



Collections Development Policy 2019

Lancashire County Council Collection

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Contents

1	Relationship to other relevant policies/plans of the organisation	4
2	History of the collections.....	4
3	An Overview of Current Collections	Error! Bookmark not defined.
3.1	Archaeology: An overview of current collections.....	7
3.2	Art: An overview of current collections.....	8
3.3	Decorative Art: An overview of current collections.....	9
3.4	Industry: An overview of current collections.....	10
	3.4.1 <i>Industry (Farming and Horticulture): An overview of current collections.....</i>	<i>10</i>
	3.4.2 <i>Industry (Fishing): An overview of current collections.....</i>	<i>10</i>
	3.4.3 <i>Industry (Textile) : An overview of current collections.....</i>	<i>10</i>
	3.4.4 <i>Industry (Traditional Crafts) : An overview of current collections.....</i>	<i>12</i>
	3.4.5 <i>Industry (Other) : An overview of current collections</i>	<i>13</i>
3.5	Military History: An overview of current collections	13
3.6	Natural Sciences: An overview of current collections	13
3.7	Social History: An overview of current collections.....	14
4	Themes and priorities for future collecting.....	15
4.1	Archaeology: Themes and priorities for future collecting	16
4.2	Art: Themes and priorities for future collecting.....	16
4.3	Decorative Art: Themes and priorities for future collecting.....	16
4.4	Industry: Themes and priorities for future collecting	17
	4.4.1 <i>Industry (Farming and Horticulture): Themes and priorities for future collecting.....</i>	<i>17</i>
	4.4.2 <i>Industry (Fishing): Themes and priorities for future collecting..</i>	<i>17</i>
	4.4.3 <i>Industry (Textile): Themes and priorities for future collecting ..</i>	<i>17</i>
	4.4.4 <i>Industry (Traditional Crafts): Themes and priorities for future collecting.....</i>	<i>17</i>
	4.4.5 <i>Industry (Other): Themes and priorities for future collecting</i>	<i>18</i>
4.5	Military History: Themes and priorities for future collecting.....	18
4.6	Natural Sciences: Themes and priorities for future collecting	18
4.7	Social History: Themes and priorities for future collecting	18
5	Themes and priorities for rationalisation and disposal	18
6	Legal and ethical framework for acquisition and disposal of items	19
7	Collecting policies of other museums	20
8	Archival holdings	20
9	Acquisition	21
10	Human remains.....	21
11	Biological and geological material.....	21
12	Archaeological material	21
13	Exceptions	22
14	Spoliation	22
15	The Repatriation and Restitution of objects and human remains.....	22
16	Disposal procedures	22

Name of museum: Lancashire County Council Museum Service

Name of governing body: Lancashire County Council (LCC)

Date on which this policy was approved by governing body: *16th July 2019*

Policy review procedure:

The collections development policy will be published and reviewed from time to time, at least once every five years.

Date at which this policy is due for review: *16 July 2024*

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

1 Relationship to other relevant policies/plans of the organisation

1.1. The museum's statement of purpose is:

To collect and preserve Lancashire's diverse heritage and to make it accessible to everyone through high quality cultural experiences.

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

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

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

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

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

1.7. The museum will not undertake disposal motivated principally by financial reasons.

2 History of the collections

Lancashire County Council Museum Service was established in 1972, partly as a result of the national reorganisation of County boundaries which was due to take effect in Spring 1974. This reorganisation resulted in many of the major metropolitan areas of Lancashire (Manchester, Liverpool, Rochdale etc.) becoming independent Metropolitan Boroughs leaving a core county of Lancashire approximately 70% of which covered rural communities. Lancashire County Council, through its Library Department, created a countywide museum service to ensure the history and heritage of the post 1974 county was collected and interpreted for its citizens. Initially based at Lancashire Library Headquarters in Preston the original staff team of four worked to collect material specifically relating to all aspects of the history and heritage of Lancashire with a particular emphasis on agricultural and rural life to reflect the make-up of the new Lancashire. Initially its

collections were predominately from private donations or were amalgamations of objects collected by local history groups or town halls. In 1974 it opened its first museum site to the public when it took over the operation of Fleetwood Museum. This was housed in a room in the then Fleetwood Library building (the former Whitworth Institute) where it remained until 1990 when it moved to the old Fleetwood Town Hall building.

