



**Tyne & Wear Archives & Museums**  
**Collections Development Policy**  
**for**  
**Museums and Galleries**

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## **Collections Development Policy**

### **Tyne & Wear Archives & Museums (TWAM)**

**Governing body: Tyne & Wear Archives & Museums Joint Committee**

#### **1. Policy review procedure**

The Collections Development Policy (formerly known as the Acquisitions and Disposals Policy) was last reviewed in 2013 by TWAM Joint Committee (TWAM's governing body). The 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 August 2018.

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

#### **2. TWAM's 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.

The Joint Committee will ensure that both acquisition and disposal are carried out openly and with transparency.

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

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

TWAM recognises its responsibility, when acquiring additions to its collections, to ensure that care of collections, documentation arrangements and use of collections will meet the requirements of the Museum Accreditation Standard. This includes using SPECTRUM primary procedures for collections management. It will take into account limitations on collecting imposed by such factors as staffing, storage and care of collection arrangements. Acquisitions will be guided by the advice of TWAM conservators regarding any hazards inherent in the collection and consideration of an object's condition.

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

TWAM will not undertake disposal motivated principally by financial reasons.

This policy should be read in conjunction with The Great North Museum's Acquisitions and Disposals Policy and Sunderland Museums and Heritage Services Acquisitions and Disposals Policy. TWAM's Collections Care and Conservation Policy and Documentation Policy are also relevant as these documents outline procedures to be followed after an acquisition has been accessioned. The Collections Development Policy is intended as a guiding

document for the governing body and museum staff and for public understanding of TWAM's collecting remit and activity.

### **3. Overview of 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 very detailed descriptions of the existing collections, their history and collecting themes.

Please also see the Collections Development Policy for the Great North Museum (revised September 2016), which is governed by a separate body and so requires a separate policy document.

The collections held by Tyne & Wear Archives are covered by a separate Collection, Acquisition and Disposal Policy (revised November 2015).

TWAM is engaged with Sunderland Museums and Heritage Service in an ongoing process of separating out collections belonging to Sunderland Council. In the case of any recommendations for rationalisation, agreement from both governing bodies will be sought.

### **4. Themes and priorities for future collecting including the subjects, 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.
- Future collecting will reflect the diversity of the North East's people and places. The contemporary collecting programme will continue to be inspired and guided by diverse audiences. Items collected should serve TWAM's statement of purpose and be useful for research, a broad range of exhibitions, learning and other public programmes in order to promote and share diversity in all its forms, and showing particular regard for people with protected characteristics (age, disability, gender reassignment, race, religion or belief, sex, sexual orientation, marriage and civil partnership, and pregnancy and maternity) and for people in different socio-economic groupings.
- Please see Appendix A for more detailed information relating to future collecting by collection and/or venue.
- 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 13 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.

## **5. Limitations on collecting, rationalisation and disposal**

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.

Please see Appendix A for each collection/venue's approach to rationalisation and disposal. The documentation backlog remains the priority in order to support any future rationalisation projects.

## **6. 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 specialism, in order to avoid unnecessary duplication and waste of resources. TWAM would consider any opportunities presented regarding joint acquisition.

## **7. Legal and ethical framework for acquisition and disposal of items**

TWAM recognises its responsibility to work within the parameters of the Museum Association Code of Ethics when considering acquisition and disposal. TWAM will abide by the legal and ethical standards as detailed below (9 to 11).

## **8. 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 TWAM Joint Committee itself, having regard to the interests of other museums.

## **9. Acquisition procedures**

Normally, acquisitions are authorised by the Keepers of the collections. Major acquisitions will be authorised at senior management level. Access to museum/gallery purchasing funds requires permission from the Director and a financial limit will be agreed in advance of any purchase, e.g. at auction.

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 (i.e. the Coroner for Treasure) as set out in the Treasure Act 1996 (as amended by the Coroners & Justice Act 2009).

f. Any exceptions to the above clauses 9a, 9b, 9c, or 9e 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 human remains, it will follow the procedures in the “Guidance for the care of human remains in museums” issued by DCMS in 2005.

h. TWAM will not acquire any material without reference to the TWAM Collection Care and Conservation Plan or without reference to TWAM conservation officers to ensure that specific and potential health and safety hazards are considered as well as potential costs to the service to dispose of hazardous items in future.

## **10. 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.

## **11. 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 13.1-.5 will be followed but the remaining procedures are not appropriate.

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

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

As TWAM holds archives, including photographs and printed ephemera, the Joint Committee will be guided by the Code of Practice on Archives for Museums and Galleries in the United Kingdom (3rd ed., 2002).

## **13. Disposal procedure**

### **Disposal preliminaries**

**13.1** All disposals will be undertaken openly and with transparency. By definition, TWAM holds collections long term and in trust for society in relation to its stated objectives. The governing body accepts the principle that sound curatorial reasons for disposal must be established before any consideration is given to disposal of any item in the collection. Any disposals will be undertaken with reference to the SPECTRUM Primary Procedures on disposal and to TWAM’s Documentation Policy.

**13.2** The Joint Committee will confirm that it is legally free to dispose of an item. Agreements on disposal made with donors will also be taken into account.

**13.3** 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.

**13.4** When disposal is motivated by curatorial reasons the procedures outlined below will be followed and the method of disposal may be by gift, sale, exchange or, as a last resort, destruction. TWAM will not undertake disposal motivated principally by financial reasons.

**13.5** The decision to dispose of material from the collections will be taken by the Joint Committee only after full consideration of the reasons for disposal. Other factors including public benefit, the implications for the museum's collections and collections held by museums and other organisations collecting the same material or in related fields will be considered. Expert advice will be obtained and the views of stakeholders such as donors, researchers, local and source communities and others served by the museum will also be sought.

**13.6** A decision to dispose of a specimen or object, whether by gift, exchange, sale or destruction (in the case of an item too badly damaged or deteriorated to be of any use for the purposes of the collections or for reasons of health and safety), will be the responsibility of the Joint Committee acting on the advice of professional curatorial staff and not of the curator or manager of the collection acting alone.

**13.7** Once a decision to dispose of material in the collection has been taken, priority will be given to retaining it within the public domain. It will therefore be offered in the first instance, by gift or sale, directly to other Accredited Museums likely to be interested in its acquisition.

**13.8** If the material is not acquired by any Accredited museum to which it was offered as a gift or for sale, then the museum community at large will be advised of the intention to dispose of the material normally through a notice on the MA's Find an Object web listing service, an announcement in the Museums Association's Museums Journal or in other specialist publications and websites (if appropriate).

**13.9** The announcement relating to gift or sale will indicate the number and nature of specimens or objects involved, and the basis on which the material will be transferred to another institution. Preference will be given to expressions of interest from other Accredited Museums. A period of at least two months will be allowed for an interest in acquiring the material to be expressed. At the end of this period, if no expressions of interest have been received, TWAM may consider disposing of the material to other interested individuals and organisations giving priority to organisations in the public domain.

**13.10** Any monies received by TWAM's governing body from the disposal of items will be applied solely and directly for the benefit of the collections. This normally means the purchase of further acquisitions. In exceptional cases, improvements relating to the care of collections in order to meet or exceed Accreditation requirements relating to the risk of damage to and deterioration of the collections may be justifiable. Any monies received in compensation for the damage, loss or destruction of items will be applied in the same way. Advice on those cases where the monies are intended to be used for the care of collections will be sought from Arts Council England.

