

# Tyne & Wear Archives & Museums Acquisition and Disposal Policy

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## Document History

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## **1. Tyne & Wear Archives & Museums' statement of purpose**

Our mission is to help people determine their place in the world and define their identities, so enhancing their self-respect and their respect for others.

Our vision for the future is for everyone to have access to museum and archive provision in Tyne and Wear, to use this access and to value it for the significant and positive impact that it makes upon their lives. We will provide real or virtual, worldwide access to our museums and archives and their collections.

Our commitment is to a World-class service that is innovative, imaginative, creative, totally inclusive, secure and sustainable.

## **2. Existing collections, including the subjects or themes and the periods of time and /or geographic areas to which the collections relate**

Tyne & Wear Archives & Museums (TWAM) holds collections in the fields of archaeology, art (including fine art, decorative art, contemporary craft and design), history (including social history, costume, maritime history and engineering, science and industry) and natural sciences (including geology and biology).

Please see Appendix A for more detailed descriptions of the existing collections.

Please also see the Acquisition and Disposal Policy for the Great North Museum (revised August 2009), which is governed by a separate body and so requires a separate policy document.

Please note that the collections held by Archives (formerly Tyne & Wear Archives Service) are covered by a separate Collection, Acquisition and Disposal Policy (revised September 2006).

## **3. Criteria governing future acquisition policy including the subjects or themes, periods of time and/or geographic areas and any collections which will not be subject to further acquisition.**

All collecting activity must take account of the following principles:

- Items collected should normally have a strong connection with North East England or with existing collections.
- Where appropriate, items collected should be in good condition and require minimal conservation treatment (with the exception of archaeological items).
- Items collected should not contain materials that pose a risk to health or safety and should take account of current legislation, for example, Ionising Radiation Regulations 1999 (IRR99) and the associated approved code of practice (IRR99 ACoP).
- Items collected must not duplicate items already in the collection unless an exceptional case can be made, for example, group value for display purposes.
- Items that are in better condition or have better provenance may be collected to replace items already in the collections; the items replaced will be disposed of in accordance with the Disposal section of this Policy (see 12 below).
- Where appropriate, transfer to TWAM of copyright/and or reproduction rights will be sought at the time of acquisition. If this is not possible, then permission to make and use reproductions will be requested.

- Maximum use will be made of all available sources of funding for purchases.
- Loans will be accepted where these would enhance displays. Five years is the maximum period before review with the lender.
- Advice will be sought from qualified persons outside TWAM where existing curatorial advice in the particular field is limited.

Please see Appendix A for more detailed information relating to future acquisitions by collection and/or venue.

#### **4. Limitations on collecting**

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

#### **5. Collecting policies of other museums**

TWAM 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 specialisms, in order to avoid unnecessary duplication and waste of resources.

#### **6. Policy review procedure**

The Acquisition and Disposal Policy will be published and reviewed from time to time, at least once every five years. The date when the policy is next due for review is 24/09/2014.

The MLA will be notified of any changes to the Acquisition and Disposal Policy, and the implications of any such changes for the future of existing collections.

#### **7. Acquisitions not covered by the policy**

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

#### **8. Acquisition procedures**

- a. TWAM will exercise due diligence and make every effort not to acquire, whether by purchase, gift, bequest or exchange, any object or specimen unless the governing body or responsible officer is satisfied that the museum can acquire a valid title to the item in question.
- b. In particular, TWAM will not acquire any object or specimen unless it is satisfied that the object or specimen has not been acquired in, or exported from, its country of origin (or any intermediate country in which it may have been legally owned) in violation of that country's laws. (For the purposes of this paragraph 'country of origin' includes the United Kingdom).
- c. In accordance with the provisions of the UNESCO 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, which the UK ratified with effect from November 1 2002, and the

Dealing in Cultural Objects (Offences) Act 2003, TWAM will reject any items that have been illicitly traded. The governing body will be guided by the national guidance on the responsible acquisition of cultural property issued by the Department for Culture, Media and Sport in 2005.

- d. So far as biological and geological material is concerned, TWAM will not acquire by any direct or indirect means any specimen that has been collected, sold or otherwise transferred in contravention of any national or international wildlife protection or natural history conservation law or treaty of the United Kingdom or any other country, except with the express consent of an appropriate outside authority.
- e. TWAM will not acquire archaeological antiquities (including excavated ceramics) in any case where the governing body or responsible officer has any suspicion that the circumstances of their recovery involved a failure to follow the appropriate legal procedures.

In England, Northern Ireland and Wales the procedures include reporting finds to the landowner or occupier of the land and to the proper authorities in the case of possible treasure as defined by the Treasure Act 1996.

- f. Any exceptions to the above clauses 8a, 8b, 8c, or 8e will only be because TWAM is either:

- acting as an externally approved repository of last resort for material of local (UK) origin; or

- acquiring an item of minor importance that lacks secure ownership history but in the best judgement of experts in the field concerned has not been illicitly traded; or

- acting with the permission of authorities with the requisite jurisdiction in the country of origin; or

- in possession of reliable documentary evidence that the item was exported from its country of origin before 1970.

In these cases TWAM will be open and transparent in the way it makes decisions and will act only with the express consent of an appropriate outside authority.

- g. As TWAM 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.

## **9. Spoliation**

TWAM 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.

## **10. The Repatriation and Restitution of objects and human remains**

TWAM’s governing body, acting on the advice of TWAM’s professional staff, may take a decision to return human remains (unless covered by the “Guidance for the care of human remains in museums” issued by DCMS in 2005), objects or specimens to a country or people of origin. TWAM 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 12a-12d, 12g and 12o below will be followed but the remaining procedures are not appropriate.

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

## **11. Management of archives in museums**

As the museum 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 (3rd ed., 2002).

## **12. Disposal procedures**

### **Disposal preliminaries**

- a. The governing body will ensure that the disposal process is carried out openly and with transparency.
- b. By definition, TWAM has a long-term purpose and holds collections in trust for society in relation to its stated objectives. The governing body therefore accepts the principle that sound curatorial reasons for disposal must be established before consideration is given to the disposal of any items in the museum’s collection.
- c. TWAM will confirm that it is legally free to dispose of an item and agreements on disposal made with donors will be taken into account.
- d. When disposal of a museum object is being considered, TWAM will establish if it was acquired with the aid of an external funding organisation. In such cases, any conditions attached to the original grant will be followed. This may include repayment of the original grant and a proportion of the proceeds if the item is disposed of by sale.

### **Motivation for disposal and method of disposal**

- e. When disposal is motivated by curatorial reasons the procedures outlined in paragraphs 12g-12o will be followed and the method of disposal may be by gift, sale or exchange.
- f. TWAM will not undertake disposal motivated principally by financial reasons.

### **The disposal decision-making process**

- g. Whether the disposal is motivated either by curatorial or financial reasons, the decision to dispose of material from the collections will be taken by the governing body only after full consideration of the reasons for disposal. Other factors including the public benefit, the implications for TWAM’s collections and collections held by museums and other organisations collecting the same material or in related fields will be considered. External expert advice will be obtained and the views of stakeholders such as donors, researchers, local and source communities and others served by TWAM will also be sought where appropriate.

### **Responsibility for disposal decision-making**

- h. 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 TWAM’s governing body acting on the advice of professional curatorial staff and not of the curator of the collection acting alone.

### **Use of proceeds of sale**

- i. Any monies received by TWAM's governing body from the disposal of items will be applied for the benefit of the collections. This normally means the purchase of further acquisitions. In exceptional cases, improvements relating to the care of collections in order to meet or exceed Accreditation requirements relating to the risk of damage to and deterioration of the collections may be justifiable. Any monies received in compensation for the damage, loss or destruction of items will be applied in the same way. Advice on those cases where the monies are intended to be used for the care of collections will be sought from MLA.
- j. The proceeds of a sale will be ring-fenced so it can be demonstrated that they are spent in a manner compatible with the requirements of the Accreditation standard.

### **Disposal by gift or sale**

- k. Once a decision to dispose of material in the collection has been taken, priority will be given to retaining it within the public domain, unless it is to be destroyed. It will therefore be offered in the first instance, by gift or sale, directly to other Accredited Museums likely to be interested in its acquisition.
- l. If the material is not acquired by any Accredited Museums to which it was offered directly as a gift or for sale, then the museum community at large will be advised of the intention to dispose of the material, normally through an announcement in the Museums Association's Museums Journal, and in other specialist journals where appropriate or through other procedures agreed by MLA.
- m. 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, TWAM may consider disposing of the material to other interested individuals and organisations giving priority to organisations in the public domain.

### **Disposal by exchange**

- n. 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.
- o. In cases where the governing body wishes for sound curatorial reasons to exchange material directly with Accredited or unaccredited museums, with other organisations or with individuals, the procedures in paragraphs 12a-12d and 12g-12h will be followed as will the procedures in paragraphs 12p-12s.
- p. 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.
- q. If the exchange is proposed with a non-accredited museum, with another type of organisation or with an individual, the museum will make an announcement in the Museums Journal and in other specialist journals where appropriate.

- r. 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.

**Documenting disposal**

- s. 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.

