral, abbey, churches and other religious buildings continuing through to the later part of the 19th century. Among locally-born sculptors are John Frend in the 18th century and Henry Weekes, RA in the 19th.

The collection of decorative arts includes a fine range of English and Continental ceramics, some English glass, the Viscount Strangford collection of Greek marbles and ceramics, ancient Egypt, English small sculpture in stone and bronze including 3D pieces and medallions from the Renaissance through to the 20th century, English jewellery and accessories.

- The Natural World - Parts of this collection are on display in the Beaney, but the greater part is a reference collection in reserve. The collection includes Pleistocene and other fossils from the local area, fossils from outside the area which provide context, minerals and rocks, Hammond collection of British birds, with related printed catalogue and 17 volumes of watercolours by Hammond of the birds in natural settings, bird and egg collections from local and foreign areas, insects including butterflies which are mostly local, fish which are mostly local including the Fordwich Trout and shells including foreign ones.
- World Cultures - The Museum was founded in 1825 and benefited from the early interest in collecting items from across the world, classifying them and making them available as part of widening awareness and education. Included are the collection made by the missionary and explorer Henry Lansdell. Many of these Collections which were brought to Canterbury by intrepid explorers and collectors are now on display in a new gallery at the Beaney.
- Anglo Saxon Kent - The museum has a great many archaeological finds from the period of the Anglo Saxon kingdom of Kent and after. Many of these, including exceptional objects such as the Canterbury Pendant are displayed in the Beaney's Explorers and Collectors Gallery. The Canterbury Cross will soon be moving to the Beaney displays too. They reflect the exploration by early archaeologists of their own County.
- From late 2017 items from the children's collection, currently displayed at Canterbury Heritage Museum, will be moving over to the Beaney. In 2018 a new family gallery will be developed in consultation with families. The gallery will feature, amongst other exhibits the Smallfilms collection which was created in Canterbury by Peter Firmin and Oliver Postgate, including Bagpuss, the Clangers and other Oliver Postgate/Peter Firmin creations. In addition material related to Rupert Bear and other children's favourites with Canterbury connections will be displayed.

Canterbury Roman Museum

The Museum is located around the remains of a Roman villa in Butchery lane. It details life in the city during the Roman period.

Particular display themes are:

- The villa's mosaic floor
- Building the city
- Marketplace, including jewellery and food
- Household Gods
- Death and burial
- Roman glass
- Theatre and baths
- End of empire

Canterbury Heritage Museum

The Museum is in the medieval Poor Priests' Hospital, and tells stories of the old city from earliest times to the present day. It includes displays relating to Bagpuss and Rupert Bear.

Among the display themes at present are:

- Small section on local fossils
- Archaeology including the Anglo-Saxon Kingdom of Kent
- The Vikings
- Becket and the medieval pilgrimage
- Medieval Canterbury
- Medieval Poor Priests' Hospital (the museum building)
- Tudors & Stuarts
- Huguenots
- Victorians
- Canterbury and Whitstable Railway/Invicta
- Joseph Conrad
- World War 2 Blitz
- 20th century ways of living
- Photographic collection
- Characters from children's' TV and stories including Bagpuss and Rupert Bear

In March 2017, following extensive public consultation, a decision was made to repurpose the Poor Priests' Hospital to enable a larger and wider audience to benefit from using both the building and the collections.

From September 2017 the Marlowe Theatre will manage the building and will work in partnership with the Museums & Galleries Service who will continue to be the custodians of the collection. The Marlowe Theatre will operate the building under a lease agreement with Canterbury City Council and a collections loan agreement will also be established between the

Council and the Theatre.

The repurposing will open up access to the collections with many items from the collection remaining within the building where they will be used to inspire the new creative programme. Significant funding has been secured through the Great Places funding programme, some of which will be used to create new displays within the Poor Priests' Great Hall. Some key objects and displays such as the children's collection and Anglo Saxon Kingdom of Kent will be re-located to the Beaney which provides a suitable context and where they will be enjoyed by many more visitors.

West Gate Towers

The building is the last of the city's fortified gatehouses, rebuilt about 1380. It is a scheduled ancient monument and grade I listed building owned by the Council, but leased to The Pound Ltd as the delivery partner for Canterbury City Council who will open the site to the public.