**13.11** The proceeds of a sale will be allocated so it can be demonstrated that they are spent in a manner compatible with the requirements of the Accreditation standard. Money must be restricted to the long-term sustainability, use and development of the collection.

**13.12** Full records will be kept of all decisions on disposals and the items involved and proper arrangements made for the preservation and/or transfer, as appropriate, of the documentation relating to the items concerned, including photographic records where practicable in accordance with SPECTRUM Procedure on deaccession and disposal.

## **Disposal by exchange**

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

**13.13.1** In cases where the governing body wishes for sound curatorial reasons to exchange material directly with Accredited or non-Accredited museums, with other organisations or with individuals, the procedures in paragraphs 13.1-5 will apply.

**13.13.2** If the exchange is proposed to be made with a specific Accredited museum, other Accredited museums which collect in the same or related areas will be directly notified of the proposal and their comments will be requested.

**13.13.3** If the exchange is proposed with a non-Accredited museum, with another type of organisation or with an individual, TWAM will place a notice on the MA's Find an Object web listing service, or make an announcement in the Museums Association's Museums Journal or in other specialist publications and websites (if appropriate).

**13.13.4** Both the notification and announcement must provide information on the number and nature of the specimens or objects involved both in the museum's collection and those intended to be acquired in exchange. A period of at least two months must be allowed for comments to be received. At the end of this period, the Joint Committee must consider the comments before a final decision on the exchange is made.

## **Documenting disposal**

**13.14** 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. In accordance with TWAM's Documentation Policy 2016, item 4.7, disposals will be documented on Emu as part of the object exit procedure.

## **Disposal by destruction**

**13.15** If it is not possible to dispose of an object through transfer or sale, the Joint Committee may decide to destroy it.

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

**13.17** Destruction is also an acceptable method of disposal in cases where an object is in extremely poor condition, has high associated health and safety risks or is part of an approved destructive testing request identified in an organisation's research policy.

**13.18** Where necessary, specialist advice will be sought to establish the appropriate method of destruction. Health and safety risk assessments will be carried out by trained staff where required.

**13.19** The destruction of objects should be witnessed by an appropriate member of TWAM's workforce. In circumstances where this is not possible, e.g. the destruction of controlled substances, a police certificate should be obtained and kept in the relevant object history file.

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

### **1 Collection: Archaeology**

#### **Team: Archaeology**

#### **1.1 History and overview of 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 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.

##### **1.1.3 Newcastle**

The Laing Art Gallery has a small collection of British prehistoric artefacts, medieval pottery, coins and ancient Greek vases acquired as part of bequests and gifts in the first part of the 20<sup>th</sup> century.

## 1.2 Themes and priorities for future collecting

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 collections development 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 three major sites of this period in the collecting area: Jarrow, 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 as it

falls within the Great North Museum: Hancock's collecting remit  
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 (1600s) and, in some circumstances, later 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 four district authorities of Newcastle, Gateshead, North Tyneside and South Tyneside with the following exceptions (which are in the Great North Museum: Hancock's collecting remit):

- 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.
- Collecting activity will inform museum research, exhibitions and other public programmes. Keepers will be mindful of the opportunities presented by archaeological acquisitions to inform the public about diversity of people in the past, in particular through ethnicity and gender studies. Archaeological collecting activity and public

programming will take into account the direct connections archaeology can make with diverse audiences living in the North East.

### **1.3 Themes and priorities for rationalisation and disposal**

**1.3.1** The museum does not intend to dispose of collections during the period covered by this policy.

**1.3.2** Disposal is not a priority for this current period. Disposals will only be undertaken for legal, safety or care and conservation reasons, or if material from archaeological excavations or museum displays not currently accessioned are not deemed worthy of accessioning (e.g. c.20th century glass fragments, copper alloy scraps 2mm across, display dummies).

### **1.4 Collecting policies of other museums**

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

- Great North Museum: Hancock.
- Sunderland Museums and Heritage Service

## **2 Collection: History**

### **History – Broad Principles**

TWAM's History collections are broadly divided into science and industry, fire arms, maritime, social history and costume and textiles. The collections reflect the industrial, working and domestic lives of Tyneside people and help to tell stories about people from a variety of diverse communities. TWAM's contemporary collecting activity ensures that tomorrow's history reflects regional diversity in all its forms and enhances and illuminates past collecting practice.

### **2.1 Collection: Science and Industry**

#### **Team: History**

#### **Existing collections**

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

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

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

##### **2.1.1.1 South Tyneside**

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

##### **2.1.1.2 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.

### **2.1.1.3 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.

### **2.1.1.4 North Tyneside**

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

## **2.1.2 The history of the collection since 1975**

Since 1975, collecting has been carried out on a regional basis, but with due consideration for the importance of individual items to the different districts. Discovery Museum in Newcastle has, since its foundation in the 1930s, maintained a 'Tyneside' outlook so far as the development of the science and industry collection is concerned, and this continues today.

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. Despite the withdrawal of Sunderland Museums from TWAM in 2013, regular communication continues with Sunderland curatorial staff over formerly jointly curated collections.

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

## **2.2 Overview of the science and industry collection**

### **2.2.1 Physical Science**

During the 19th century there was an intense awareness in the North East of the potential for scientific discovery and advancement. Audiences of several hundred at the Literary and Philosophical Society of Newcastle upon Tyne witnessed, for example, George Stephenson demonstrating his miner's lamp, William Armstrong illustrating the power of hydraulics and the phenomenon of static electricity, and Joseph Swan illuminating the room with his first successful incandescent filament electric lamp. Similar presentations also drew large numbers of people to the Sunderland Athenaeum.

Many of Tyne and Wear's scientists and experimental engineers applied their minds to a range of challenges - for instance Swan also pioneered improvements in photography, and Charles Parsons' work embraced propeller theory, machine tool design, the attempted production of artificial diamond and numerous other activities.

The TWAM collection is appropriately broad in range, and includes:

- more than 100 items of 19th century physics demonstration apparatus.

- experimental and demonstration apparatus associated with notable scientific investigators - for example William Armstrong's large Wimshurst machine and Charles Parsons' propeller cavitation apparatus.
- general scientific instruments, including astronomical telescopes; optical microscopes; surveying and navigational instruments; drawing, measuring and calculating instruments; and analytical balances. The Robson Collection (see Medical Science) contains examples of the work of this prominent local instrument maker.
- specialist scientific instruments and apparatus, including a Metropolitan Vickers electron microscope (Type SM3, introduced 1949) and a Duddell Oscillograph by the Cambridge Instrument Company.
- locally designed and manufactured instruments, in particular representing the activities of Sir Howard Grubb, Parsons & Co. Ltd.
- an extensive photography collection numbering over 400 items of equipment and, additionally, examples of early processes.

The above is supported by a general collection which includes standard weights and measures and engineering metrology.

### **2.2.2 Medical Science**

The two important collections are:

- 25 17th century surgical instruments used by the Company of Barber Surgeons of Newcastle upon Tyne (long-term loan from the Society of Antiquaries).

- The Robson Collection, presented by F. Robson & Co., instrument makers and opticians of Newcastle upon Tyne in 1980. The collection includes ophthalmic and optometric equipment, 166 pairs of spectacles and 99 spectacle cases.