## **Appendix A: TWAM Collection Information**

### **1 Collection: Archaeology Department: Archaeology**

#### **1.1 Existing collections**

##### **1.1.1 South Tyneside**

The majority of the collection consists of material and archives from excavations at Arbeia Roman Fort and its surroundings (South Shields). The largest part of the material comes from Victorian excavations at the site from 1875 onwards and from the excavations carried out by Tyne & Wear Archives & Museums since 1983. The collection also includes the Bruce Library of antiquarian books, archival material and ephemera relating to Hadrian's Wall, and watercolours by Ronald Embleton. Material from archaeological fieldwork in the district also forms part of the collection. South Shields Museum and Art Gallery also has a small collection, dating back to the nineteenth century, of archaeological artefacts from a range of locations and periods.

##### **1.1.2 Sunderland**

There is a large prehistoric collection from Wearside from the early fieldwork of the Dr Trechmans and Dr Edward Backhouse. There is further Bronze Age, Roman and medieval material, with excavation material from Anglo-Saxon Monkwearmouth and medieval pottery from Finchale Priory. In addition there is Danish, Swiss and Egyptian material.

##### **1.1.3 North Tyneside**

The bulk of the collection is made up of material and archives from the excavations at Segedunum Roman Fort and its surroundings (Wallsend) from 1975-84 and 1988-2001. There is a small collection of post-medieval industrial material from the excavations of the Colliery B pit at Wallsend. Material from archaeological fieldwork from the district is also kept at Segedunum.

##### **1.1.4 Newcastle**

The Laing Art Gallery has a small collection of British prehistoric artefacts, medieval pottery, coins and ancient Greek vases.

#### **1.2 Criteria governing future acquisition policy**

Most acquisitions occur as a result of archaeological excavation, although chance finds are occasionally donated by members of the public. Research policies for archaeology, guided at a national level by English Heritage, are therefore vital in influencing the future acquisition policy. However, many excavations are carried out in advance of development, which means that the flow of objects into the collections is partly a random process.

##### **Themes for collecting**

- Prehistoric: The opportunities for research excavation are few so most discoveries will be development-led.
- Iron Age and Romano-British Native settlements: A large number of these are known in the north but there have been few recent excavations. These sites are

usually poor in objects, but excavation is a high priority in order to interpret this period in museum displays.

- Roman military sites: TWAM has responsibility for two fort sites at South Shields (Arbeia) and Wallsend (Segedunum). Both are within the 'Frontiers of the Roman Empire' World Heritage Site (<http://whc.unesco.org/en/list/430>). Nationally agreed policies support the excavation and display of these sites together with lengths of Hadrian's Wall throughout urban Tyneside. There is a continuing programme of excavation at Arbeia and intermittent excavations at Segedunum.
- Early medieval: There are four major sites of this period in Tyne and Wear: Jarrow, Monkwearmouth, Tynemouth and Newcastle (castle area). All are protected against development and there are no plans at present for research excavation. There may be other remains of this period elsewhere which might come to light in the course of development.
- Medieval and early post-medieval: The largest site, the City of Newcastle upon Tyne, is excluded from the TWAM collecting area. Material from elsewhere may come from development-led excavations.
- Post-medieval: In this period there is an overlap with industrial archaeology and building conservation. However, many development-led excavations are of multi-period sites and some important post-medieval remains are encountered.

### **Period of time and geographical area**

The collection covers all archaeological material from the prehistoric to early post-medieval period, and, in some circumstances, post-medieval. The geographical collection area has been established by agreement by other museums in the region, particularly the Museum of Antiquities of the University of Newcastle upon Tyne which formerly collected throughout the North-East. This museum's collections now form part of the Great North Museum: Hancock.

The area comprises the areas of the five district authorities of Tyne and Wear with the following exceptions:

- The city of Newcastle upon Tyne within the area of its medieval walls, and the area of its medieval suburbs
- The Roman fort of Benwell and its surroundings
- Hadrian's Wall and its associated works in Newcastle District
- Finds from the Anglo-Saxon monastic site at Jarrow are housed at Bede's World.

### **1.3 Collecting policies of other museums**

TWAM will take account of the collecting policies of the following museums:

Museum of Antiquities of the University of Newcastle upon Tyne: TWAM's Archaeology acquisitions policy has been agreed with the Museum of Antiquities of the University of Newcastle upon Tyne (see above, 8.2 and 8.3). This museum now forms part of the Great North Museum: Hancock.

## **2 Collection: Maritime Department: History**

### **2.1 Existing collections**

TWAM's maritime collection was Designated by the government in 1997 as being of national importance.

TWAM's maritime collections were begun in the 19<sup>th</sup> and 20<sup>th</sup> centuries by the various municipal authorities with significant guidance and support from local shipbuilders, ship owners and industrialists. The collapse of shipbuilding in the 1970s and 80s led to a round of collecting to secure the future of important items of the regional maritime heritage. More recently the closure of the Trinity Maritime Centre (2002) led to the transfer of a further 250 objects to the TWAM collections.

The major components of the collection are:

- Ship models: There are approximately 400 models in the collection, mostly builders' and half-block models. Many of the models are of the very highest quality and represent the output of famous yards on both the Tyne and the Wear
- Photographs: A collection of some 11,000 images shows construction at many of the shipyards, and the finished ships. There is an outstanding collection of photographs from the Armstrong Mitchell yard (1876-1931) and important albums of photographs from the Sunderland yards
- Full-size vessels: The internationally renowned speed machine Turbinia graces the entrance of Discovery Museum, while the fishing coble Fulmar and the replica foyboat, Bonny Tyne, are also on display in the same building. Other regional wooden craft are stored in sound and accessible conditions at the Regional Museums Store located at Beamish – The Living Museum of the North.
- Marine Technology: Experimental model propellers tested to maximise Turbinia's performance and other items of marine technology form a significant proportion of the collection.
- Before 1975 Newcastle, Sunderland and South Tyneside all collected maritime material and the collection contains elements from all these districts. After 1975 collecting has been carried out on a regional basis, but with due consideration for the importance of individual items to the different districts.

### **2.2 Criteria governing future acquisition policy**

Collecting will take into account the short and long term needs of individual district museums. National aspects of acquisition will continue to be co-ordinated through discussions within the Maritime Curators Group. Regional responsibilities were the subject of recommendations in the NEMS report *Catching the Tide* (1992).

#### **Themes for collecting**

Shipbuilding: After the complete cessation of shipbuilding in the area and subsequent wholesale clearances, opportunities for collecting process equipment and material became minimal. Conversion work and the revival and subsequent demise of shipbuilding at the Swan Hunter yard may provide new opportunities for collecting. Future collecting should centre on:

- photographs, plans and descriptive material illuminating work in the yards

- oral recording relating to work practice and trades, including contemporary work in the leisure craft field
- acquisition of ship models to fill gaps in the current holdings where significant ship types, or particular yards are missing
- acquisition of shipyard models to fulfil specific interpretive needs.

There is a serious deficiency in material representing the wooden shipbuilding era (1640-1880). Consideration should be given to acquiring models and replicas to aid interpretation of the regional tradition.

Marine Engineering: Selected full-size engines of local provenance/association may be collected providing that conservation, storage and access needs can be met (for example, a geared Parsons Steam turbine). Beyond this, future collecting should largely be restricted to models that fulfil specific interpretive needs.

Ship repairing: Future collecting should centre on:

- Photographs and descriptive material illuminating ship repair work
- Oral recording relating to work practice and trades

Maritime Supply and Port Dependent Industries: Future collecting should be similar to that set out for shipbuilding and marine engineering.

Trade and Associated Vessels: Following definition of characteristic regional trades, trading companies and significant historical periods, collecting activities should be prioritised. Items should be acquired as opportunities occur.

Fishing: Opportunities should be taken to carry out contemporary recording and collecting activities to secure material which may be lost in a rapidly changing economic and environmental situation.

Naval Trades: Efforts should be made to increase our holdings of relevant naval material, reflecting regional activity in this area from Collingwood, through Armstrong to Swan Hunter.

River Commissioners/Port Authorities: Most historic items have already been secured from the port authorities and opportunities for future collecting appear limited. However, opportunities to collect items that reflect changes in the port authorities' activities should be taken when available.

Harbour and River Works: Limited opportunities exist to collect what remains, and much of it would be too large to collect. Some minor items of modern equipment may become available and should be collected.

Port and River Services: Includes functions such as pilotage, mooring services, ferries, river transport and waterborne waste disposal. Opportunities should be sought to carry out contemporary recording and artefact collecting.

Ship Provisions and Chandlery: Investigation into the current status of these industries in the region is needed, to include contemporary leisure industry suppliers.

Lighting, Navigation and Lifesaving: Opportunities for local collection are now limited but some contemporary material should be collected.

Maritime Leisure and Sport: During the 19<sup>th</sup> century the region led the world in the development of rowing as a sport. Opportunities should be taken to increase holdings in this area. Collecting should also include contemporary maritime sports and leisure activities.

**Period of time and geographical area**

In practice most collecting will represent the industrial period of shipbuilding and trade, i.e. from 1840 onwards. Although it is desirable to collect earlier material to show wooden shipbuilding techniques it is unlikely that there will be opportunities to collect many items. There may be occasion to work jointly with archaeology to look at collecting early items as a result of nautical archaeological work.