The leaseholders open the Westgate Tower Museum to the public as a condition of the lease. The building has limited space and limited environmental controls reflected in the current displays which focus on;

- the building and the theme of the Defenders of Canterbury (which includes World War 2 when the gate was used as a look-out post and Special Constable station)
- weapons
- the building's use as a prison and part of former police station
- city walls and gates

Herne Bay Museum and Gallery

The Canterbury Museums and Galleries Collection comprises approx.1000 items which have been acquired since 1997.

Since May 2015 the Herne Bay Museum Trust has been Canterbury City Council's delivery partner which manages Herne Bay Museum Trust. The collection is still owned by CCC, but the Trust is now the delivery partner and manages all aspects of the running of the museum with advice from a professional mentor.

Collecting will still be carried out with advice from the Canterbury Museums and Galleries team. The main focus will be on key aspects of the town's history. Among these are:

- Pleistocene, Tertiary and other fossils
- Archaeology including the Roman fort and Saxon church at Reculver
- the development of the 19th century planned town
- the piers, pier theatre and roller hockey
- sea-bathing, seaside holidays, beach huts
- entertainment including Punch & Judy
- coastal sports and recreation including sea-angling, wind and kite surfing, coastal

- rowing
- World War Two including the Barnes Wallis bouncing bomb trials at Reculver
- local topography
- local photographers including the Scrivens family
- locally linked artists including WTM Hawksworth
- oral history
- Flood, especially the 1953 East Coast storm
- Hampton Oyster Fishery Company

Whitstable Museum

The inherited collections came from a trust formed to set up a town museum that opened in 1985.

From mid 2017 the Whitstable Community Museum Trust will be Canterbury City Council's delivery partner and will be responsible for managing the museum. The Council will retain ownership of the collections and provides a Museum Mentor to these community trusts.

Canterbury Museums and Galleries' Collections Manager will continue to be involved in decisions regarding acquisitions. The main focus will be on key aspects which will also differentiate this Museum from that at Herne Bay and the other towns in the area. Among these themes are:

- 1953 Flood
- local fossil material, including Mammoth
- ship building and related industries such as sailmaking and Olympic yachting
- ship pictures, souvenirs from journeys, trading links
- Roman wreck finds from Pudding Pan Sands
- Graveney boat
- oyster cultivation and exploitation
- fishing including whelks
- Historic helmet diving and links to the Mary Rose. Whitstable involvement in the development of contemporary scuba
- seashore and estuary wildlife
- Canterbury & Whitstable Railway
- Harbour
- Shopping in the town and its recent attraction to outsiders
- seaside holiday town, souvenirs
- fire brigade
- wartime
- local heroes, celebrities and links including Peter Cushing and Oliver Postgate
- local photographers including a particular intention to collect one of Douglas West's plate cameras
- locally linked artists, especially new upcoming artists whose work relates to the local area, or our collections.
- oral history. The museum has developed an excellent resource in this area that relates to core topics and complements the Douglas West photographic

collection.

4. Themes and priorities for future collecting

Period of time and geographical area

Collecting covers the period of time of the existing collections, and similarly the geographical area is defined by how the policy is set in order to continue or develop particular collections or subject areas. This includes aspects of archaeology where Canterbury Museums and Galleries have had a wider collecting remit across East Kent where no other museum authority was available or able to participate.

With this provision, the generality of collecting is focused on the Canterbury City Council local government district area which includes the coastal towns of Herne Bay and Whitstable and the countryside around.

The Beaney

Thomas Sidney Cooper - Policy;

1. To acquire further items about T S Cooper and his family and connections which help extend understanding and interpretation of the artist and his connection with Canterbury.
2. To acquire further work by T S Cooper which helps to fill gaps and reflect his artistic interests and subjects – especially those which add value with topographical views of the Canterbury area.
3. To acquire a restricted range of work by his son Thomas George Cooper in order to fill gaps in the existing small number of items by him.