### **2.2.3 Civil Engineering**

The civil engineering collection is primarily focused on port/harbour works and bridges and includes a number of important models.

There is a suspension chain link and hanger from the Scotswood Bridge of 1831; a pair of iron columns and a composite cast/wrought iron beam of about 1850 from the Elswick Engine Works; and a section of built-up wrought iron beam of c.1849 from the train shed roof of Newcastle Central Station. A number of large models

### **2.2.4 Coal-Mining**

The coal-mining collection currently includes over 1100 items, but significant associated material is also available within the Fine Art (paintings and prints), Applied Art (pottery and commemorative 'disaster' glasses) and Geology (coal measure fossils and rocks) collections in TWAM. The collection comprises more than 200 lamps, mining equipment, machinery and tools, steam related models and machines, surveying instruments, and a substantial collection (nearly 700 items) of archival material, including plans and sections, coal tickets, accounts, photographs and posters and video films.

### **2.2.5 Mechanical/Marine Engineering and Munitions**

Broadly, the collection consists of

- objects representing the region's engineering achievements, demonstrating its standing as a centre of engineering excellence;
- examples of engineering technology used in the region, but designed and/or made elsewhere;

- items acquired for comparative purposes, to provide depth and diversity.

### Wind and Water/Hydraulic Power

- A small collection which contains items of great significance, particularly William Armstrong's original water-pressure motor (1839) and a near-contemporary demonstration model of Armstrong's first hydraulic crane (1847). The practical application of hydraulics is represented by valves, pumps, rams, motors and models, including loans from the Science Museum and National Museums of Scotland.
- Some 10 well-detailed models show various types of wind and watermill equipment, and there is a full-size sectioned Pelton wheel.

### The Reciprocating Steam Engine

The early development of the steam engine is represented by detailed demonstration models, which include examples of the Savery, Newcomen, Smeaton and Watt types.

The earliest original examples are three beam engines of the 1830s and 40s, and there is also a sizeable side-lever marine engine which, though one of the last of the type built (1882), is typical of the earlier period.

Later examples include simple, compound and triple-expansion types for both land and marine use, and there are advanced medium- and high-speed designs for electricity generation. Two unique multiple-expansion test-bed engines represent the importance of the research and teaching carried on in the region's universities and technical colleges.

50 engines support a large collection (around 100) of mostly high-quality scale models, and also various full-size components, accessories and fittings.

### The Reciprocating Internal Combustion Engine

The collection includes gas engines made between c.1882 and 1951, and around 30 oil and petrol engines, the earliest from 1912. There are also several builders' scale working models.

The most significant item is a full-size Doxford opposed-piston marine oil engine - an extremely successful Wearside design which was built locally and also, under licence, elsewhere. The Doxford became one of the world's standard power units for merchant shipping. TWAM's engine, a 5,500 bhp Type 58JSC3 of 1977, represents the ultimate technical development of the type. There is also a large 5-cylinder oil engine of Sulzer Bros. design built by Armstrong Whitworth in 1937.

Aircraft engines include examples of the LeRhône and Gnome rotary designs, and a 'straight' six-cylinder Beardmore.

Other engines represent such makers as Crossley Bros., Kelvin, Lister, Petter, Ruston & Hornsby, Tangye, Villiers and Wolseley.

### The Steam Turbine

The collection includes 12 steam turbines and around 10 models of turbines and turbine installations.

The earliest is a Clarke, Chapman & Parsons turbine-generator of 1888; the most recent is the high pressure section of a 600MW C.A. Parsons unit of the 1970s acquired in 2010 from Drax Power Station. Historically, the most significant machines are the four (three forward, one astern) propulsion units of *Turbinia*.

The important early technical development (1884-1904) of the steam turbine by Parsons is well represented, and most of the machines are from this period. Further development increased the size of machines beyond the range of collectability, but models, photographs and other records document later progress.

### The Gas Turbine

TWAM's two gas turbine engines are a Parsons experimental machine of 1948, and a sectioned 1960s Rolls-Royce *Conway* aircraft engine.

### Boilers

The cylindrical single-flue boiler of the locomotive *Billy* (see Railways and Locomotive Engineering) is the earliest in the collection. There is an original-pattern locomotive-type boiler on an 1876 Hornsby portable engine, a vertical fire-tube boiler on a Merryweather fire engine of the 1880s, and four locomotive-type boilers on three railway locomotives and a road roller.

There are models of many of the generic types of boiler devised for stationary, locomotive and marine use. Additionally, detailed models show boilers developed in Tyne and Wear, in particular by Clarke, Chapman, for use in power stations, and there are several examples of boiler fittings and components.

### Munitions

The world's first rifled breech-loading field gun of 1855 by William Armstrong is one of TWAM's most significant objects. Because of its success Britain supplied, from Tyneside, many of the world's armies and navies - not only with ordnance and munitions, but also with the equipment and ships to carry them.

There is also a 4" MkV Armstrong Whitworth naval gun of c.1914, currently on loan to Lord Armstrong at Bamburgh Castle.

Additional items and models represent the design and manufacture of guns, shells and fuses. There are examples of full-size torpedoes and a detailed model of a broadside torpedo and its firing tube.

A small collection of about 40 military firearms, including automatic types, is held; TWAM maintains authority to hold such weapons through a Museum Firearms Licence with appropriate provisions.

### Machine Tools

Machine tools have been, and are, intensively used in Tyne and Wear's engineering industry. There were some important regional manufacturers, for instance Noble and Lund, the Lumsden Machine Co., and Churchill Gear Machines. However, machine tools (other than hand-held) are not well represented in the collection, principally on account of their size and the resources required to move and house them.

There is a small number (around 8) of basic generic types (lathes, drilling machines); additionally some specialist machine tools have been collected - for example a very large shipyard plate punching and shearing machine and a small broaching machine of American manufacture.

### General Engineering

Examples of general engineering products include:

- equipment for ships - steering gear, thrust bearings, winches, pumps, cranes and cargo handling equipment (models), generators and other auxiliaries.
- equipment for collieries - pumps, winders and headgear (models), conveyors (models), (see also Coal-Mining).
- specialist locomotive accessories and components supplied to railway workshops - springs, crank axle, injector, mechanical lubricator.
- a portable engine of c.1876 by R. Hornsby & Sons, a Merryweather *Metropolitan* steam fire engine (1880s) and a 1947 Newcastle-built Aveling Barford steam road roller.

### Measurement and Instrumentation

The collection includes equipment used in engineering manufacturing and research for measuring such properties as dimension (e.g. rules, callipers, plug gauges, micrometers, vernier gauges, measuring machines), flatness, angle, thread type and pitch, hardness, revolutions, frequency, force and

torque. There are examples of a variety of types of indicator for steam and internal combustion engines.

### Supporting Material

There is a variety of other equipment for such purposes as printing, sewing and knitting, fastening and weighing. In addition to the aircraft engines noted above, there is a small number of models of aircraft, including airships.

### **2.2.6 Railways and Locomotive Engineering**

The North East has played a pivotal role in the development of railways from the era of wooden waggonways to the evolution of the iron railway, steam locomotives and the application of electric traction.

TWAM collections are focused on the contribution made by the North East to what became The Railway Age, and also the substantial contribution which railway manufacturing and operation has made to the economy of the region for most of this century.