As specified in the corporate part of the acquisition policy, material will have a close association with Tyne and Wear. Occasionally items may be collected from further afield where they would fill gaps in the collection which cannot be sourced from within Tyne and Wear (for example, fishing artefacts from the Northumberland coast).

**2.3 Collecting policies of other museums**

TWAM will take account of the collecting policies of the following museums:

- National Maritime Museum
- Hartlepool Arts and Museums
- Berwick upon Tweed Museum

### **3 Collection: Social History** **Department: History**

#### **3.1 Existing collections**

##### **3.1.1 Background**

The collecting of social history material dates back to the 1970s when the value of social history as a discipline in its own right was first recognised. From then, efforts were made to redress the imbalance of material associated with this discipline compared with the more established ones, such as science & industry, costume, etc. Collecting followed the lines later adopted in the Social History and Industrial Classification (SHIC) system – community life, personal life, domestic and family life, and working life. However, despite best efforts, collecting across the five districts of Tyne and Wear was haphazard, as any active collecting time was restricted by a general lack of resources and, in some districts, a low profile when compared with the active development and encouragement of other curatorial disciplines.

Collections were stronger in the Sunderland/South Tyneside/Gateshead districts where 'general' discipline museums had been longer established. Collections in Newcastle were weakest, despite the existence of the Joicey Museum (the collection was transferred to Discovery Museum in 1994) which, although described as a 'social history' museum, held collections more in keeping with a decorative arts museum.

Since the establishment of the History department and the creation of a Social History section in 1991, collecting has been better structured and organised.

##### **3.1.2 Current position**

Strengths and highlights of the collection include:

- South Shields Museum – personalia relating to the life and work of the writer, Catherine Cookson. Since her death in 1998, the museum has actively collected Cookson material and has made a number of purchases
- Sunderland Museum and Winter Gardens – a large and rich collection of photographs, ephemera and maps documenting the history of Sunderland
- Discovery, Newcastle – some of the material formerly displayed at the Joicey Museum, including the late medieval Town 'Hutch' (chest) and the 14<sup>th</sup> century Henry Staunton stone effigy. Post-1945 material collected for the Great City exhibition (now part of Newcastle Story)
- Making History – a collection 1000 contemporary objects donated to Tyne and Wear Museums by 200 people of different ages, interests and backgrounds from across the county. The collecting took place 1999-2001 and represents the histories, lives and stories of local people at the turn of the century. Oral testimony from the individual donors was also collected.

##### **3.2 Criteria governing future acquisition policy**

The Social History section will collect objects, ephemera, photographs, videos and sound recordings relating to the social history of Tyne and Wear region from the 17<sup>th</sup> century to the present day.

Material collected will be as inclusive as possible. Particular efforts are being made to make the collection more culturally diverse – this means acquiring material associated with less economically advantaged groups, ethnic minorities and other under-

represented sections of society, such as religious groups, Lesbian Bisexual Gay and Transgender groups and disabled people.

Within the context of Tyne and Wear, collecting will take place across personal, family, community and political life. Contemporary collecting will, of course, be coloured by issues currently perceived to be important in people's lives, such as crime, health, poverty, unemployment, consumerism and the environment.

In addition, a particular effort will be made to collect material relating to working lives and work patterns not covered by the Science and Industry section to represent more fully the economic profile of the late 20<sup>th</sup> and 21<sup>st</sup> century Tyne and Wear.

Passive collecting will continue, providing that the requirements outlined above are met. Most active collecting, however, will continue to be project-driven, led by gallery and exhibition work which, over the past twenty years, have addressed gaps in the museum audience and in the museum collections.

### **Period of time and geographical area**

The history department will continue to focus on the development of collections representing the main urban conurbations of Newcastle upon Tyne, Sunderland, Gateshead, South Shields and Wallsend. These collections need to be assessed to identify their strengths and weaknesses so that a full geographical representation can be maintained. Collecting will span from the 17<sup>th</sup> century to the present day.

### **3.3 Limitations on collecting**

When resources allow, the reassessment of the work of past collections will continue to proceed as the documentation of existing material is improved. When material is identified as having no link with Tyne and Wear, procedures with regard to disposal will be followed.

Objects for which no display use can be foreseen will not normally be acquired, since there is no intention to accumulate large reference collections of objects. This restriction does not apply to ephemera, photographs, videos and sound recordings, where reference material will be collected, although it is the intention of the department to complement rather than duplicate the work of libraries and archives in the area.

In some areas, our collections are already rich. Due to limitation of storage space, no further examples of the following will be accepted:

#### **Domestic equipment & furnishings:**

cookers	mantelpieces
knitting machines	televisions (unless very modern e.g. hand held, flat screen, digital)
sewing machines	washing machines
gas irons	mangles
sad irons	sofas, chairs and desks from 1930s-60s
griddle irons	vacuum cleaners
prams	electric fires
radios (unless unusual e.g. solar powered, clockwork, digital)	gas fires
toilet cisterns	

**Office/business equipment:**  
early mobile phones (1980s)  
early computers (e.g. Sinclair ZX  
Spectrum)  
typewriters  
dictaphones

**General/ephemera:**  
glass bottles  
bibles  
magazines from the 1990s  
ration books  
national identity cards  
trade tokens

### **3.4 Collecting policies of other museums**

TWAM will take account of the collecting policies of the following museums:

Beamish – The Living Museum of the North

## **4 Collection: Science and Industry**

### **Department: History**

#### **4.1 Existing collections**

TWAM's science and industry collections were Designated by the government in 1997 as being of national importance.

##### **4.1.1 A brief history of the collections to 1975**

TWAM's science and industry collections were established in the 19<sup>th</sup> and 20<sup>th</sup> centuries by various municipal authorities and learned societies.

###### **4.1.1.1 Sunderland**

The collection of Sunderland Museum was founded in 1846. It contains important artefacts relating to persons, events and industries associated with Wearside. The collection is particularly rich in terms of coal-mining and marine engineering, and it features important illustrations of the world's largest single span iron bridge built in 1796 at Wearmouth. There are many examples of locally-made decorative ceramics and glass in the decorative art collection.

###### **4.1.1.2 South Tyneside**

South Shields Museum was established in 1876 and its collection chiefly reflects the significant maritime related industries of the South Tyneside area.

###### **4.1.1.3 Newcastle upon Tyne**

This extensive collection was founded in 1931 as an initiative of The North East Coast Institution of Engineers and Shipbuilders, a regional body representing the engineering and shipbuilding industries. In partnership with Newcastle Corporation a joint committee was appointed to plan a completely new venture, the Municipal Museum of Science and Industry. Its principal objectives were to celebrate Tyneside's history of innovation and enterprise, to inform the people of the region about contemporary developments, and to be an up-to-date resource for educational and vocational training.

The collection was largely established through the corporate generosity of many of Tyneside's internationally renowned industrial firms. The new museum was also encouraged by the Science Museum in London, with the loan or transfer of many specimens. Some important private collections were presented to the museum. By the early 1970s some 10,000 accessions had been made, comprising around 25,000 separate artefacts. A selective catalogue was first published in 1950 and revised in subsequent years. A reference library was established to support research and access. Today, the Newcastle collection underpins displays in several of TWAM's museums on Tyneside, most importantly Discovery Museum in Newcastle.

###### **4.1.1.4 Gateshead**

A museum of local and industrial history was opened in Saltwell Park in Gateshead in 1933. The Gateshead collections represent some important manufacturing industries, the products of which were exported worldwide from the town. There are also artefacts relating to prominent scientists and industrialists associated with Gateshead. Again, decorative glass and ceramic products are well represented in the decorative art collection.

#### 4.1.1.5 North Tyneside

There was no significant public museum collection in North Tyneside prior to 1975.

#### 4.1.2 The development of the collection since 1975

Under the joint governance and administration of museums in Tyne and Wear, 'county-wide' strategies have been pursued, where appropriate, for the development and deployment of the collection.

Liaison with the National museums continues, and TWAM has negotiated the loan of important objects from their collections. TWAM also has a long record of successful application to the MLA PRISM Fund for acquisition and conservation grants.

Liaison with other public museums and archives in the wider region, especially when dealing with acquisitions, which have major resource implications, has encouraged a balanced regional perspective.

#### 4.2 Criteria governing future acquisition policy

The development of TWAM's science and industry collection will be guided by historical significance and contemporary relevance. Collecting is also informed by the recommendations of regional reports such as *Fuel for Thought – the status and future of Coal-mining Collections in North East England* (NEMS, 1994), and by national reports which may be published from time to time.

The collection will continue to be developed to represent the following activities:

- scientific investigation
- technological innovation
- the extractive, manufacturing and service industries
- infrastructure and building construction
- working life and the work environment
- professions, trades and training.

In developing the collection to represent the above activities the following categories of item may be collected:

- scientific and industrial products
- instruments, tools and equipment
- personal and commemorative items
- models
- paintings, prints and drawings (where these are relevant in the context of the science and industry collection, but fall outside the fine art acquisition policy)
- audio and video recordings
- photographs, plans and documents (but only where related to objects in the collections)
- literature produced for scientific, educational and promotional use, both enduring and ephemeral.