Fine and Decorative art collection – Policy;

Canterbury Museums & Galleries will:

1. Collect locally relevant and exceptional jewellery and accessories usually only by gift, bequest or transfer
2. Continue to collect items which reflect the theme of Canterbury and links to Europe where exceptional and significant
3. Seek to acquire images or items which help document Canterbury Cathedral and its changes over time including the internal ordering; as also for other important buildings in the district ; and will add to the topographical collections
4. Collect significant or locally important works in sculpture.
5. Not seek, because of limitation on funds, to extend the Old Master drawings or European paintings collections unless exceptional and by gift, bequest or transfer.
6. Not seek to add to the European print collection unless exceptional and by gift, bequest and transfer.
7. Not seek to fill gaps in the English watercolour, prints and drawings collection unless exceptional and by gift, bequest or transfer.
8. Not currently seek to acquire work by notable artists who have strong links to East Kent including through subject matter unless exceptional and by Gift, bequest, transfer, or

- through fundraising.
9. Not currently seek to acquire portraits of notable people who link to the Canterbury district unless exceptional and by Gift, bequest, transfer, or through fundraising.
 10. Not currently seek to collect examples of work of notable contemporary artists with links to the area unless exceptional and by Gift, bequest, transfer, or through fund raising.
 11. Will seek to acquire contemporary craft.
 12. Will not currently collect to extend the English ceramic collection with contemporary work and not add historical ceramics unless exceptional and by gift, bequest or transfer
 13. Will not seek to add to the 19th century collections of Greek and Egyptian material, unless through specific gifts or bequests of individual pieces which are correctly provenanced and documented with legal title, in good condition and which add to the interpretation of the existing collection.

Priorities;

Children's Collection - Policy

1. The service will collect items that have a connection to Canterbury to complement the existing children's related collections such as loans from Peter Firmin, Rupert Bear items and historic toys and games. These collections will form the basis of the new Children's Gallery.
2. The Service will only add to the Rupert Bear collection if the items are of exceptional interest, or to fill gaps.

Anglo Saxon Kent/ Kingdom of Kent

1. The museum will continue to acquire Anglo Saxon items found by Archaeology units and individuals in the Canterbury district, or that have a connection to Canterbury.
2. The Service will make efforts including through grant-aid to acquire Anglo Saxon items offered to the Museum under the Treasure Act.

Natural History – Policy;

1. The Service will not add to the Natural History collection unless exceptional and only to fill gaps, or to provide replacement specimens.
2. In the case of birds' eggs there will be a presumption against collecting unless in addition to local relevance there is sufficient proof and documentation of collecting having taken place within current law.

World Cultures – Policy;

1. The Service will collect information and other items which relate to these collections, the early museum or collectors and their times in order to increase understanding and interpretation.
2. The Service will only add to these collections if there is clear connection to the existing material, or to the early museum Collectors, or to fill gaps.

Archaeology - Policy

1. The service's capacity for acquiring archaeological material has been reviewed. The service does not have any specialist posts dedicated to archaeology and, as with all collections, has limited space for the storage of archaeological material. Canterbury Museums and Galleries are not the primary depositing location for archaeology within Kent or Canterbury district. We have undertaken a benchmarking exercise with other museums to determine their policies for the storage of archaeology material. In 2016 Historic England undertook a survey into the status of archaeology in museums. The results included the fact that 35% of respondents had ceased collecting archaeology primarily due to lack of space (91%) and specialist expertise (51%). 60% of those museums that have stopped collecting are Local Authority Museums.

Based upon this benchmarking and the fact that the service does not have a dedicated post with archaeological expertise, Canterbury Museums and Galleries service is implementing a freeze on the collecting of archaeological finds from Archaeology units for 5 years.

2. A programme of rationalisation of existing archaeological material, will be undertaken, working in partnership with archaeologists. The service will aim to limit future depositions to manageable levels through a robust deposition policy. The service will prioritise making significant archaeological finds accessible to the public.
3. Acquisitions will be made for items which are of significant importance and which will be displayed rather than stored. The Service will continue to collect significant exceptional archaeological items found by individuals in the Canterbury district, or that have a connection to Canterbury.
4. The service will continue to make efforts including through grant-aid to acquire exceptional archaeological items offered to the Museum under the Treasure Act.