Highlights include:

- 89 locomotive construction drawings includes possibly the earliest of all such plans, dating from about 1823, probably the work of George Stephenson
- Locomotive models in the collection illustrate the complete evolution of the steam locomotive and include: *Rocket* made in the Robert Stephenson Works, the first Stockton & Darlington Railway locomotive, *Comet*, (Newcastle and Carlisle Railway Locomotive 1835)
- Locomotives and Rolling Stock including George Stephenson's *Billy*
- A collection of history and contemporary railway permanent way (rails, sleepers, fastenings and joints) (first established in the 1930s and enhanced in 2013 by the discovery and retrieval of a well-preserved

section of a late 18th century wooden waggonway on Tyneside, now subject of a DCMS' funded research programme).

### **2.2.7 Road Transport**

A collection of bicycles includes all the principal stages of evolution, including modern on-street 'hire bike' developments.

The collection also has an example of a much earlier attempt to diversify the economy of the region in the shape of a 15/20 h.p. car produced in 1911 by the Newcastle armaments, hydraulic machinery and general engineers Armstrong Whitworth and local coachbuilder Angus Sanderson. An exhibition *Austin 7* chassis of the late 1920s complements both this earlier 'bespoke' motor car and the later monocoque construction *Bluebird*.

The patentee of the first windscreen wiper lived in the region and his patent specification, blueprint drawing and working model are held by TWAM.

### **2.2.8 Electrical Science and Engineering**

This is a long-established and extensive collection containing around 900 documented objects and approximately 700 items of supporting material, books, photographs, drawings etc. The scale of the collection reflects the important role played by Tyneside in the world-wide development of the electricity industry.

The main body of the collection covers the important early years of the industry and focuses upon the work of the Tyneside-based electrical pioneers Joseph Swan, Charles Parsons, John Henry Holmes and Alphonse Reyrolle.

The core element of the collection is the lighting section holding approximately 370 items, including examples of Swan's Cragside lamps, early commercially available lamps and over 100 examples of switches and fittings.

Supporting the lighting section is an important collection of generation equipment. This contains five examples of Parsons turbo-generators

including an 1888 24 kW Clarke, Chapman, Parsons & Co. machine and the 1891 patent-beating radial flow machine (turbine section only). In addition to the Parsons machines there are also examples of generating equipment by Siemens & Halske, Clarke Chapman, Wilde, J.H. Holmes & Co., Emmerson & Murgatroyd and the Anglo-American British Electric Light Corporation.

The remainder of the collection covers the broad spectrum of electrical developments, with examples of transmission cables, electric drive equipment, control equipment, electric railway traction, measuring instruments, domestic electrical equipment and communication apparatus. Notable items are a Parsons 800 hp drive motor and associated control equipment; a Brush transformer; Reyrolle circuit breakers; an early Ferranti power station switching panel; instruments by Ayrton and Perry, Groves, Gambrell Bros., Kelvin and White, Evershed and Vignoles, and Siemens Bros.; and domestic sound equipment by Leak, Garrard, Decca and Ferrograph.

In recent years the collection has been extended to cover changes in the electricity industry; it continues to develop, and features increasingly in displays and exhibitions, including *Arcs and Sparks*, an accessible store opened at Discovery Museum in 2014.

### **2.2.9 Manufacturing Industry**

Tyne and Wear's extensive manufacturing traditions embrace a wide range of activities. The collection represents many of these through examples of plant, machinery and tools; equipment (including office equipment); products, and photographs, drawings and other archive items.

Significant material is held on the following industries:

- metal refining and manufacture (especially iron and lead);
- ropemaking;
- lens/mirror grinding and polishing;

- brick manufacture;
- tool manufacture (especially files);

Other industries represented include chemicals, asbestos, graphite, and manufacturing for the CWS.

### **2.2.10 Trades and Crafts**

The following are represented by significant items or groups of items:

Plumbing and Coppersmithing: a collection of work in lead, copper and other materials, numbering over 50 items, was received in 1937 from the Northumberland and Durham Master Plumbers' and Domestic Engineers' Association.

Clock and Watchmaking: there are four lathes together with other tools and equipment, and examples of watch and clock movements.

Ornamental Turning: a Holtzapffel & Deyerlin lathe with associated tools and fitments, and a compound geometric chuck and dividing head.

Model Engineering: around 200 engineering models in the collection represent a high level of proficiency in model engineering practiced in both professional and amateur capacities.

Gunsmithing: the firearms collection includes examples of expertly made and decorated sporting guns.

Trades and crafts featured to a lesser extent are coach-building, hand tool manufacture, pattern making, moulding, boatbuilding and several others.

### **2.2.11 Utilities and Service Industries**

Water Supply: six examples of wooden water pipe.

Gas Supply: samples of coal and coal tar products; diagrams of retort plant; types of pipe joint; manometer gauge; burners; gas valves and pressure wave controllers; stages of

preparation of pipe joints; stages of manufacture of gas mantles; early and 1930s gas meters.

gas appliances, c.1880 to 1960s, including cookers, water heaters, boilers, fires, refrigerator.

Electricity Supply: see Electrical Science and Engineering

Fire and Rescue: appliances include a steam pumping engine of the 1880s and a mid-20th century motor appliance. There is supporting material such as equipment, clothing and uniforms.

### **2.2.12 Technology for Business, the Home and Entertainment**

The business and technology collection includes typewriters, calculating, duplicating and dictating machines and some electronic word processing and computing equipment.

Domestic technology includes equipment for cooking, washing, ironing, cleaning and polishing, heating and non-electronic music reproduction, totalling around 100 items.

### **2.2.13 Personal Items**

The collection includes significant personal items, portraits or apparatus associated directly with many of the region's pioneering scientists, engineers, and industrialists.

W. G. Armstrong - experimental apparatus; portrait.

R. Hawthorn - personal drawing instruments.

J. H. Holmes - the extensive contents of his engineering and experimental workshop.

R. S. Newell - experimental apparatus; exhibition medals.

C. A. Parsons - auxetophone (audio amplifier); freedom casket and citation; desk and many other items.

G. Stephenson - powder flask, shot bag; surveying level.

R. Stephenson - drawing instruments.

J. W. Swan - collar made from artificial silk.

There are also portraits and portrait busts of many prominent people associated with science and industry in the TWAM Fine Art collections.

#### **2.2.14 Reference Library**

The Reference Library contains more than 13,000 works of reference and an important collection of nearly 2,500 trade catalogues. The collection includes important specialist periodicals, transactions of many regional and national professional institutions, and significant historical and contemporary works of reference. The Trade Catalogues represent a diverse range of mostly British manufacturers and their products during the present century. The collection is recognised as one of the best outside a national institution.

#### **2.3 Themes and Priorities for Future Collecting**

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), *Museum Collections relating to the Iron and Steel Industry of North East England* (North East Regional Museums Hub, 2012) and 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 Tyneside (e.g. the miner's safety lamp, the waggon way and the steam railway, the steam turbine, munitions, engineering design and manufacture).

Areas of the collection that do not have a strong and distinct link with Tyneside 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).

Collecting activity will inform museum research, exhibitions and other public programmes. The historical science and industry collections closely relate to the diversity of the North East's workforce and professions/unskilled labour. Future collecting will continue to take into account differences between socio-economic groupings, the diversity of the workforce and the introduction of diverse skills, trades and crafts.