Some parts of the collection will be maintained or developed in depth, for example, areas of scientific and technological development or of working life which are strongly and distinctly associated with Tyne and Wear (e.g. the miner's safety lamp, the steam railway, the steam turbine, munitions, engineering design and manufacture, call centres).

Areas of the collection that do not have a strong and distinct link with Tyne and Wear will be developed in a more limited way, so as to maintain a balanced general collection (for example domestic appliances, office and computing equipment, photographic equipment, firearms). Some of these categories of material are currently over-represented in the collection and will be considered for selective disposal.

Additions will be made to the reference library, as opportunity arises, to improve its value as a research resource in support of the collections.

### **Period of time and geographical area**

In practice most collecting will represent the modern industrial period, i.e. from c1750 onward. There are relatively few objects representing the profound changes in industrial and working life that have taken place during the second half of the 20<sup>th</sup> century, and steps will be taken to remedy this deficiency. Most material collected will have a close association with Tyne and Wear, or with the adjacent areas of south Northumberland and north Durham. Very occasionally, material without such association may be collected for comparative purposes.

The nature and scale of a good deal of the region's scientific, technological and industrial activity has been, and remains, diffused across local administrative boundaries. Therefore, when considering an item for acquisition, it may be appropriate to recognise associations with regional (the North East of England), county (Tyne and Wear) or sub-regional (for example Tyneside, Wearside) areas, as well as with an individual district.

### **4.3 Limitations on collecting**

Archival material and film will not be added to the collection, except where it is closely related to objects in the collection.

### **4.4 Collecting policies of other museums**

TWAM will take account of the collecting policies of the following museums:

Beamish – The Living Museum of the North

Bowes Railway

Head of Steam, Darlington Railway Centre and Museum

The National Maritime Museum

The National Museum of Science and Industry

The North East Aircraft Museum

The Tanfield Railway

Woodhorn Northumberland Museum, Archives and Country Park

The Public Archives Offices of County Durham, Northumberland and Tyne and Wear

The Northern Regional Film and Television Archive.

## **5 Collection: Costume and Textiles**

### **Department: History**

#### **5.1 Existing collections**

TWAM's costume and textile collection numbers some 10,000 items. These range from Coptic textiles of the 4th century AD, to present day street fashion.

The collection generally reflects the people of the North East of England, in Newcastle upon Tyne, Sunderland, Gateshead, and South Shields. It is a broad based collection reflecting mainly urban middle class culture, and ranges from the late 1600s to today. The costume collection covers all aspects of male, female and children's dress including jewellery and accessories. The textile collection is small, mainly comprising samplers and lace, but also including banners and household textiles. There are a few examples of North Country and patchwork quilts, and local rag rugs. TWAM also collects tools and equipment relating to textile crafts, dressmaking and making shoes.

The collection is housed in one store, but comprises the collections of primarily the Discovery Museum, Newcastle, with smaller amounts of material belonging to Sunderland, South Tyneside and Gateshead. The collections were brought together under one roof, and under one curatorial post, in 1975. An acquisitions drive following this promoted the collection to great effect. Small exhibitions of loaned historic costume in the 1960s and 1970s resulted in major gifts of important local dress relating to local families in Tyne and Wear and Northumberland. The collection contains a number of major gifts and bequests from named collectors. These comprise the JG Joicey bequest of 1919, the Hodgkin gift of 1945 and bequests of 1946 and 1947, and the Bosanquet gift of 1945.

Highlights of the collection include a 'Bizarre' silk dress of the early 1700s, an 18<sup>th</sup> century hooped petticoat, a Cullercoats fishwife's outfit, and designer fashion from Molyneux, Bill Gibb, and Bruce Oldfield. The prime pieces in the textile collection are an 18<sup>th</sup> century bed tent from the Greek island of Rhodes, and a large English cord quilted bedcover of around 1725-50.

Menswear of all types and early costume and textiles are under-represented.

#### **5.2 Criteria governing future acquisition policy**

The costume and textile collection will be developed to be as inclusive a collection as possible, reflecting the nature of the people of the county of Tyne and Wear now and in the past. TWAM will continue to work with local communities to build on this.

Within the costume collection another priority will be the acquisition of contemporary High Street fashion to build up a representation of design and fashion trends for display and to create a valuable resource for the future, which will contribute to links being developed with the Northumbria University. This area of collecting will build on the existing historical collections.

Wherever possible TWAM will also focus on filling major gaps in the collection by focusing on historic dress of the following categories:

- Informal 18<sup>th</sup> century dress, particularly a 1780s chemise dress

- Cotton dresses of the late 1780s and early 1800s

- Corsets of any date

19<sup>th</sup> century footwear

Headwear

Aesthetic dress (late 19<sup>th</sup> century)

20<sup>th</sup> century couture

Utility fashions (Second World War and subsequent period of rationing)

Menswear of all dates, except formal wear

Local workwear and traditional dress

The textile collection will collect all types of textiles made and used in the counties of Tyne and Wear and Northumberland before 1976. Items made and used after 1976 will be restricted to industrial and domestic textiles (i.e. not craft as covered by the contemporary craft collection of the Shipley Art Gallery).

Acquisitions will concentrate on the following categories:

Embroideries, including local samplers

Late 19<sup>th</sup> to early 20<sup>th</sup> century Arts and Crafts

Examples of lace not represented in the collection

Traditional forms of domestic furnishings - quilts, hooky and proggy mats

Banners and commemorative textiles

TWAM will not collect the following categories of Costume & Textiles:

Mourning capes, unless well provenanced as made by local firms

Chemises or nightgowns dating from 1860 to 1910

Baby or children's wear dating largely from the 1850s to the 1920s

Evening gloves

Trimmings

Furs

Knitting sheaths, mat-making tools, hat pins

Large scale framed embroideries or samplers.

### **Period of time and geographical area**

The costume and textile collection will be developed to include all types of costume and textiles worn and produced in Tyne and Wear, and Northumberland, from the Post-Medieval period to the present day. This covers a timescale beyond the scope of the archaeology collections.

### **5.3 Collecting policies of other museums**

TWAM will take account of the collecting policies of the following museums:

Beamish – The Living Museum of the North

The Bowes Museum, Barnard Castle

Woodhorn Northumberland Museum, Archives and Country Park

Before the formation of Tyne & Wear Archives & Museums, individual museums, such as the Laing Art Gallery, collected items from Northumberland and County Durham, as Newcastle was the main regional centre, and this is still relevant today. It is still appropriate for TWAM to collect from Northumberland, as few museums in that county have costume collections or the means with which to store and display them. TWAM operates a flexible approach to objects such as North Country quilts, which were part of the heritage of rural areas in Northumberland and Durham.

Both Beamish – The Living Museum of the North, and The Bowes Museum, Barnard Castle have good representative textile collections which TWAM does not challenge, and we work in partnership to ensure that we do not conflict with their remits.

## **6 Collection: Fine Art** **Department: Art**

### **6.1 Existing collections**

TWAM's fine art collections were Designated by the government in 1997 as being of national importance.

#### **6.1.1 Laing Art Gallery, Newcastle**

The Laing Art Gallery was built in 1904, and the fine art collections were founded on a number of bequests and gifts in the first half of the 20<sup>th</sup> century.

The fine art collections range in date from the 15<sup>th</sup> century to the present day. The important British oil paintings collection is particularly strong in 19<sup>th</sup> century and early 20<sup>th</sup> century works. It includes some major Pre-Raphaelite paintings and important pictures by locally-born 19<sup>th</sup> century artist John Martin. There are also some significant works by non-British artists, notably Gauguin. The collection of watercolours is especially important. 19<sup>th</sup> century local art is strongly represented. There is a small collection of sculpture, and a large collection of prints. There is also a small but growing collection of works in all media from the 1980s to the present day.

There are significant gaps in the collections of 18<sup>th</sup> and 19<sup>th</sup> century British paintings and works on paper. The collections are particularly weak from the mid-20<sup>th</sup> century, and poorly represent women artists and cultural diversity.

#### **6.1.2 Shipley Art Gallery, Gateshead**

The Gallery's varied collections originated with J.A.D Shipley's bequest of Old Master paintings and Victorian paintings and watercolours. The highlight is a group of outstanding Dutch and Flemish 16<sup>th</sup> and 17<sup>th</sup> century paintings, including work by Wtewael, Schauflein and Teniers. There are some fine Victorian paintings including work by Redgrave and Deverell. Later acquisitions have supplemented these, including sculpture, prints and works of local interest. In particular, a regionally significant painting – The Blaydon Races, by William C Irving – was purchased for the gallery in 2002 with significant funding from the Heritage Lottery Fund and other public and private gifts and donations.

#### **6.1.3 South Shields Museum & Art Gallery**

The collections of oil paintings, watercolours, drawings and prints have developed steadily since the museum came into being in 1876. While they are strong in works with a local connection, there are also some 19<sup>th</sup> and 20<sup>th</sup> century paintings by nationally-known artists such as William Frith, C N Hemy and Harold Harvey. The collections were enhanced by Thomas Reed, whose gifts were followed by a bequest in 1921.