Canterbury Roman Museum

Policy and priorities;

1. The museum will continue to acquire exceptional Roman items found by Archaeology units and individuals in the Canterbury district, or that have a connection to Canterbury. In particular we will look to extend the nationally important collections, such as the Roman Glass.
2. The Service will make efforts including through grant-aid to acquire Roman and Iron age items offered to the Museum under the Treasure Act.

Canterbury Heritage Museum

From September 2017 a collections loan agreement will be in place between Canterbury City Council and the Marlowe Theatre. The Museums and Galleries service will continue to be the custodians of the collection and will be responsible for decisions regarding any acquisitions to the collections.

Policy and priorities;

1. Canterbury Museums and Galleries will prioritise acquisition of items which have a direct link to Joseph Conrad.
2. To collect notable objects that reflect Canterbury's literary heritage.
3. Canterbury Museums and Galleries will collect notable items which relate to people's experience of WW2 in Canterbury area.
4. Canterbury Museums and Galleries will not seek to collect further archives, or film. We will seek to have archives given to Canterbury Cathedral Archives and film to the South East Film Archive, or the Christchurch University.
5. To collect archaeology that relates to the Poor Priests Hospital and its history, particularly its time as an Ambulance station and clinic.

Whitstable Museum

The below will be undertaken in partnership and agreement with Whitstable Community Museum Trust, the Council's delivery partner from May 2017.

Policy and priorities;

- 1953 Flood
- ship building, trade and related industries such as sail-making and Olympic yachting
- Roman wreck finds from Pudding Pan Sands
- Graveney boat
- Fishing, whelking and oyster cultivation and exploitation
- Historic helmet diving and links to the Mary Rose. Whitstable involvement in the development of contemporary scuba
- Canterbury & Whitstable Railway
- Harbour
- Shopping in the town and its recent attraction to outsiders
- local heroes, celebrities and links including Peter Cushing and Oliver Postgate
- local photographers
- locally linked artists, especially new upcoming artists and Artist commissions whose work relates to the local area, or our collections.
- Will collect targeted items pertaining to contemporary Canterbury
- Pleistocene, Tertiary and other fossils to fill gaps

Herne Bay Museum and Gallery

The below will be undertaken in partnership and agreement with Herne Bay Museum Trust, Canterbury City Council's delivery partner.

Policy and priorities;

- Pleistocene, Tertiary and other fossils

- The development of Herne Bay as a seaside resort
- Coastal sports and recreation including sea-angling, wind and kite surfing, coastal rowing
- World War Two including the Barnes Wallis bouncing bomb trials at Reculver
- locally linked artists including WTM Hawksworth
- Flood, especially the 1953 East Coast storm
- Famous people relating to Herne Bay
- Hampton Oyster Fishery Company

Westgate Towers

Policy and priorities;

The below will be undertaken in conjunction and agreement with the Canterbury City Council's delivery partners.

1. To acquire further material which extends the present display themes and the existing collections especially on the theme of World War 2
2. To take account of the future potential for a stronger prison theme.

5. Themes and priorities for rationalisation and disposal

5.1 The museum recognises that the principles on which priorities for rationalisation and disposal are determined will be through a formal review process that identifies which collections are included and excluded from the review. The outcome of review and any subsequent rationalisation will not reduce the quality or significance of the collection and will result in a more useable, well managed collection.

5.2 The procedures used will meet professional standards. The process will be documented, open and transparent. There will be clear communication with key stakeholders about the outcomes and the process.

5.3 Canterbury Museums and Galleries is committed to following the Museums Associations Code of Ethics when it comes to disposal and is embarking on a programme of managed rationalisation of the collections. The aim is to make our museums more sustainable and to increase public benefit derived from the collections. It is intended that any disposals will be for curatorial reasons (See 16.4 below), but the museum does not want to rule out the possibility that, in very exceptional cases, disposal may be for financial reasons. In this latter case the disposal will need to meet certain extra criteria that are outlined in section 1.7.

The Collections team is currently undertaking a full Collections Review. This review will, amongst other outcomes, highlight areas of the collection that can be considered likely candidates for rationalisation. This will be done through the consideration of each object's status, condition, provenance, current and potential use, relevance to this policy and its significance. Reference will also be made to the MA Disposal Toolkit once an initial check has been carried out.