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 Tyneside, or with adjacent areas. 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), or area (Tyneside), as well as with an individual local authority.

### **2.4 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.

### **2.5 Themes and priorities for rationalisation and disposal**

**2.5.1** The museum does not intend to dispose of collections during the period covered by this policy. A significant programme of disposals from the science and industry collection was successfully carried out in 2013 and 2014. It is

therefore not proposed that disposal in general will be a priority for the current period.

**2.5.2** Disposals may nevertheless be undertaken as required if legal, safety, or collection care and conservation reasons apply.

**2.5.3** In this period, the priority is to separate out the objects owned by Sunderland Council. Once this is complete, future plans may be made for rationalisation, as appropriate.

## **2.6 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 Land, Sea and Air Museum

The Tanfield Railway

Woodhorn Northumberland Museum, Archives and Country Park

Sunderland Museums and Heritage Service

Durham Record Office

The North East Film Archive.

### **3. Collection: Maritime**

#### **Team: History**

##### **3.1 History and overview of 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 19th and 20th 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, and in 2011 an important collection of items relating to the Wellesley Nautical School (founded in 1868 to train destitute boys for a career at sea) was also acquired.

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)
- 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 and South Tyneside collected maritime material and the collection contains elements from 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 local authorities.

### **3.2 Themes and priorities for future collecting**

Collecting will take into account the short and long term needs of individual 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 ongoing development on the riverside 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 19th 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 Tyneside. Occasionally items may be collected from further afield where they would fill gaps in the collection which cannot be sourced from within Tyneside (for example, fishing artefacts from the Northumberland coast).

Collecting activity will inform museum research, exhibitions and other public programmes. The historical maritime collections closely relate to the North

East's dependence on this major industry. Future collecting will continue to take into account differences between socio-economic groupings, the stories of migrant workers and their families, and the introduction of maritime related diverse skills, trades and crafts.

### **3.3 Themes and priorities for rationalisation and disposal**

3.3.1 The museum does not intend to dispose of collections during the period covered by this policy.

3.3.2 Disposal is not a priority for this period. Disposals will only be undertaken for legal, safety or care and conservation reasons.

3.3.3 In this period, the priority is the Sunderland Jurisdictions Project (see separate plan). Once this is complete, future plans may be made for rationalisation, as appropriate.

### **3.4 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
- Sunderland Museums and Heritage Service

## **4. Collection: Social History**

### **4.1 History of the collections**

The collecting of what could now be described as social history material in Newcastle dates from the mid 1970s when the John George Joicey Museum (Newcastle's first 'social history' museum) opened. Up until then, any collecting of the genre in Newcastle was carried out from the Laing Art Gallery. Not surprisingly, collecting in the main was passive; collections were accepted for their decorative / applied art attributes rather than for any social history merit.

The John George Joicey Museum was opened in 1970, partly managed by the Joicey Trust. Displays focused on a number of period rooms (largely created with reserve collections from the Laing Art Gallery) which illustrated changes in the development of English furniture and the key interests of its first curator, William Wake, namely fine & decorative arts and militaria (collections of the 15<sup>th</sup> /19<sup>th</sup> King's Royal Hussars, Northumberland Hussars, sword makers of Shotley Bridge, armourer's workshop of the Percy Tenantry Volunteers from Alwick Castle). There were however, occasional room displays which touched more directly on the history of Newcastle such as an audio / visual presentation of the Great Fire and Flood of Newcastle of 1771.

With the opening of the Joicey Museum, a 'history'-type keeper was later appointed and other collections were acquired but mainly in the folk life / regional studies tradition. That said, in the late 1970s, the music hall museum closed in Sunderland and some of its collections, most notably the Robert Wood (from Hartlepool) collection of theatre playbills and posters, was transferred to the Joicey Museum. At this time, the biggest exponents of social history were in Tyne & Wear Museums venues at Sunderland and South Shields whose main museums had recognised the value of collecting social history material specific to the locality since the late 19<sup>th</sup> century.

It was not until the late 1980s that the imbalance between not only the social history collections across the Districts but also between the much more developed and advanced subject – related disciplines (now all part of the remit of the History team) was recognised and began to be addressed. Initially this imbalance was redressed through the exhibition programme. For example, exhibitions such as the Football Show in 1988 /89 necessitated the collecting of football material relating to Newcastle United FC, a collection not hitherto represented. The arrival of the then assistant director, later to become director, Dr David Fleming, encouraged and drove this initiative. Time Tunnel, the first people-focused exhibition to tell the history of Newcastle from Hadrian to the 1980s opened in 1990/91. It encouraged museum visitors to think about and engage with the City's history and hopefully, in consequence, they would respond by recognising and in time help to plug collection gaps. Time Tunnel evolved into Great City! (1993) the first people-centric permanent gallery to open in the City which told the story of the City during the 20<sup>th</sup> century. The opening of Great City! was a landmark event as this marked the launch of Discovery Museum.

The Joicey Museum closed in 1994 and its collections were transferred across to Discovery Museum. Collecting followed the lines adopted in the Social History and Industrial Classification (SHIC) system – community life, personal life, domestic and family life, and working life.

A strategic focus on history collecting was introduced in 1991, since when collecting has been better structured and organised.

The Making History project in 2000 activated the start of a programme of contemporary collecting which continues. The Keeper of Contemporary Collecting post was established in 2004 and has enabled the acquisition of more material to represent the diversity of communities within Tyneside.

## **4.2 Overview of the collection**

Strengths and highlights of the collection include:

South Shields Museum & Art Gallery – personalia relating to the life and work of individuals from South Tyneside, including ladies' hairdresser Joe Cunningham, sea captain James S. Hooper, poet and author James Kirkup and the acclaimed novelist Dame Catherine Cookson. Also an important collection of photographs, ephemera, artefacts and artworks relating to Jarrow and Hebburn, from the former Bede Gallery, and a collection of items associated with Wright's Biscuits of South Shields.

Discovery Museum – the 15<sup>th</sup> century Town 'Hutch' (chest) which originally contained Newcastle's money and precious documents; the Blaydon bell – rung by the Lord Mayor each year to herald the start of the famous road race; a stained glass window from the Blast Furnace Inn on Scotswood Road; a collection of items associated with Scott & Turner's world-famous proprietary 'Andrews Liver Salt'; post-1945 material collected for the Great City exhibition (now part of Newcastle Story); a rare 1962 acetate recording of the Kon Tors – the precursor to the band The Animals; a collection of gay pride badges from the 1970s and 1980s; the original neon sign from the cult 1980s TV music programme The Tube; Newcastle Airport memorabilia; and a complete vintage Punch & Judy set.

Oral history collection – over 1500 recordings of interviews covering themes such as religion, sexuality, working life, disability, music and sport. Particular projects include Memorynet, a collection of recordings from the maritime communities of the North East coast; a collection of interviews representing 'Jewish lives' in Newcastle, and Cultureshock!, which created 6000 digital stories documenting the lives of people across the north east in 2009.

Making History – a collection of 1000 contemporary objects donated by 200 people at the turn of the 21<sup>st</sup> century.