#### **6.1.4 Sunderland Museum & Winter Gardens**

Sunderland has wide-ranging collections of 18<sup>th</sup> to 21<sup>st</sup> century fine art, which have been acquired since the museum's foundation in 1846. Particular strengths are the Victorian paintings, which were greatly enhanced by the John Dickinson bequest in 1908. There are also two drawings by Rossetti, given by the artist in 1879 to mark the opening of the new building. 20<sup>th</sup> and 21<sup>st</sup> century works include pictures by Ayrton and Burra, the largest regional collection of paintings and drawings by LS Lowry outside

Salford and Manchester, and a small but growing group of contemporary art. There is also a large collection of works with a strong local/regional connection.

## **6.2 Criteria governing future acquisition policy**

Acquisitions will be made, where appropriate, which reflect cultural diversity, social issues and under-represented sections of society.

### **6.2.1 Laing Art Gallery, Newcastle**

- The Gallery may respond to favourable opportunities to acquire works which would develop the historical collections
- Priority is given to the acquisition of art in any medium produced over the last 40 years, particularly works by major British artists. This will include works on paper to develop the Laing's outstanding watercolour collection
- Priority is also given to the acquisition of contemporary work in any medium from the last ten years that reflects developing issues and trends, and/or the social and cultural diversity of artistic practice in Britain. This includes works by non-British artists that relate to contemporary British practice
- Priority is also given to the acquisition of historical and modern fine art of cultural significance to the North East
- Works by emerging artists which are included in Gallery exhibitions, and works commissioned by the Gallery, may be considered for acquisition.

#### **Period of time and geographical area**

The collecting period is 14<sup>th</sup> century to the present day.

The geographical collecting area is Britain. In exceptional circumstances, European and American art of the last 10 years that is strongly related to British art may also be included.

### **6.2.2 Shipley Art Gallery, Gateshead**

When exceptional opportunities arise, acquisitions will be considered which enhance the existing collections. These are likely to have a very strong connection with Gateshead.

#### **Period of time and geographical area**

14<sup>th</sup> century – 19<sup>th</sup> century European.

14<sup>th</sup> century – present day works closely connected with Gateshead.

### **6.2.3 South Shields Museum & Art Gallery**

Works of local interest through subject matter or the artist's association with South Tyneside.

#### **Period of time and geographical area**

14<sup>th</sup> century to the present day

Works closely associated with South Tyneside.

### **6.2.4 Sunderland Museum & Winter Gardens**

- Works by LS Lowry, particularly those connected with Sunderland

- Works of strong local interest, ranging from topography to nationally known artists connected with Sunderland, such as Clarkson Stanfield
- Works produced over the last ten years, to develop the contemporary art collection. There should be a bias towards figurative work, focusing on nationally-known artists and outstanding artists working in the region.

**Period of time and geographical area**

14<sup>th</sup> century to the present day

Britain, particularly works closely connected with Sunderland and north east County Durham.

**6.3 Collecting policies of other museums**

TWAM will take account of the collecting policies of the following museums:

Tate (Martin, Turner, Pre-Raphaelites)

The Lowry, Salford (Lowry)

Bowes Museum, Barnard Castle (European paintings)

## **7 Collection: Decorative Art Department: Art**

### **7.1 Existing collections**

#### **7.1.1 Laing Art Gallery, Newcastle**

The decorative art collections comprise over 5000 objects and are extensive and varied, ranging from artefacts of the ancient world to industrial manufactures of the late twentieth century. The Laing opened in 1904, with no collection of its own. The inaugural loan exhibition featured applied arts of all periods and cultures, which subsequently informed Laing's broad acquisition policy. The collection has been built from gifts, bequests and loans. Much of the collection has, however, always been acquired by purchase. National funding has been obtained successfully for key purchases, particularly from the National Art Collections Fund and the MGC/V&A Purchase Grant Fund.

The majority of the collection comprises 18<sup>th</sup> and 19<sup>th</sup> century British and European ceramics, glass and metalwork. The collections also include Chinese and ethnographical material, and a large Japanese collection containing much of high quality. The collections of local glass, pottery and silver are particularly important and the Laing is a recognised centre for the study of these objects. Highlights of the collection include Newcastle silver, Beilby enamelled glass, Sowerby glass and, of increasing importance, North East pottery, notably early 19<sup>th</sup> century creamwares and 19<sup>th</sup> and 20<sup>th</sup> century earthenwares by the Maling pottery. The 20<sup>th</sup> century collection includes a Laura Knight dinner service, ceramics decorated by contemporary artists and late twentieth century 'High Street' design. The collections are notably weaker from the mid-20<sup>th</sup> century onwards. The furniture collection ranges widely from utilitarian items to fine pieces.

#### **7.1.2 Shipley Art Gallery, Gateshead**

The Shipley Art Gallery was opened in 1917, following Joseph Shipley's bequest in 1909 of funds and paintings for the creation of a gallery.

There are important collections of Gateshead pressed glass by Sowerby and Davidsons, church silver, local pottery and furniture including the Shakespeare sideboard by Gerrard Robinson, a 19<sup>th</sup> century Newcastle woodcarver.

#### **7.1.3 South Shields Museum & Art Gallery**

The Museum collections originated in the 19<sup>th</sup> century with those of the South Shields Literary, Mechanical and Scientific Institution which combined with the Working Men's Club in 1870, the year in which their building, collection and library were transferred to Corporation for the creation of a public library in 1873 and later museum in 1876.

There is a small collection of largely 19<sup>th</sup> century glass and ceramics. This includes over 75 pressed glass items made by Edward Moore, a local manufacturer, most of which were acquired through major purchases in 1981 and 1991.

#### **7.1.4 Sunderland Museum & Winter Gardens**

Sunderland Museum was the first local authority museum outside London to open following the Museums Act of 1846. The collections grew slowly at first, until the opening of the new building in 1879 which stimulated their growth. There are excellent collections of Sunderland-made glass and pottery, and a small collection of silver.

The collection of 18<sup>th</sup> and 19<sup>th</sup> century locally-manufactured pottery is the largest in the world. Comprising over 750 pieces, it represents all aspects of the production of Sunderland pottery, from traditional slipware to transfer-printed creamware and earthenware, including the famous pink lustre wares. Major donations include those from the pottery manufacturers Messrs Scott & Sons of Southwick in 1897, and the Roland Burdon collection in 1946-7.

The highlights of Sunderland's glass collection are: friggers; 19<sup>th</sup> century engraved glass, including Sunderland's famous Wear Bridge rummers; the Londonderry service of 1824; Victorian pressed glass and 1930s Jobling's art glass. There is a large collection of items made by PYREX, dating back to the start of PYREX production in this country in the 1920s. Hartley Woods, the stained glass manufacturer, is represented by glass samples, pressed 'jewels' and hand-blown decorative pieces. There is also a small collection of contemporary glass made by artists working locally (see section 8 below).

There is a collection of silver dating from the 16<sup>th</sup> to the 19<sup>th</sup> centuries, including a large collection of 17<sup>th</sup> century spoons. Many of the items were bequeathed to the Museum in 1947 by James Wilson, a prominent businessman and local councillor. Apart from the wide range of domestic items, there is also a collection of silver from local churches.

## **7.2 Criteria governing future acquisition policy**

Acquisitions will be made, where appropriate, which reflect cultural diversity, social issues and under-represented sections of society.

### **7.2.1 Laing Art Gallery, Newcastle**

- Works that would develop the historical collections. Additional representation would benefit the collections in the following areas: 16<sup>th</sup> to 18<sup>th</sup> century slipware pottery; early English porcelain; silver dating from the 19<sup>th</sup> century to the present day
- Priority is given to the acquisition of 20<sup>th</sup> century and contemporary objects, that are representative of the design considerations of their period; production work by artists and designers
- Priority is also given to the acquisition of historical and modern applied art of cultural significance to the North East.

#### **Period of time and geographical area**

16<sup>th</sup> century to the present day

Britain and Europe

### **7.2.2 Shipley Art Gallery, Gateshead**

Exceptional examples of Sowerbys and Davidsons glass.

Exceptional examples of Gateshead Art Pottery.

#### **Period of time and geographical area**

19<sup>th</sup>–20<sup>th</sup> centuries

Gateshead

### **7.2.3 South Shields Museum & Art Gallery**

Items closely associated with South Tyneside.

#### **Period of time and geographical area**

16<sup>th</sup>–21<sup>st</sup> centuries

South Tyneside

### **7.2.4 Sunderland Museum & Winter Gardens**

- The important Sunderland pottery collection should be strengthened and broadened by the addition of designs not already represented in the collection, and by pieces of outstanding quality or historical importance
- The collection of glass and ceramics made in Sunderland should be strengthened to provide a comprehensive range of products from all aspects of the industry, particularly pieces of outstanding quality or historical importance. This should include contemporary work
- Outstanding silver and other decorative art objects closely associated with Sunderland and north east County Durham.