Once the review has highlighted areas for consideration the items will be reviewed by the management team who will give full consideration to the reasons for disposal and take expert advice where necessary. A final list will then be passed on to the Governing Body for a decision. Any decision would take into account the Disposal Procedures outlined in section 16.

Currently identified areas that would be considered for disposal are;

1. Items that have deteriorated so much that they are useless for display, or educational use and cannot be conserved.
2. Items that do not fit into the collecting categories outlined in this policy, particularly those from other geographical areas.
3. Items where there are several duplicates within the collection, or where one item is considered enough.
4. Some items collected under the theme of “Contemporary collecting” that have no relevance to the area and are not linked by provenance to it.

6 Legal and ethical framework for acquisition and disposal of items

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

7 Collecting policies of other museums

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

- 7.2 Specific reference is made to the following museums and organisation:

Dover Museum – Main areas covered – Social History, Local History, Art, archaeology, coins from Dover district. Specific collection on history of the Cinque Ports

Folkestone Museum – Currently in the process of transferring ownership to Folkestone Town Council – Main collecting areas when up and running likely to be archaeology, social history, art and local history from Folkestone and Shepway Council District (excluding Hythe)

Margate Museum – Covering the history of Margate and its people

Maidstone Museum – In the past has been the County Museum and retains an interest in wider Kentish items where there is no obvious clash with other museums collecting areas. Main areas covered are - Archaeology, Social History, ceramics from Maidstone Borough. Art, coins, Natural History with Kentish connections. Specific collections of Royal West Kent Regimental items and Japanese items.

National Army Museum – With regard to the Buffs collection

Guildhall Museum, Rochester – Main areas covered – Archaeology from Medway district. Art, coins, Social History from Medway district, or with wider Kentish connections. Specific collection of Charles Dickens material.

Others include :

Canterbury Library – Local studies material

Canterbury Cathedral Archives – Main areas of covered – archives relating to Canterbury Cathedral and ecclesiastical history of Kent. Archives relating to activities of Canterbury City Council and its predecessors. Archives relating to communities, organisations, or individuals within Canterbury district

Screen Archive South East, University of Brighton – Moving images of South East England

- 7.3 There are currently no joint acquisition agreements, but the museum does not rule out the possibility in the future.

8 Archival holdings

8.1 As Canterbury Museums and Galleries holds archives, including photographs and printed ephemera, its governing body will be guided by the Code of Practice on Archives for Museums and Galleries in the United Kingdom (third edition, 2002). The museum will also consult closely with Canterbury Cathedral Archives to decide on the best home for newly offered material.

9 Acquisition

- 9.1 The policy for agreeing acquisitions is:

All potential acquisitions are considered by the Collections Manager, Head of Programming and Collections and the Director of Museums and Galleries in light of the areas for collecting outlined in section 4, the resources of the museum and collecting policies of other museums and institutions. The final decision on whether to acquire is taken by the Director of Museums and Galleries.

- 9.2 The museum will not acquire any object or specimen unless it is satisfied that the object or specimen has not been acquired in, or exported from, its country of origin (or any intermediate country in which it may have been legally owned) in violation of that country's laws. (For the purposes of this paragraph 'country of origin' includes the United Kingdom).
- 9.3 In accordance with the provisions of the UNESCO 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, which the UK ratified with effect from November 1 2002, and the Dealing in Cultural Objects (Offences) Act 2003, the museum will reject any items that have been illicitly traded. The governing body will be guided by the national guidance on the responsible acquisition of cultural property issued by the Department for Culture, Media and Sport in 2005.

10 Human remains

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

11 Biological and geological material

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

12 Archaeological material

- 12.1 The museum will not acquire archaeological material (including excavated ceramics) in any case where the governing body or responsible officer has any suspicion that the circumstances of their recovery involved a failure to follow the appropriate legal procedures.
- 12.2 In England, Wales and Northern Ireland the procedures include reporting finds to the landowner or occupier of the land and to the proper authorities in the case of possible treasure (i.e. the Coroner for Treasure) as set out in the Treasure Act 1996 (as amended by the Coroners & Justice Act 2009).