Contemporary material acquired since 2000 includes objects collected in consultation with members of the community from previously under-represented groups in Tyneside. For example, objects representing campaigns for equality for LGBT communities, objects to represent disability

using the social model of disability, material representing stories of migration to Tyneside and BAMER communities, and objects representing people experiencing poverty and social deprivation.

### **4.3 Themes and priorities for future collecting**

The Social History section will collect objects, ephemera, photographs, and other digital media including sound recordings and digital stories relating to the social history of Tyneside 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. As far as possible, new material will be acquired in consultation with members of the communities we are seeking to represent. Within the context of Tyneside, 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. Where there is opportunity, TWAM will 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 late 20<sup>th</sup> and 21<sup>st</sup> century Tyneside. Passive collecting will continue, providing that the requirements outlined above are met. Most active collecting, however, will continue to be project driven, often 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 focus will continue to be on the development of collections representing Tyneside.

Collecting will span from the 17<sup>th</sup> century to the present day.

Collecting activity will inform museum research, exhibitions and other public programmes.

#### **4.4 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 Tyneside, 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 TWAM 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
- knitting machines
- sewing machines
- gas irons
- sad irons
- griddle irons
- prams
- radios (unless unusual e.g. solar powered, clockwork, digital)
- toilet cisterns
- mantelpieces
- televisions (unless very modern e.g. hand held, flat screen,
- digital)

- washing machines
- mangles
- sofas, chairs and desks from 1930s-60s
- vacuum cleaners
- electric fires
- gas fires

**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

**4.5 Themes and priorities for rationalisation and disposal**

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

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

**4.5.3** Short term plans include a rationalisation of organs/pianos within the Social History collection. A specialist will be brought in to evaluate the significance of each piece and the curator will assess the collection as a whole and on an individual basis using the advice of the specialist and the

criteria in place for disposals to identify any organs/pianos that are surplus to the collection requirement.

**4.5.4** As the documentation backlog is addressed, any items falling outside the remit of the collecting policy will be identified for disposal. There is already a collection of non-accessioned but collection type items identified for disposal. Addressing these disposals will be actioned as and when resources are identified to manage the process.

#### **4.6 Collecting policies of other museums**

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

Beamish – The Living Museum of the North

North East Film Archive

Sunderland Museums and Heritage Service

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

### **Team: History**

#### **5.1 History of the collection**

Before the formation of Tyne & Wear Archives & Museums, individual museums, such as the Laing Art Gallery, collected items from Northumberland and County Durham. TWAM operated a flexible approach to objects such as North Country quilts, which were part of the heritage of rural areas in Northumberland and Durham.

The costume and textile collections were brought together under one roof at the Laing Art Gallery, and under one curatorial post, in 1975, and 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 Tyneside 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.

Robert Carr Bosanquet (1871-1935), an archaeologist from Northumberland, collected Eastern Mediterranean Embroideries when Director of the British School of Archaeology in Athens. He was one of the first people to see the value of these textiles, and his students, Wace and Dawkins continued this work and their collections are divided between the V&A, Liverpool Museum, and the Textile Museum in Washington D.C.). Ann French (Wace's granddaughter and conservator at the Whitworth Art Gallery) has researched Wace and Dawkin's collecting – in an unpublished PhD. French found that these textiles were shared between them. The family still live in Northumberland (Rock), and Northumberland Archives have material relating to the family, particularly Charles Bosanquet (1903-1986), RC's son and Vice-Chancellor of Newcastle University (and probably the originator of the 'permanent loan').

Catharine Hodgkin, née Wilson (known as Katie) (1864-1946) was the wife of Thomas Edward Hodgkin (1872 – 1921), son of the historian Thomas Hodgkin (1831-1913). She collected embroideries, costume and textiles, along with her brother and sister-in-law Robert Carr Bosanquet and Ellen Sophia Bosanquet (1875-1965, TE Hodgkin's sister). She visited the Bosanquets in Athens, and was friendly with Louisa Pesel (who was the first President of the Embroiderers' Guild and whose personal collection is at ULITA). Mrs Hodgkin taught embroidery at the University and the Laing Art Gallery, and was part of the Northumberland Guild of Handicrafts.

The Joicey Bequest of 1919 consists of mainly 18<sup>th</sup> century costume, woven silk textile fragments, and ecclesiastical textiles.

The curator responsible for the costume & textiles collection was originally part of the Art Team, but responsibility for the collection was later transferred to the History Team. The collection was moved to a newly created store at Discovery Museum in 2003, facilitating a much improved standard of collections care. The curatorial specialism was subsequently lost through staff changes. Early collecting extended outwith of Tyne & Wear's geographical borders into neighbouring counties, however more recent collecting has focused strictly on Tyne & Wear and, since Sunderland Council's withdrawal from TWAM, solely on Tyneside.

## **5.2 Overview of the collection**

TWAM's costume and textile collection numbers some 12,000 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, Gateshead and South Tyneside. The collection mainly reflects 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 Newcastle, South Tyneside and Gateshead.

#### Highlights of the collection

- a 'Bizarre' silk dress of the early 1700s (TWCMS: J9805)
- an 18<sup>th</sup> century quilted wrapping gown (TWCMS: J9817)
- an 18<sup>th</sup> century hooped petticoat (TWCMS: G1086)
- an 18<sup>th</sup> century printed cotton gown (TWCMS: P990)
- a mid-20<sup>th</sup> century replica Cullercoats' fishwife's outfit (TWCMS : K13990)
- an early example of J.J. Fenwick's work (TWCMS: H8342)
- a Molyneux evening dress (TWCMS: J15136)
- a Bill Gibb leather outfit, (TWCMS: E4113.1 & .2)
- a Bruce Oldfield dress (TWCMS : S1215)
- Aage Thaarup turban (TWCMS: H8719)
- an 18<sup>th</sup> century bed tent from the Greek island of Rhodes (TWCMS : K12389)
- an English cord quilted bedcover of around 1725-50 (TWCMS : E1045)
- Louise Trotter graduate collection (TWCMS: S1233 to S1235)
- Two Dior toiles made up at Fenwick of Newcastle (TWMS: J4174 & J4175)

**Footwear** - the collection has been identified by specialists as being a really good large collection covering a long time span, and other cultures, with some significant pieces. The 18<sup>th</sup> century and 20<sup>th</sup> century footwear is stronger than the 19<sup>th</sup> century, but men's shoes are under-represented. H16907.1 & .2 were considered important and rare examples by June Swann. There are a few 18<sup>th</sup> century shoes decorated with 'silver lace' – a contemporary term for silk braid patterned with silver thread.

**Headwear** – The Headwear collection is quite large, but not comprehensive. There are few 18<sup>th</sup> and 19<sup>th</sup> century examples, but the 20<sup>th</sup> century collection is good and contains examples of famous milliners and millinery firms such as Aage Thaarup and Mitzi Lorenz:

- Aage Thaarup made hats for the Queen Mother, and famously designed them on his clients' heads. The turban, H8719, is an extremely good example of this practice.
- 18<sup>th</sup> century calash hood (TWCMS: B801) and 19<sup>th</sup> century 'uglies' (TWCMS: B802 and B802): rare surviving examples of hoods – uglies were designed to shield the face from sunlight (as seen in William Powell Frith's *Ramsgate Sands (Life at the Seaside)*).
- Examples of North East working women's sunbonnets, and cycling bonnet.
- Jane Corbett, milliner to the Duchess of Cambridge, started her business in Newcastle. She worked at the Laing Art Gallery in the 1980s,
- Baby bonnets, including cord quilting, and Hollie Point needle lace.
- Bergère hat and snood (TWCMS: M5532 and M5533)

**Other embroideries** – TWAM has a good embroidery collection, particularly of samplers covering most types, except Quaker samplers and English darning samplers. There are some good and interesting early samplers, and a piece of stumpwork.