#### **Period of time and geographical area**

16<sup>th</sup>–21<sup>st</sup> centuries

Sunderland and north east County Durham

### **7.3 Collecting policies of other museums**

TWAM will take account of the collecting policies of the following museums:

National Glass Centre, Sunderland

Victoria & Albert Museum, London

Broadfield House Glass Museum, Dudley

## **8 Collection: Contemporary Craft**

### **Department: Art**

#### **8.1 Existing collections**

##### **8.1.1 Shipley Art Gallery, Gateshead**

Since the late 1970s the Shipley Art Gallery has established a nationally significant collection of contemporary British craft. This includes ceramics, glass, textiles, jewellery, woodwork, furniture and metalwork. The collection is deliberately wide-ranging, encompassing all media and emphasising quality of craftsmanship and the use of innovative techniques and materials. New acquisitions prioritise recent work by makers based in the UK, but the collection also includes a number of historical examples of the traditional crafts of the North East: quilting, rag rug making, gansey knitting and stick dressing.

The collection of studio ceramics ranges from functional country pottery to sculptural and decorative forms. The primary emphasis is on work by British ceramicists. The collection includes work by Gordon Baldwin, Alison Britton, Hans Coper, Philip Eglin, Elizabeth Fritsch, Bernard Leach and Takeshi Yasuda. The Henry Rothschild Collection of Studio Ceramics, part of which is on long-term loan to TWAM is to be bequeathed to the Gallery. This will enable a thorough permanent representation of leading makers of the post-war era from the UK and Europe.

The collection of studio glass initially concentrated on the work of regional makers, however the work of major British makers now dominates, showing a wide variety of glassmaking techniques and forms. Makers represented include Keiko Mukaide, Steven Newell, Stephen Proctor, Colin Reid, Bruno Romanelli and Max Jacquard. An important piece by David Reekie was purchased in 2006 for the Gallery through the Northern Rock Craft Acquisition Fund and with the support of the V&A Purchase Grant Fund.

The textile collection features embroidery, weaving, knitting and quilting, illustrative of a full range of techniques. Of particular importance is the holding of quilts, placing the local tradition of quilting within a national context by its representation of leading contemporary makers. Included in this is the work of Amy Emms. Other textile artists represented include Heather Belcher, Pauline Burbidge and Peter Collingwood. Recent purchases recognise the importance of tapestry and embroidery, with works by Audrey Walker and the West Dean Tapestry Studio. In 2009 the Gallery will be purchasing a major pair of tapestries by Sara Brennan.

Metalwork has been strengthened considerably since the mid 1990s to reflect a national increase of interest in this field of craft, with new emphasis on concept, technique and use of materials. The collection includes important pieces by Amanda Bright, Chris Knight, Michael Lloyd, Robert Marsden, Michael Rowe and Hiroshi Suzuki.

The small collection of furniture consists of prime pieces by renowned makers such as Fred Baier and Wales and Wales. Contemporary woodwork includes work by Chatwin and Martin, David Pye and others. In 2009 the Shipley will be purchasing work by new maker Gareth Neal.

Jewellery has been chosen to represent the innovative use of the widest range of materials, precious and non-precious. Amongst the leading makers featured are

Caroline Broadhead, Peter Chang, Cynthia Cousens, Pierre Degen and Wendy Ramshaw.

### **8.1.2 Sunderland Museum & Winter Gardens**

Since the late 1970s the Museum has developed a small collection of contemporary glass by glassmakers working in, or closely connected with Sunderland, particularly makers associated the Glass & Ceramics course at the University of Sunderland.

## **8.2 Criteria governing future acquisition policy**

Acquisitions will be made, where appropriate, which reflect cultural diversity, social issues and under-represented sections of society.

### **8.2.1 Shipley Art Gallery**

Work will be collected on an annual basis.

Work collected will be Contemporary Craft made by nationally important designer/makers living and working in Britain. Work by new and emerging designer/makers will also be included in the collection.

Work will include a wide range of media illustrating innovative design, materials and quality of craftsmanship. It will also include working drawings and photographs etc, related to the craft acquisition.

Work exploring the overlap between craft and design will be included in the collection.

Gifts and bequests will be accepted, providing they place the collection in its 20<sup>th</sup> century and international contexts.

#### **Period of time and geographical area**

Late 20<sup>th</sup> century to present day

Work by designer/makers who are based in Britain

### **8.2.2 Sunderland Museum & Winter Gardens**

Glass and ceramics made by makers closely associated with Sunderland.

#### **Period of time and geographical area**

Late 20<sup>th</sup> century to present day

Britain, particularly glass and ceramics made in Sunderland, or by makers closely connected with the City.

## **8.3 Collecting policies of other museums**

TWAM will take account of the collecting policies of the following museums:

Crafts Council

Birmingham Museum and Art Gallery

Nottingham Castle Museum

Manchester Art Gallery

Middlesbrough Institute of Modern Art (mima)

## **9 Collection: Design Department: Art**

### **9.1 Existing collections**

#### **9.1.1 Shipley Art Gallery**

Whilst the Shipley Art Gallery holds collections of Contemporary Craft including handmade objects in a variety of media by UK-based makers, and Decorative Arts including handmade and industrially produced objects in a variety of media made in the North East area, notable gaps exist in the collection when exploring Design as a principle theme.

Other areas of the TWAM collections, such as the Social History collection include objects that can be identified as important within the history of design. However a coherent strategy for creating a Design collection which can explore many narratives in the history of design has not been established in previous Acquisitions and Disposals policies.

The Shipley Art Gallery opened the Designs for Life gallery in 2008 and is quickly becoming established as a leading venue for Craft and Design. It became clear while developing the brief for the new gallery that a more strategic approach to collecting design was critical to the success and development of the Art collections in Gateshead.

Tyne & Wear Archives & Museums has since been awarded a grant by the Heritage Lottery Fund as part of the Collecting Cultures funding stream. This grant has funded the project Collecting Design, and has provided funding for new acquisitions and staff development as well as public engagement relating to the theme of Design.

### **9.2 Criteria governing future acquisition policy**

Acquisitions will be made, where appropriate, which reflect cultural diversity, social issues and under-represented sections of society.

#### **9.2.1 Shipley Art Gallery**

Collecting of design will continue to concentrate on objects designed on a domestic scale, following the strengths of the existing collections particularly in the areas of glass, ceramics and metalwork and ensuring that new technologies are also explored.

New acquisitions will:

- Complement and extend existing areas of the collections and provide them with a wider national or international context.
- Include objects by seminal British designers and manufacturers; including key figures in British design history such as William Morris, Christopher Dresser, Susie Cooper, Terence Conran and Jasper Morrison.
- Include objects by seminal émigré designers who resided in Britain such as Wells Coates and Marcel Breuer.
- Illustrate the influences of non-British culture on design, including for example Islamic metalwork and ceramics, South Asian crafts, and French, Scandinavian and Italian products.
- Include prototype versions of objects along with popular versions.

- Include objects that represent design movements and styles from 1880, filling in gaps that are particularly apparent from the 1940s onwards.
- Include domestic printed textile designs.
- Include objects that capture the zeitgeist of their time.
- Illustrate the use of new materials, particularly plastics.
- Illustrate the use of innovative manufacturing processes and technologies.
- Include products designed specifically for babies and children.
- Include work by successful designers from the North East or those trained in the region.
- Include objects designed for accessibility.
- Include design objects that are influenced by craft traditions and practices.
- Include objects that demonstrate sustainable practices.
- Include objects that have been influenced by societal trends such as youth culture, an increasingly design conscious market, commerce and migration. These objects will include electrical items such as mobile phones, radios and domestic appliances.

**Period of time and geographical area**

1880 – present

Work by international designer/makers

**9.3 Collecting policies of other museums**

TWAM will take account of the collecting policies of the following museums:

Design Museum, London

V&A Museum, London

Brighton and Hove Museums

Geffrye Museum, London

## **10 Collection: Ethnography**

**Department: Art**

### **10.1 Existing collections**

#### **10.1.1 Sunderland Museum & Winter Gardens**

Ethnographic material has existed in Sunderland Museum collections since at least 1819, when the first catalogue of the Sunderland Subscription Museum was published. During the late 19th century there was a major period of acquisition when Edward Backhouse, a keen supporter of the Museum, contributed items to improve the displays, and finally bequeathed his collection to Sunderland.

There are 1,200 artefacts held in the ethnography collection. Although not large, the collection is representative of the major cultural groups, and potentially useful for display and educational purposes. They include 350 items from Africa, 220 from Asia, 200 from Oceania and 100 from the New World. A number remain to be identified, although all items have been individually catalogued and numbered.

Among the more significant items are: an ivory oliphant collected by John Petherick in the southern Sudan; an early maori paddle; a Marquesas Islands stilt step and u'u club; a fine quality 19th century Nootka tobacco pipe in the form of a mosquito pupa; a mask from the Papuan Gulf and a Mahdist banner taken at the battle of Omdurman. Edward Backhouse was a leading member of the Quaker community and his collection includes some items brought from the Pacific by Quaker missionaries.

There is also a collection of shoes, spears, Oceanic weapons, Peruvian (Chimu) pottery, paddles and a scoop from the Austral islands, oriental armour and ivories and North American quillwork.

Curators at Sunderland have operated an accessions register from the mid-19th century up to the present, and all items have now been individually catalogued.