The Museum Service administers a number museums, historic and archaeological sites covering collections from a broad range of disciplines. Several historic houses and buildings sites were transferred to the County Council as the industries they housed closed production or were no longer used. These included, Judges' Lodgings and Helmshore Mills. Over the past 45 years a number of museums which LCCMS owned/ managed have been transferred to other local authorities or organisations, eg Turton Tower, the Grundy Art Gallery, Lancaster City Museums, Rossendale Museum.

Chronologically they are:

Fleetwood Museum (taken over in 1974) now occupies the Old Custom House, designed by the important Victorian Architect Decimus Burton, The collection is centred around the development of the new town of Fleetwood dating from 1840's and the history and operation of deep sea and inshore fishing industries.

In 2018 the operation of Fleetwood Museum transferred to the independant Fleetwood Museum Trust. The collections displayed and stored at Fleetwood Museum are on loan to this Trust.

The Judges' Lodgings Museum, Lancaster (opened 1976). This is the oldest Georgian Townhouse in continuous use in Lancaster and is built on the core of an earlier Tudor home. Thomas Covell the Lancashire Witches Trial (1612) judge lived in this tudor house. From the early 19th century the house was used as the residence for the Circuit Court Judges up until 1975. Today it houses one of the best collections of furniture designed and created by Robert Gillow & Sons the famous Georgian cabinet-making firm of Lancaster. The second floor of the house holds the Museum of Childhood.

Museum of the Lancashire Textile Industry – Designated Collections

Based at three mill sites in Helmshore and Burnley with additional material deposited at the Lancashire Archives in Preston.

Helmshore Mills Textile Museum covers two textile mills, their associated outbuildings and mill ponds. They are both working museums where the original machinery is operated to tell the story of the Lancashire Textile Industry.

Higher Mill, (built 1789) is the older and is a waterpower wool cloth finishing mill with its original fulling stocks. Commercial production ceased at the mill in 1968 and the site was immediately listed as a Scheduled Ancient Monument. Saved by a local action group it has been owned by the Higher Mill Museum Trust since 1970 and has been managed since 1975 by LCCMS on a 99 year lease. Apart from the original machinery, it houses nationally

important collections relating to the textile industry. Joined to this mill by a link building is the second mill.

Whitaker's Mill, (built about 1828) has been a cotton spinning mill from the 1920's to 1978 and contains much of the original machinery relating to the preparation and spinning of cotton. Commercial production stopped at Christmas 1978 and by Autumn 1979 it had been purchased by Lancashire County Council as a heritage operation. Apart from the working machinery there are also galleries showing the development of the textile industry in the North West.

Queen Street Mill Textile Museum in Burnley has been owned and operated by LCCMS since 1992. It was previously operated by Pendle Heritage who rented the building from Burnley Borough Council. The site was a working nineteenth-century steam-powered weaving mill (built 1895), with an important collection of textile machinery. The weaving shed still contains 308 nineteenth century Lancashire looms as they were when the commercial working ceased in the early 1980's. There were over 800 looms on the site when it closed in 1982. Today these looms are still driven by the original tandem compound 500HP steam engine named "Peace." It is believed to be the only surviving steam powered textile mill in the world.

Museum of Lancashire, previously the County & Regimental Museum (founded 1987), is based in the former County Court House in Preston. In 2011 it reopened after a major redevelopment and its galleries highlighted themes relating to the history and culture of Lancashire. It aimed to give an overview of Lancashire Heritage and persuade visitors to go to other museums and historic sites in the County. Since 2016 access has been limited to schools and pre-booked parties. This building is part of the Preston Museum HQ site.

Museum HQ (1978) & Lancashire Conservation Studios (2007).

Lancashire Council County Museum Service has maintained centralised specialised services and stores to support its operation across the County. Based in Preston in the original (1890's/ 1930's) Territorial Army HQ building adjacent to the Museum of Lancashire it houses our research collections and Curatorial Team. The Team provide access to our collections and respond to public and organisational enquiries. Behind the Headquarters sites is the 1836 Church of St Mary's which was converted into the Lancashire Conservation Studios opening in 2007. This grade 2 listed building houses the specialist conservation service which supports both LCCMS museums and other museums, heritage bodies, and private individuals through the provision of practical, preventative conservation as well as workforce development and training for staff and volunteers. The building is open to the public via pre-booked tours and a number of special events throughout the year.