J8068 and J6264 were deemed significant fans by the Fan Circle.

Parasol – Walking stick parasol covered in green silk trimmed with a short silk fringe, 1770s – 1800s (TWCMS: J1383).

### **5.3 Themes and priorities for future collecting**

The costume and textile collection will be developed to include all types of

costume and textiles worn, purchased or produced on Tyneside from the Post-Medieval period to the present day. The costume and textile collection will be developed to be as inclusive a collection as possible which means representing diverse communities within the collection.

Collecting the context, story and background to any donation will be a determining factor in the decision making process. In particular, potential acquisitions are more likely to be made if TWAM is also able to source supplementary items (or copies of such items) to help interpret those acquisitions now and in the future, e.g. photos showing individuals wearing the garments, receipts for their purchase, written accounts or oral history stories referencing the items.

TWAM is open to filling gaps in the collection should the opportunity arise. However, in the absence of a specialist curator, TWAM is not actively seeking to acquire this material.

- Informal 18th century dress, particularly a 1780s chemise dress
- Cotton dresses of the late 1780s and early 1800s
- Corsets of any date
- 19th century footwear
- Utility fashions (Second World War and subsequent period of rationing)
- Menswear of all dates, except formal wear
- Local workwear and traditional dress
- Contemporary fashion trends
- Local school uniforms

Within the textile collection TWAM is open to collecting all types of textiles made and used on Tyneside 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).

TWAM is interested to collect in the following categories:  
Tyne & Wear Archives & Museums Collections Development Policy

- Embroideries, including local samplers
- Late 19th to early 20th century Arts and Crafts
- Traditional forms of domestic furnishings - quilts, hooky and proggy mats
- Banners and commemorative textiles

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

- Wedding dresses, unless dating from post 1980s
- 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
- Christening robes
- Evening gloves
- Trimmings
- Furs
- Knitting sheaths, mat-making tools, hat pins
- Large scale framed embroideries or samplers.

Collecting activity will inform museum research, exhibitions and other public programmes. The costume and textiles collection lends itself particularly well to the inclusive exploration of cultural and ethnic diversity through personal dress and adornment.

#### **5.4 Themes and priorities for rationalisation and disposal**

**5.4.1** TWAM does not intend to dispose of collections during the period covered by this policy.

**5.4.2** Disposal is not a priority for this period. Disposals will only be undertaken for legal, safety or care and conservation reasons.

**5.4.3** Priority work for the costume & textile collection is the identification of material belonging to Sunderland Museums and Heritage Service as part of the Sunderland Jurisdiction Project (cf. separate plan). Once this project is complete, TWAM will be in a position to consider rationalisation of the collection, where appropriate.

### **5.5 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

Sunderland Museums and Heritage Service

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**

### **Team: Art**

#### **6.1 History and overview of the 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 20th century.

The fine art collections range in date from the 15th century to the present day. The important British oil paintings collection is particularly strong in 19th century and early 20th century works. It includes some major Pre-Raphaelite paintings and important pictures by locally-born 19th century artist John Martin. There are also some significant works by non-British artists, notably Gauguin. The collection of watercolours is especially important. 19th 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 18th and 19th century British paintings and works on paper. The collections are particularly weak from the mid-20th 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 16th and 17th century paintings, including work by Wttewael, 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 19th and 20th 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.

## **6.2 Themes and priorities for future collecting**

Fine Art at the Laing Art Gallery is a priority collecting area within the art collections and available resources will be directed towards developing the collection.

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

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

The Gallery may respond to favourable opportunities to acquire works which would develop the historical collections. These opportunities will take into account lack of available budget and the need for strategic partners support, for example from the Art Fund and Contemporary Art Society.

The display and use of new acquisitions will form part of the development process in acquiring new works for the collection. Priority areas are articulated below:

- 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 14th 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 opportunities arise to acquire exceptional quality works, acquisitions will be considered which enhance the existing collections. These are likely to have a very strong connection with Gateshead and are most likely to arise as gifts or bequests from members of the public without cost to the venue.

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

14th century – 19th century European.

14th 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**

14th century to the present day

Works closely associated with South Tyneside.

**6.2.4** Collecting activity across the Art Galleries will inform museum research, exhibitions and other public programmes.

## **6.3 Themes and priorities for rationalisation and disposal**

6.3.1 The museum does not intend to dispose of collections during the period covered by this policy.

6.3.2 Disposal of any item from the fine art collection will only be undertaken for legal, safety, or care and conservation reasons.

## **6.4 Collecting policies of other museums**

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

Tate (John Martin, John Turner, Pre-Raphaelites)

Bowes Museum, Barnard Castle (European paintings)

Sunderland Museums and Heritage Service (North East works)

Great North Museum: Hatton Gallery

## **7. Collection: Decorative Art**

**Team: Art**

### **7.1 History and overview of the 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 V&A Purchase Grant Fund.

The majority of the collection comprises 18th and 19th 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 19th century creamwares and 19th and 20th century earthenwares by the Maling pottery. The 20th 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-20th 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 Davidson, church silver, local pottery and furniture including the Shakespeare sideboard by Gerrard Robinson, a 19th century Newcastle woodcarver.

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

The Museum collections originated in the 19th 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 the Corporation for the creation of a public library in 1873 and later museum in 1876.

There is a small collection of largely 19th 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.

## **7.2 Themes and priorities for future collecting**

Acquisitions will be made, where appropriate, to be as inclusive as possible, reflecting cultural diversity, social issues and under-represented sections of society.

When opportunities arise to acquire exceptional quality works, acquisitions will be considered which enhance the existing collections. Additions to the decorative art collections are most likely to arise as gifts or bequests from members of the public without cost to the venues.

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

- Works that would develop the historical collections. Additional representation would benefit the collections in the following areas: 16th to 18th century slipware pottery; early English porcelain; silver dating from the 19th century to the present day

- Priority is given to the acquisition of 20th 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**

16th century to the present day

Britain and Europe

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

Exceptional examples of Sowerby and Davidson glass.

Exceptional examples of Gateshead Art Pottery.

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

19th–20th centuries

Gateshead

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

Items closely associated with South Tyneside.

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

16th–21st centuries

South Tyneside

**7.2.4** Collecting activity across the Art Galleries will inform museum research, exhibitions and other public programmes.

## **7.3 Themes and priorities for rationalisation and disposal**

**7.3.1** The museum does not intend to dispose of collections during the period covered by this policy.

**7.3.2** Disposal of any item from the decorative art collection will only be undertaken for legal, safety, or care and conservation reasons.

#### **7.4 Collecting policies of other museums**

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

National Glass Centre, Sunderland

Sunderland Museums and Heritage Service

Victoria & Albert Museum, London

Broadfield House Glass Museum, Dudley

## **8. Collection: Contemporary Craft**

**Team: Art**

### **8.1 History and overview of the 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 purchased 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 purchased 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.