#### **10.1.2 South Shields Museum and Art Gallery**

A small but impressive ethnographic collection was assembled at South Shields Museum, but because of poor record-keeping in the early years many of the donors are unknown. In the years following 1974 the collection was moved to Sunderland and integrated with the ethnographic material there. The cataloguing system allows any individual item to be traced to its source institution. About one third of the amalgamated collection originated from South Shields Museum.

#### **10.1.3 Laing Art Gallery**

The Laing Art Gallery holds a small (about 200 items) collection of World Art that includes a fine selection of clubs and other weapons from Polynesia mostly donated by Parker-Brewis, and two ceremonial turret adzes from Mangaia (Cook Islands).

### **10.2 Criteria governing future acquisition policy**

Active collecting will be restricted to acquiring objects for display, or to support exhibitions or learning and community programmes (see 10.3, below).

#### **Period of time and geographical area**

In accordance with the criteria above, consideration will be given to material from all geographical areas.

### **10.3 Limitations on collecting**

There will be a presumption against building the collection further, except where historic collections of value to local communities may be acquired as part of cultural diversity work (see 10.2 above).

### **10.4 Collecting policies of other museums**

TWAM will take account of the collecting policies of the following museums:

Great North Museum: Hancock (large and diverse ethnographic collection)

Captain Cook Birthplace and Dorman Museums, Middlesbrough (general ethnographic collection, and a separate body of material relating to areas visited by Cook)

Hatton Art Gallery (collection of African woodcarving). This museum now forms part of the Great North Museum.

## **11 Collection: Biology**

### **Department: Natural Sciences**

#### **11.1 Existing collections**

##### **11.1.1 Sunderland Museum & Winter Gardens**

Natural Science collections at Sunderland originated with the Sunderland Subscription Museum, founded in 1810. The collections grew little until Sunderland Corporation took over the running of the museum in 1846, and there was a great period of expansion and acquisition between 1850 and 1900. Natural Science dominated the displays at Sunderland Museum until the 1960s, and a major gallery is still devoted to wildlife.

Major donations to Sunderland have included the collections of Edward Backhouse and Charles T. Trechmann. Backhouse supported the museum by donation during his lifetime, and in 1907 his collection was given to the museum by Mrs Backhouse. The extent of the donation can be measured by the fact that the cabinets, when laid end-to-end, extended to 85 metres. Natural Science was a major element in his collection, and included fine quality minerals and fossils, butterflies and moths, birds' eggs and mounted birds. Trechmann's collection, donated in the 1960s, included objects of scientific importance as well as display material.

##### **11.1.2 South Shields Museum and Art Gallery**

The displays at South Shields Museum, like those at Sunderland, were dominated by Natural Science from its foundation in the 1860s until the 1970s. The main collection at South Shields comprised the exotic birds and mammals prepared by local taxidermist William Yellowley (1823-1893). Following a period of expansion in the late 19<sup>th</sup> Century, there was a long period of stagnation and prior to 1974 there was no curator and the displays and collections were in the care of library staff. Much of the material deteriorated badly and was discarded in 1974, most of the remainder is held in store.

##### **11.1.3 Shipley Art Gallery and Saltwell Towers, Gateshead**

Shipley Art Gallery opened to the public as an art gallery in 1917, and basement rooms were adapted to display the Earl of Ravensworth's bird collection in 1920. Later, Saltwell Towers was refurbished for use as a museum, and the Natural Science collections were transferred there in 1933. Following an infestation of dry rot, Saltwell Towers was closed to the public in 1969 and the collections were moved into store. The 350 birds in the Ravensworth collection are in an extremely fine state of preservation, and include a number of rare and exotic species. Saltwell Towers attracted other donations, including several major Birds' Egg collections, the most extensive being those of H. Russell Eastcott and Captain Hammond Nash.

##### **11.1.4 Collections by type**

###### **11.1.4.1 Mammals and birds (5,000)**

Principal collections include material prepared by South Shields taxidermist William Yellowley (1823-1893), the collection of wealthy Sunderland banker Edward Backhouse (1808-1879) and Lord Ravensworth's (1869-1932) birds. The collections provide comprehensive coverage of the British fauna, and also include some rare exotic species such as Lion, Tiger and Leopard, many specimens of birds of prey, and a pair of the now-extinct Passenger Pigeon.

#### **11.1.4.2 Osteology (2000)**

The osteological collection includes bone material from most British species, exotic skulls and a part-skeleton of a leopard. There is also a small but significant collection of cetacean material. Notable items include the skull of a Baird's Beaked Whale and a partially mounted Common Dolphin skeleton.

#### **11.1.4.3 Fish Reptiles and Amphibians (1500)**

A small collection of historic casts and mounts was supplemented in the 1970s by the acquisition of a comprehensive series of locally caught fish preserved in spirit.

#### **11.1.4.4 Insects (ca 100,000)**

The Backhouse collection of exotic butterflies includes specimens collected in the mid-19th Century. Other collections of British butterflies and moths provide a comprehensive coverage of the British species. Coverage of other groups is patchy, although some groups of Diptera (especially, hoverflies) are well represented, and a good series of Coleoptera has been built up in the course of recent fieldwork.

#### **11.1.4.5 Molluscs (31,000)**

The shell collections include two major elements. The Backhouse collection comprises mainly exotic species and includes some material acquired through major early collectors such as Reeve and Cumming. Woodward's collection, donated in 1977, includes a number of type, figured and cited specimens and is supported by a library of books and offprints.

#### **11.1.4.6 Birds' eggs (3,400)**

Several collections of birds' eggs have been donated over the years to all of the constituent museums of Tyne & Wear Archives & Museums. Most have been held in store since their donation, but both South Shields Museum and Saltwell Towers Museum once had eggs on display. The collections provide comprehensive coverage of the British fauna, and there are some exotic species also present. There is also a small collection of British birds' nests.

#### **11.1.4.7 Invertebrates (10,000)**

A collection of 900 microscope slides, mainly of diatoms, has never been thoroughly researched. Originating in the mid-19<sup>th</sup> century, the collection includes material from various local and national scientists. The Backhouse bequest included a collection of display-quality corals.

#### **11.1.4.8 Botany (16,800)**

The collections form an important herbarium with an extensive local flora, concentrating on County Durham (Vice-County 66). Pre-eminent elements include the 18<sup>th</sup> century collection of Stephen Robson, and material collected by Rev. G.G. Graham in County Durham in the late 20<sup>th</sup> century.

### **11.2 Criteria governing future acquisition policy**

#### **11.2.1 Mammals and Birds**

Collections of local and international mammals are relatively good, and legally obtained specimens will continue to be accepted. Mounts, study skins and osteological preparations will be collected.

Specimens of local birds offered to the Museum will be accepted providing that space can be made available for their immediate preservation. Mounts and study skins will be prepared. Because of legal constraints and conservation considerations, birds' nests and eggs will not be acquired, unless as part of a scientifically important, well documented and legally assembled collection.

### **11.2.2 Fish**

No active collecting is foreseen in the near future. The collections of spirit preserved specimens were developed during the 1970s but have been static since then. Further material will be acquired by donation if offered. Consideration will be given to the curatorial implications of accepting such material.

### **11.2.3 Amphibia and Reptiles**

Collections of these groups are small and there is no intention to expand them.

### **11.2.4 Entomology**

Collecting, predominantly through passive means, will continue within the geographic area. Field work (when applicable) will concentrate on Coleoptera, which are recognised as important indicators of environmental quality. There will be a presumption against accepting collections of butterflies and large moths (Macrolepidoptera), which are already well represented in the TWAM collections. For this latter group, only local, well-documented collections of outstanding interest will be acquired.

### **11.2.5 Malacology**

TWAM possesses large and important collections of Unionid bivalves from all over the world. This collection, however, is an anachronism and there will be no further collecting to expand this. Material of identified and provenanced British species may be accepted if offered.

### **11.2.6 Other Invertebrates**

As might be expected, collections of other terrestrial, aquatic and marine invertebrates are mainly small. The exception is a large collection of corals from the Chagos Archipelago, which is currently on long-term loan to the Natural History Museum in London. The acquisition of this collection relates to a series of expeditions to the area from the University of Durham in the 1970s and 1980s. No further collecting in this particular field will be undertaken. Other than this, land invertebrates representative of the local fauna should be acquired as opportunities arise. Collections of terrestrial invertebrates, built up in the course of ecological studies within the collecting area, should be acquired providing they can be cared for.

### **11.2.7 Botany**

There is currently no botanical curatorial expertise, and little or no active collecting is currently being undertaken. However, should this curatorial expertise become available it is envisaged that active collecting will once again take place. Specimens will only be collected from County Durham and Tyne and Wear. Other material may be collected passively, particularly if part of a collection containing Tyne and Wear and County Durham specimens. The presumption, however, will be to re-direct non-regional material to a suitable, alternative museum.

### **11.2.8 Archives**

Archives relating to Natural Science collections or collectors represented in the collections of Tyne & Wear Archives & Museums will be acquired where possible. When considering the acquisition of archives, consideration must be given to their relevance to Tyne & Wear Archives & Museums, its ability to care for them, and the interests of other local repositories e.g. Tyne and Wear Archives, County Durham Records Office, Northumberland Record Office etc.