Lancashire County Council Museum Service is also responsible for:

Clitheroe Castle – Owned by Ribble Valley Borough Council but managed and operated by LCCMS, the museum Situated in the Steward's House adjacent to the late medieval keep. The collections were based on a core collection created by Clitheroe Local History Society in the 1930's which was transferred to the Town Hall. There are major geological collections

associated with the museum because the Ribble Valley has important geological formations within the borough. The museum has been managed and operated by LCCMS since 1976.

Ribchester Roman Bathhouse

The bath-house at Ribchester (Roman Bremetennacum) was built in about AD 100. It was designed to serve the needs of the soldiers garrisoned in the nearby fort and later for the local civilian population. It was excavated in 1978 with information boards explaining the site. This is a free to access site.

Gawthorpe Hall – Owned by the National Trust but leased to Lancashire County Council in 1972 to be used as a teaching resource centre for Nelson & Colne College. This Further Education usage ceased in c.1994 when it was turned into a historic house visitor attraction centred around the previous owners, The Shuttleworth family. The house is managed and operated by LCCMS who liaise with the independent Gawthorpe Textile Collection Trust, and the National Trust to provide a full visitor experience of the hall, grounds and the collections, gathered by Miss Rachel Kay Shuttleworth, one of the last family residents to live in the hall.

Lancaster Castle

Owned by the monarch and managed on her behalf by The Duchy of Lancaster. Down the years it has been managed by a number of agencies including The Prison Service, The Court Service, and Lancashire County Council. Lancaster Castle is housed in an impressive Grade 1 listed building constructed in various phases from c.1150 to 1821. Much of the site was used as a prison until 2011. Today it is still used for a limited range of trials and courts, public access is by guided tours operated by LCCMS, and limited self guided access. Three main areas of interest are covered by the museum and its collections: The history and development of Lancaster Castle; The history and development of crime and punishment / law and order; and the events leading up to and the story behind the trials of the Lancashire Witches in C17th. Though LCC had had a lease with the Duchy for many years its heritage element has only been LCCMS has jointly operated at this site since 2004.

Scarisbrick Hall Collections

Scarisbrick Hall was remodelled by Augustus Pugin and is one of the finest examples of Neo Gothic architecture in the UK. It is in private ownership but in December 1963 LCC obtained a Building Preservation Order to stop the removal of internal fittings and works of art. Subsequently on 3rd December 1965 a Purchase Order was served on the County Council and in 1969 following payment of £5,500 a number of example of 16th & 17th Century works of art and complete panelled interiors became the property of the County Council. These works of art remain in Situ, and can not be removed from the building.

2.1 Archaeology: An overview of current collections

The collection comprises some 50,000 archaeological items from the Prehistoric period to the 17th Century. The material includes pottery, bone, metal, wood, glass and human remains.

There are some individual finds of Prehistoric and later date but the majority of the collection consists of about 20 excavation archives from sites investigated in Lancashire during the past 60 years.

In recent years the number of items discovered by metal-detector users has increased and the Portable Antiquities Scheme has generated a small number of more significant items including pieces purchased under the Treasure Act, such as the Silverdale Hoard. There are a number of smaller assemblages within the archaeology collection that hold much significance in relation to research and display potential. Of particular importance is the excavation archive from the Ribchester Roman Bathhouse excavated in 1978. LCCMS manages the Ribchester Roman Bathhouse site as a 'free to access' archaeological site. In addition, there is Roman and Medieval material from Ribchester, Walton-Le-Dale and Kirkham, and Bronze Age remains from the Ribble Valley. Limited scientific study has been conducted on these collections and there is further potential to research and publish material on these excavations.

[Click here for Archaeology: Themes and priorities for future collecting](#)

2.2 Art: An overview of current collections

There is a fine art collection of c.400 items which include a number of nationally important works of fine art. These have been acquired, with the generous assistance of the Art Fund, the Victoria and Albert Museum Purchase Grant Fund, the National Heritage Memorial Fund and the National Heritage Lottery Fund.