## **8.2 Themes and priorities for future collecting**

Contemporary craft at the Shipley Art Gallery is a priority collecting area within the art collections and available resources will be directed towards developing the collection.

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

### **8.2.1 Shipley Art Gallery**

These opportunities will take into account lack of available budget and the need for strategic partners support, for example from the Art Fund and V&A Purchase Grant Fund.

The display and use of new acquisitions will form part of the development process in acquiring new works for the collection. Priority areas are articulated below:

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 20th century to present day

Work by designer/makers who are based in Britain

**8.2.2** Collecting activity across the Art Galleries will inform museum research, exhibitions and other public programmes.

### **8.3 Themes and priorities for rationalisation and disposal**

**8.3.1** The museum does not intend to dispose of collections during the period covered by this policy.

**8.3.2** Disposal of any item from the contemporary craft collection will only be undertaken for legal, safety, or care and conservation reasons.

#### **8.4 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)

Sunderland Museums and Heritage Service

## **9. Collection: Design**

### **Teamt: Art**

### **9.1 History and overview of the collection**

#### **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 principal theme.

Other areas of the TWAM collections, such as the Social History or Science and Industry 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 Acquisition and Disposal 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.

In 2008, Tyne & Wear Archives & Museums was awarded a grant by the Heritage Lottery Fund as part of the Collecting Cultures funding stream. This grant 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 Themes and priorities for future collecting**

When opportunities arise to acquire exceptional quality works, acquisitions will be considered which enhance the existing collections. Additions to the design collection is most likely to be through gifts or bequests from members of the public without cost to the venue.

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

Collecting activity will inform museum research, exhibitions and other public programmes.

### **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 Themes and priorities for rationalisation and disposal**

**9.3.1** The museum does not intend to dispose of collections during the period covered by this policy.

**9.3.2** Disposal of any item from the design collection will only be undertaken for legal, safety, or care and conservation reasons.

### **9.4 Collecting policies of other museums**

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

Design Museum, London

Tyne & Wear Archives & Museums Collections Development Policy

V&A Museum, London

Brighton and Hove Museums

Geffrye Museum

Sunderland Museums and Heritage Service

## **10 Collection: Ethnography**

**Team: Art**

### **10.1 History and overview of the collections**

#### **10.1.1 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.

#### **10.1.2 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 Themes and priorities for future collecting**

Active collecting will be restricted to acquiring objects for display, or to support exhibitions or learning and community programmes. These collections have a particular relevance for cultural diversity work.

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

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

#### **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 above).

### **10.3 Themes and priorities for rationalisation and disposal**

**10.3.1** The museum does not intend to dispose of collections during the period covered by this policy.

**10.3.2** Disposal of any item from the ethnography collections will only be undertaken for legal, safety, or care and conservation reasons.

#### **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.

Sunderland Museums and Heritage Service

## **11. Collection: Biology**

### **Team: Natural Sciences**

#### **11.1 History and overview of the collections**

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

The displays at South Shields Museum 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 little development for much of the 20<sup>th</sup> Century and much of the material deteriorated badly and was discarded in 1974. Most of the remainder is currently held in store at Sunderland Museum.

##### **11.1.2 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. As with the South Shields collections these are currently held at Sunderland, which has indicated that it wishes to continue collecting for Vice County 66 (Durham).

**11.1.3** Note that the bulk of TWAM's biology collections are at the GNM: Hancock and are owned by the Natural History Society of Northumberland and Newcastle University.

## **11.2 Themes and priorities for future collecting**

Future collecting for Vice County 66 will be undertaken by Sunderland Museums and Heritage Service, as has been the case since the 1970s. Ownership of existing collections is unaffected. Any future collection will inform museum research, exhibitions and other public programmes.

Collecting in natural history has traditionally demanded obtaining duplicates in order to study variation in species and to have sufficient material to provide statistically valid evidence. The word duplicate also has different meanings across the realms of natural history – so in botany a duplicate is a specimen of the same species collected on the same occasion from the same location. While recognising the value of duplicating scientific material, it is only sensible if specimens are collected for specific scientific purposes, for educational needs or for exhibition, and if financial and technical resources are available for specimen preparation, documentation and storage. Unless these criteria are met, there will be a presumption against passive collecting of duplicate specimens.

## **11.3 Themes and priorities for rationalisation and disposal**

**11.3.1** The museum does not intend to dispose of collections during the period covered by this policy.

**11.3.2** Disposal of any item from the natural science collections will only be undertaken for legal, safety, or care and conservation reasons.

## **11.4 Collecting policies of other museums**

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

Great North Museum: Hancock

Sunderland Museums and Heritage Service

## **12 Collection: Geology**

**Team: Natural Sciences**

**12.1 Overview of the collections (see section 11.1 above for historical details).**

### **12.1.1 South Shields Museum**

Most of the geological material consists of mineral specimen with a small number of Carboniferous and Jurassic fossils.

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

Whilst the geology collections are quite small they include important Carboniferous fossil vertebrate material from the Coal Measure strata of Tyne and Wear. The Saltwell Towers collection, comprising some 5-600 items is currently held at Sunderland Museum, which has indicated that it wishes to continue to collect for Vice County 66 (Durham).

12.1.3 Note that the bulk of TWAM's geology collections are at the GNM: Hancock and are owned by the Natural History Society of Northumberland and Newcastle University.

## **12.2 Themes and priorities for future collecting**

Future collecting for Vice County 66 will be undertaken by Sunderland Museums and Heritage Service, as has been the case since the 1970s. Ownership of existing collections is unaffected. Any future collection will inform museum research, exhibitions and other public programmes.

## **12.3 Themes and priorities for rationalisation and disposal**

**12.3.1** The museum does not intend to dispose of collections during the period covered by this policy.

**12.3.2** Disposal of any item from the geology collections will only be undertaken for legal, safety, or care and conservation reasons.

## **12.4 Collecting policies of other museums**

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

Great North Museum: Hancock

Sunderland Museums and Heritage Service

Killhope Lead Mining Museum

## **Appendix B: Supporting Documents**

Ionising Radiation Regulations 1999 (IRR99)

<http://www.opsi.gov.uk/si/si1999/19993232.htm>

Combating Illicit Trade

[http://www.culture.gov.uk/images/publications/Combating\\_Illicit\\_Trade05.pdf](http://www.culture.gov.uk/images/publications/Combating_Illicit_Trade05.pdf)

Guidance for the Care of Human Remains in Museums

<http://www.culture.gov.uk/images/publications/GuidanceHumanRemains11Oct.pdf>

Spoilation of Works of Art during the Nazi, Holocaust and World War II period

<http://www.museum-security.org/restitution.pdf>

Treasure Act 1996 [http://www.opsi.gov.uk/Acts/acts1996/ukpga\\_19960024\\_en\\_1](http://www.opsi.gov.uk/Acts/acts1996/ukpga_19960024_en_1)

Code of Practice on Archives for Museums and Galleries in the United Kingdom

<http://www.archivesandmuseums.org.uk/scam/code.pdf>

TWAM Documentation Policy and Plan 2016

TWAM Collections Care & Conservation Policy and Plan 2016

GNM Acquisition and Disposal Policy 2016

Tyne & Wear Archives Acquisitions Policy

Sunderland Museums Acquisitions and Disposals Policy