#### **Period of time and geographical area**

Current collecting activities reflect the regional role of Tyne & Wear Archives & Museums and concentrate on the historic county of Durham, or vice-county 66, and the North Pennines. (Vice-counties are recording units designated by the botanist Hewitt Cottrell Watson in his publication *Topographical Botany* [1873-4]). The Museum also collects from the marine environment of the North Sea.

### **11.3 Collecting policies of other museums**

Historically, Tyne & Wear Archives & Museums has acted as a regional centre for carrying out field collecting within the geographic area of County Durham and Tyne and Wear. In practice, County Durham means vice-county 66. (Vice-counties are recording units designated by the botanist Hewitt Cottrell Watson in his publication *Topographical Botany* [1873-4]).

TWAM will take account of the collecting policies of the following museums:

Hancock Museum (Northumberland – overlap in Newcastle upon Tyne, North Tyneside and North Pennines). This museum now forms part of the Great North Museum.

Cleveland County Museums Service ('The North of England' – overlap throughout)

Hartlepool Museum (not actively collecting in the natural sciences)

Stockton-on-Tees Museums (not actively collecting in the natural sciences)

The Yorkshire Museum (North Yorkshire – overlap in County Durham south of the River Tees)

Carlisle Museums (potential overlap along the North Pennines)

## **12 Collection: Geology**

### **Department: Natural Sciences**

#### **12.1 Existing collections**

##### **12.1.1 Sunderland Museum**

Natural Science collections at Sunderland originated with the Sunderland Subscription Museum, founded in 1810. The collections grew little until Sunderland Corporation took over the running of the museum in 1846, and there was a great period of expansion and acquisition between 1850 and 1900. Natural Science dominated the displays at Sunderland Museum until the 1960s, and a major gallery is still devoted to wildlife.

Major donations to Sunderland have included the collections of Edward Backhouse and Charles T. Trechmann. Backhouse supported the museum by donation during his lifetime, and in 1907 his collection was given to the museum by Mrs Backhouse. The extent of the donation can be measured by the fact that the cabinets, when laid end-to-end, extended to 85 metres. Geology was a major element of his collection and included fine quality minerals and fossils. Trechmann's collection, donated in the 1960's, included objects of scientific importance as well as display material, and was rich in rocks, fossils and minerals. Other collectors of note include J.W. Kirkby, D.B. Smith, W. Hutton, D. Woolacott and John Bell.

##### **12.1.2 South Shields Museum**

The displays at South Shields Museum, like those at Sunderland, were dominated by Natural Science from its foundation in the 1860s until the 1970s. The main collection at South Shields comprised the exotic birds and mammals prepared by local taxidermist William Yellowley (1823-1893). Most of the geological material consists of mineral specimen with a small number of Carboniferous and Jurassic fossils.

##### **12.1.3 Shipley Art Gallery and Saltwell Towers**

Shipley Art Gallery opened to the public as an art gallery in 1917, and basement rooms were adapted to display the Earl of Ravensworth's bird collection in 1920. Later, Saltwell Towers was refurbished for use as a museum, and the Natural Science collections were transferred there in 1933. Following an infestation of dry rot, Saltwell Towers was closed to the public in 1969 and the collections were moved into store. Whilst the geology collections are quite small they include important Carboniferous fossil vertebrate material from the Coal Measure strata of Tyne and Wear.

##### **12.1.4 Collections by type**

###### **12.1.4.1 Palaeontology and Petrology (15,000)**

The largest part of the collection consists of Permian vertebrate and invertebrate fossils and rocks from the Zechstein strata of North East England. Important specimens include the only British example of a Permian Gliding Reptile (*Coelurosauravus*), one of only two British specimens of an early lizard-like reptile (*Protorosaurus*), the Holotypes of a Permian plant (*Durhamia belli*) and fish (*Platysomus parvus*, the oldest recorded specimen in Sunderland Museum dating back to 1815), together with numerous specimens which have been cited or figured in literature. Other fossil collections include numerous Carboniferous plants (including a fossil tree trunk), vertebrates from the Coal Measures strata of Northumberland and County Durham, including a rare Carboniferous amphibian from Usworth Colliery, and considerable invertebrate collections. There are also holdings of Jurassic vertebrates and

invertebrates from Cleveland, North Yorkshire and southern England, and considerable lower Palaeozoic, Cretaceous, Tertiary and Quaternary collections from localities throughout the UK and indeed the world.

#### **12.1.4.2 Mineralogy (5000)**

Mineral collections consist of specimens collected principally from the North Pennine Orefield, but also include material from throughout the UK, Europe and other continents. This collection is particularly noteworthy for the quantity and quality of North Pennine 'Spar' minerals, many of which have been collected from localities which no longer yield quality specimens, as well as rare minerals such as alstonite. There are also considerable rock collections held at the museum, including a series of important cores collected from the North Sea during exploration for hidden coal reserves.

The Sunderland University Gem Collection has been acquired from the geology department of Sunderland University, which has now closed. This collection includes raw and cut specimens from around the world and was originally assembled as a teaching collection.

### **12.2 Criteria governing future acquisition policy**

#### **12.2.1 Palaeontology and Petrology**

Rocks and fossils will continue to be acquired from the local collecting area. Field collecting will concentrate on building a representative collection of material from the Permian strata of North East England, in particular the Magnesian Limestone series. Suitable specimens from equivalent strata in other parts of the world should be collected to serve as comparative material and to augment the existing foreign Permian collection. Borehole cores and associated log sections from onshore and offshore exploration activities will continue to be acquired. Emphasis will also be placed on the continued acquisition of a representative collection of material from the Carboniferous strata of County Durham and Tyne and Wear.

#### **12.2.2 Mineralogy**

The collections are particularly strong in minerals from the North Pennine Ore field and it is the intention to continue to build this collection through field collection, purchase and donations. Emphasis will be given to the acquisition of high quality display specimens and to the continued acquisition of specimens representative of secondary mineralisation within the ore field, as well as the mineralogy of the rest of County Durham and south Tyne and Wear.

#### **12.2.3 Archives**

Archives relating to the Geology collections or collectors represented in the collections of Tyne & Wear Archives & Museums will be acquired where possible. When considering the acquisition of archives, consideration must be given to their relevance to Tyne & Wear Archives & Museums, its ability to care for them, and the interests of other local repositories e.g. Tyne and Wear Archives, County Durham Records Office, Northumberland Record Office etc.

#### **Period of time and geographical area**

Current collecting activities reflect the regional role of Tyne & Wear Archives & Museums and concentrate on the historic county of Durham, or vice-county 66, and the North Pennines. (Vice-counties are recording units designated by the botanist Hewitt

Cottrell Watson in his publication *Topographical Botany* [1873-4]). TWAM also collects borehole cores from the North Sea.

### **12.3 Collecting policies of other museums**

Historically, Tyne & Wear Archives & Museums has acted as a regional centre for carrying out field collecting within the geographic area of County Durham and Tyne and Wear. In practice, County Durham means vice-county 66. (Vice-counties are recording units designated by the botanist Hewitt Cottrell Watson in his publication *Topographical Botany* [1873-4]).

TWAM will take account of the collecting policies of the following museums:

Hancock Museum (Northumberland – overlap in Newcastle upon Tyne, North Tyneside and North Pennines). This museum now forms part of the Great North Museum.

Cleveland County Museums Service ('The North of England' – overlap throughout)

Hartlepool Museums (not actively collecting in geology)

Stockton-on-Tees Museums (not actively collecting in Geology)

The Yorkshire Museum (North Yorkshire – overlap in County Durham south of the River Tees)

Carlisle Museums (potential overlap along the North Pennines)

## Appendix B: Supporting Documents

Page	Document name	URL
6	TWAS Collection, Acquisition and Disposal Policy	<a href="http://www.tyneandweararchives.org.uk/pdf/collection_policy.pdf">http://www.tyneandweararchives.org.uk/pdf/collection_policy.pdf</a>
6	Ionising Radiation Regulations 1999 (IRR99)	<a href="http://www.opsi.gov.uk/si/si1999/19993232.htm">http://www.opsi.gov.uk/si/si1999/19993232.htm</a>
6-7	Combating Illicit Trade	<a href="http://www.culture.gov.uk/images/publications/Combating_Illicit_Trade05.pdf">http://www.culture.gov.uk/images/publications/Combating_Illicit_Trade05.pdf</a>
8-9	Guidance for the Care of Human Remains in Museums	<a href="http://www.culture.gov.uk/images/publications/GuidanceHumanRemains11Oct.pdf">http://www.culture.gov.uk/images/publications/GuidanceHumanRemains11Oct.pdf</a>
8	Spoliation of Works of Art during the Nazi, Holocaust and World War II period	<a href="http://www.museum-security.org/restitution.pdf">http://www.museum-security.org/restitution.pdf</a>
8	Treasure Act 1996	<a href="http://www.opsi.gov.uk/Acts/acts1996/ukpga_19960024_en_1">http://www.opsi.gov.uk/Acts/acts1996/ukpga_19960024_en_1</a>
9	Code of Practice on Archives for Museums and Galleries in the United Kingdom	<a href="http://www.archivesandmuseums.org.uk/scam/code.pdf">http://www.archivesandmuseums.org.uk/scam/code.pdf</a>