These include works by Gheeraerts the Younger, Joseph Wright of Derby, Arthur Devis, Sir Thomas Lawrence, George Morland, Thomas Rowlandson, JB Guillaumin, Reverend John Louis Petit. The collections are in a variety of media although they are concentrated in oil, watercolour, and pen and ink. Among the portraits is a painting of *John Braddyll of Portfield and Whalley*, c.1590 by Robert Peake. Also notable is a portrait of *Sir William ffaryngton of Worden Hall, Leyland, Lancashire*, 1593, by Marcus Gheeraerts the younger.

Of significance are paintings which record all aspects of the fishing industry, the port of Fleetwood, its trawlers, and local topographical landmarks. These include a fine series of paintings by Tom Roskell, a former skipper, of work on board the vessels and in port. Of particular importance is a painting of *Mussel Gatherers at Sunderland Point*, c.1905, by William Page Atkinson Wells, which depicts the traditional local occupation of mussel gathering on the Lancashire coast. Also significant is a *View of Fleetwood*, painted in 1842 by Francis English, an artist working for Decimus Burton, who was the architect of Fleetwood new town. This watercolour shows the Fleetwood sea front as intended.

The Judges' Lodgings Museum, Lancaster, holds a fine collection of works of fine art, including the Holt, Hewlett and Millbank collections, which are used to furnish the period rooms of the house. Of particular importance is a group of Impressionist works from the Hewlett Bequest, two of which *La Creuse a Genetin*, c.1880, and *Les Dunes de la Covarde, Ile de Re*, 1892, are by Jean Baptiste Armand Guillaumin. Only 7 works by this artist are held in public collections in the UK. Other notable portraits include *Joseph Farington, RA*, 1794-1796, by Sir Thomas Lawrence; *Mrs*

Jane Hardman of Rochdale and Allerton Hall, 1769, by Joseph Wright of Derby; and *Abraham Rawlinson*, 1738–1803, by George Romney. In addition, the collection includes two paintings by Arthur Devis, a very early landscape, *View of Hornby Hall and Castle*, c. 1736, and a very late work, *Squire France of Rawcliffe Hall*, c.1768 - 1772, of a type by the artist described by Horace Walpole as “a new species of painting behind glass”.

A few works of art are important in the context of the history of the textile industry and our Designated Textile Collections. There is a particularly fine head and shoulders portrait of *Sir Richard Arkwright*, 1790, inventor of the ‘Water Frame’, painted by Joseph Wright of Derby. Also worthy of mention are two views of early Industrial premises concerned with printing and dyeing of textiles, *Broad Oak Printworks, near Accrington*, c.1827, and *Bury from Blackford Bridge*, 1833, both painted by William Linton, who was himself an authority on the chemistry of pigments used in printing and dyeing cloth.

There is a small collection of approximately 25-30 late 20th century paintings by Lancashire artists, including amateur artists.

[Click here for Art: Themes and priorities for future collecting](#)

2.3 Decorative Art: An overview of current collections

The decorative art collection includes a nationally important group of about 100 pieces of Gillow furniture dating from 1778 to 1905. Combined with approximately 25 other examples of outstanding furniture date from c.1660 to 1900.

Alongside the collection of commemorative ceramics relating to Lancashire — there is a small collection of fine, decorative ceramics from the major porcelain factories. Some items are from the Holt Bequest which highlight the quality of goods which were used by the Georgian merchant classes in Lancaster and in the great houses of Lancashire.

Metalwork collections are small and include commemorative and civic items, Georgian silver and several contemporary commissions. Of note are silver items for the Judges' dining table including two chandeliers, a silver cutlery service with the crest of the Tyldesley family, (1833-35), a silver cup and cover (1791), by John Robins.

There is also a small collection of bronze, marble and wooden sculptures and long case and bracket clocks on display in a number of our sites. A number of these items were created by local individuals linking these skills in the decorative arts to the work of major cabinet makers such as Gillow & Sons of Lancaster, and our extensive collections of trade tools.