13 Exceptions

- 13.1 Any exceptions to the above clauses will only be because the museum is:
 - o acting as an externally approved repository of last resort for material of local (UK) origin
 - o acting with the permission of authorities with the requisite jurisdiction in the country of origin

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

14 Spoliation

- 14.1 The museum will use the statement of principles 'Spoliation of Works of Art during the Nazi, Holocaust and World War II period', issued for non-national museums in 1999 by the Museums and Galleries Commission.

15 The Repatriation and Restitution of objects and human remains

- 15.1 The museum's governing body, acting on the advice of the museum's professional

staff, if any, may take a decision to return human remains (unless covered by the 'Guidance for the care of human remains in museums' issued by DCMS in 2005), objects or specimens to a country or people of origin. The museum will take such decisions on a case by case basis; within its legal position and taking into account all ethical implications and available guidance. This will mean that the procedures described in 16.1-5 will be followed but the remaining procedures are not appropriate.

- 15.2 The disposal of human remains from museums in England, Northern Ireland and Wales will follow the procedures in the 'Guidance for the care of human remains in museums'.

16 Disposal procedures

- 16.1 All disposals will be undertaken with reference to the SPECTRUM Primary Procedures on disposal.
- 16.2 The governing body will confirm that it is legally free to dispose of an item. Agreements on disposal made with donors will also be taken into account.
- 16.3 When disposal of a museum object is being considered, the museum will establish if it was acquired with the aid of an external funding organisation. In such cases, any conditions attached to the original grant will be followed. This may include repayment of the original grant and a proportion of the proceeds if the item is disposed of by sale.
- 16.4 When disposal is motivated by curatorial reasons the procedures outlined below will be followed and the method of disposal may be by gift, sale, exchange or as a last resort - destruction.
- 16.5 The decision to dispose of material from the collections will be taken by the governing body only after full consideration of the reasons for disposal. Other factors including public benefit, the implications for the museum's collections and collections held by museums and other organisations collecting the same material or in related fields will be considered. Expert advice will be obtained and the views of stakeholders such as donors, researchers, local and source communities and others served by the museum will also be sought.
- 16.6 A decision to dispose of a specimen or object, whether by gift, exchange, sale or destruction (in the case of an item too badly damaged or deteriorated to be of any use for the purposes of the collections or for reasons of health and safety), will be the responsibility of the governing body of the museum acting on the advice of professional curatorial staff, if any, and not of the curator or manager of the collection acting alone.
- 16.7 Once a decision to dispose of material in the collection has been taken, priority will be given to retaining it within the public domain. It will therefore be offered in the first

instance, by gift or sale, directly to other Accredited Museums likely to be interested in its acquisition.

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

Disposal by exchange

- 16.13 The nature of disposal by exchange means that the museum will not necessarily be in a position to exchange the material with another Accredited museum. The governing body will therefore ensure that issues relating to accountability and impartiality are carefully considered to avoid undue influence on its decision-making process.

- 16.13.1 In cases where the governing body wishes for sound curatorial reasons

to exchange material directly with Accredited or non-Accredited museums, with other organisations or with individuals, the procedures in paragraphs 16.1-5 will apply.

- 16.13.2 If the exchange is proposed to be made with a specific Accredited museum, other Accredited museums which collect in the same or related areas will be directly notified of the proposal and their comments will be requested.
- 16.13.3 If the exchange is proposed with a non-Accredited museum, with another type of organisation or with an individual, the museum will place a notice on the MA's Find an Object web listing service, or make an announcement in the Museums Association's Museums Journal or in other specialist publications and websites.
- 16.13.4 Both the notification and announcement must provide information on the number and nature of the specimens or objects involved both in the museum's collection and those intended to be acquired in exchange. A period of at least two months must be allowed for comments to be received. At the end of this period, the governing body must consider the comments before a final decision on the exchange is made.

Disposal by destruction

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

17 Public Accessibility

- 17.1 The current policy will be published to the Canterbury Museums and Galleries website and

will be made available to individuals or organisations wishing to deposit items with the Service