In addition to the more historic collections, a small collection of 'contemporary crafts' produced by Lancashire makers has been formed over the last 25 years.

Some 400 documents and photographs relating to the Gillow manufactory and other documents relating to groups of drawings are included in the collection.

There is an associated collection of sculptural works of Flemish artists and Neogothic furnishings at Scarisbrick Hall.

[Click here for Decorative Art: Themes and priorities for future collecting](#)

2.4 Industry: An overview of current collections

2.4.1 Industry (Farming and Horticulture): An overview of current collections

Local collecting from 1973 covers hill farming in East Lancashire, crop production and market gardening in West Lancashire and of dairy farming across the county but particularly in the Ribble Valley. These collection areas provide an understanding of the local rural economy before the development of Lancashire's main post industrial manufactories; and represent the 70% of Lancashire landmass which in 1974 as now is covered by farming and agricultural usage.

This collection of approx. 3,000 items is most representative of late 19th and early 20th century Lancashire. It covers both arable and pastoral farming, from horsepower through to mechanisation. Significant objects include an Albion reaper-binder, a Clayton and Shuttleworth threshing machine, a Fordson Standard tractor, horse drawn ploughs, barn machinery (many Albion brand made by Harrison McGregor), implements around animal farming and husbandry, and items illustrating the history of local agricultural and rural shows.

2.4.2 Industry (Fishing): An overview of current collections

Local collecting from 1973, covering deep sea, inshore and river fishing industries. Items collected relating to sea fishing used to complement the stories provided by the Fleetwood local history and the Lancaster Maritime Museum collections.

This is a collection of nearly 7,000 items including the last surviving Fleetwood-built ketch-rigged sailing smack– the 'Harriet' and a Morecambe Bay Prawner the 'Judy'. These collections relate primarily to the Lancashire based inshore and deep sea fishing industries. The majority of these collections are located at Fleetwood Museum. However there are also smaller collections relating to inland canal and river fishing especially as they relate to the Douglas, Lune and Ribble rivers. The collection includes 4 full sized boats, 60 models of boats, over 30 paintings of ships and fishing or nautical scenes (part of LCCMS fine art collection) and fishing industry related items. There are 4000+ photographs and documents, and of special significance are 11 images of the steam trawler Ribble and its crew at work from the 1920's .

Documents and Photographs:

Alongside the artefacts and images is a comprehensive collection of over 1,000 engineering drawings, charts, books, ledgers and documents.

[Click here for Fishing Industry: Themes and priorities for future collecting](#)

2.4.3 Industry (Textile) : An overview of current collections

- A. Significant collection 'Designated' as being of national and international importance under the Arts Council England Designation Scheme. The scheme identifies the best collections held in museums, libraries and archives across England.
- B. This collection is primarily located in three historic mill buildings - Higher Mill & Whitaker's Mill, Helmshore (part of the Helmshore Mills Textile Museum site, a Scheduled Ancient Monument) and Queen Street Mill, Burnley (Grade 1 listed). The textile machinery within the historic mills is kept in operational order including the machinery power generation, plant and working machinery as well as raw materials required such as coal and cotton. The Designation includes Higher Mill (both the artefacts and the building) which is owned by The Higher Mill Museum Trust and is also located on the Helmshore Mills Textile Museum site. Material relating to the textile industry held within the Lancashire Archives at the Record Office in Preston has also been included within the Designated Collection.

The collection of 40,000+ items, consist of machinery and archives relating to the mill buildings, their function, and the companies which operated them. The main collection focus was the acquisition of the two working textile mills, Helmshore with the associated Higher Mill in 1979 and Queen Street Mill in 1989. There is also material and machinery relating more generally to the history of the Lancashire textile industry in all its forms with significant archives in the form of records and photographs from yarn, cloth and machinery manufacturers. The Museum Service selected this collection from operational mills and textile companies as they closed down or ceased trading.

Whitaker's Mill, Helmshore:

Whitaker's Mill is part of the Helmshore Mills Textile Museum site, and contains a complete condenser cotton spinning plant over two floors. Much of this machinery was installed in the 1920's and remains in situ fully operational. Additionally the museum 'Revolution Galleries' on the ground floor cover the history and development of the textile industry in Lancashire through the lives of a single family over the generations. These galleries include very early machinery and most significantly the only example world wide of a 96-spindle Arkwright Waterframe.

Higher Mill, Helmshore:

Higher Mill (1789) and its lodges and watercourses is the other component of the Helmshore Mills Textile Museum site and is a Scheduled Ancient Monument. The building and collection is leased by Lancashire County Council from the Higher Mill Museum Trust - which holds its own Collections Development policy. The LCCMS textile industry collection includes a number of objects relating to the processing of wool which are displayed in Higher Mill. There are also highly significant early textile machines from the Platt Collection which were obtained by LCCMS in the 1980s

Queen Street Mill Textile Museum, Burnley:

Queen Street Mill is a late 19th century steam powered mill . Its weaving shed is understood to be the last original working example of its type in the world. The weaving shed now contains over 300 Lancashire looms driven by the 500 hp steam engine, called 'Peace'. This working engine is fed by a coal fired Lancashire boiler. The collections at this site concentrate on power weaving and related processes.

Most of the machines are historically associated with Queen Street Mill and a representative number of them are in full working order.

Textile Industry Collections: (Associated Collections)

These collections have been acquired to show the development of machinery and processes used in cotton yarn and cotton cloth production. Significant items include at Helmshore the Platt Collection of early textile machinery which includes the only known complete 96-spindle Arkwright Water Frame along with Arkwright carding machines and a rare example of an improved Hargreaves Spinning Jenny. At Queen Street the Hattersley tapestry loom made for the Franco-British Exhibition of 1908 used to weave a reproduction of Edwin Landseer's painting 'Bolton Abbey in Ye Olden Times' which was the most complicated jacquard design ever created. There is also a Lancashire creel and beaming headstock which would have been necessary to produce the sizers' beams required to feed the tape sizing machines. Recently acquired a fully operational terry towelling automatic loom (1950's) from a local mill in Padiham.

A variety of textile machines' ancillary processes are illustrated by machines such as Jacquard card punching, repeating and lacing machines together with heald knitting, reed making, shuttle tipping and calendaring machines.

There is a large collection of cloth finishing and printing blocks, together with a selection of machines used in the smallware trade demonstrating a limited range of cloth finishing principles on a scale which is manageable in museum terms. The sheer size of conventional cloth finishing plants precludes the collecting of machinery from them. Though cotton was the major textile production within Lancashire there were also important centres of wool, silk, gold braid and flax production. There are small collections relating to these important local industries including a significant early gold braid weaving machine and archives of gold braid company, Stephen Simpsons of Preston.

Documents and photographs:

Accompanying the artefacts and machinery is a large collection of books and journals relating to, and documenting, the textile industry. This comprises approximately 15,000 books and paper items and approximately 30,000 negatives and photographs. Additional material related to the Lancashire textile industry is held by Lancashire Archives in Preston.

2.4.4 Industry (Traditional Crafts) : An overview of current collections

These crafts provide an understanding of the local rural economy before the development of Lancashire's main post industrial manufactories. These collections were acquired at a point when many traditional crafts were modernising thereby enabled the acquisition of complete craft workshops with tools and machines. This collection of approx. 5000 items includes tools, workbenches and materials from clog and shoe makers, joiners, coopers, brush and basket makers, wheelwrights and blacksmiths, cabinet making and shipwrights.

[Click here for Industry \(Traditional Crafts\): Themes and priorities for future collecting](#)

2.4.5 Industry (Other) : An overview of current collections

Small collection of items used or made in the County together with supporting photographic and documentary material. Collected by Lancashire County Museum Service and the County and Regimental Museum, later the Museum of Lancashire (MoL) along with items taken in at other Lancashire museum sites.

Of particular note are collections relating to printing, iron founding, sweet making (including Blackpool rock), motor vehicle manufacture – a very early example of a Bond Mk a from the Bond Minicar Factory of Preston, and probably the oldest fish and chip range and associated chip shop furniture in preservation from East Lancashire.

2.5 Military History: An overview of current collections

The collection has over 2,000 objects including over 250 medals, over 200 uniform items, 236 firearms and over 75 edged weapons. Additionally, the collection incorporates archive material, silverware, paintings, musical instruments, souvenirs and other items of military equipment such as personal carrying equipment, technological items and campaign furniture. Each of 3 services are represented, to varying extents (Army, Navy and Airforce) as well as home and civil defence units and 'Cold War' ephemera.

[Click here for Military History: Themes and priorities for future collecting](#)

2.6 Natural Sciences: An overview of current collections

Much of these collections have been by local donation rather than active curatorial led collecting. During the late 1980s and 1990s other local authorities and Museums within the Lancashire County Palatine - including the Harris Museum, Preston; Salford Mining Museum; Blackburn Museum; and the Dock Museum, Barrow - have transferred their ornithology, geology, eggs, general natural history collections to LCCMS.

The collection comprises around 97,000 specimens, with approximately 50,000 being attributed to geology samples; 26,000 insects; 5,000 sea shells; 1,000 herbarium specimens; 10,500 ornithology specimens including bird skins, mounts, and eggs; 200 mammal mounts, skins, heads and animal horns.

Geology is the largest element of the Natural Science Collections and is made up of specimens of fossils, minerals and rocks, including some type specimens. It contains a broad selection of British material, and the traditional exotic, aesthetic material that is common in local museum collections, as well as more comprehensive research and academic collections. There is a notable strength in Lancastrian Carboniferous fossils and rocks. Collections worthy of note would include The Learoyd-Ranson Collection: a collection of around 10,000 minerals, rocks and fossils from across the county; The Blackburn Museum Collection: a traditional, local museum collection of some 10,000 items built up over 150 years. Notably it contains around 500 fossils from the Solnhofen Limestone; The Harris Museum Collection: similar to the Blackburn Museum Collection it is a traditional assortment of around 5,000 items; The National Scheme for Geological Site

Documentation Collection; a collection of 2,000 items comprising largely of rocks from across the county and was formed during the scheme.

[Click here for Natural Sciences: Themes and priorities for future collecting](#)

2.7 Social History: An overview of current collections

The Social History collection contains approximately 35,000 items relating to the Lancashire County Palatine. The collection endeavours to reflect the lives and people of Lancashire in relation to their changing surroundings.

The collection has concentrated on material representing domestic and local life, as well as childhood, from the late 17th to the 21st century. In a number of cases the acquisition of entire house or shop content or bequests have been used to strengthen this collection. This has included several small 20th century business outfits, including the contents of a fish and chip shop in Helmshore with an early coal fired range made by Nuttall's of Rochdale. Material from other shops and occupations includes: a dentists shop, a local chemist, a Preston grocers, and a medical collection from a local GP.

Collection relating to the history, development and operation of mental health facilities in Lancashire's from the 1840's – 1980's. Of significance are collections related to the great Victorian Asylums of Whittingham, Royal Albert Asylum and Lancaster Moor Asylum.

Important collections relating to Lancashire Entertainers, entertainment and Northern Comedy, this includes music hall, theatre and 'end of the pier' material. The collection is centred around the Hylda Baker Baker bequest (1986) and collections from Eric Morecambe and Ken Dodd. Linked to these collections is the Hylda Baker Archive held at Lancashire Archives, which includes items such as scripts, letters and fan mail. Lancashire links to the Northern Soul Music scene can be seen with the rare sign from the Mecca Building, Blackpool. There is a small collection of material relating to the Lancashire coast and holidays especially as they relate to the Wakes Weeks.

History of Childhood Collections

The collection covers toys, dolls and accessories from 17th to the 20th centuries including 27 17th century wax, and wax over composition dolls, 10 17th–18th century wooden dolls, and 50 porcelain dolls dating from 17th– early 19th century. The most significant collection is the Barry Elder Doll bequest of almost 300 items including very early bisque dolls, peg dolls, kewpi dolls, pulcinellos and marionettes, flapper and character dolls. There is an outstanding example of a Fashion Doll, c.1870, by Simone of Paris which includes over 100 pieces of additional clothing and accessories. There are a small number of traditional and rural games including a 'Knurr and Spell' - a game which was only played in Lancashire and Yorkshire.

There is a significant collection of over 400 pieces of commemorative ceramics the majority of which relate to Lancashire individuals, commemorations and industries. As well as a small collections of coins and tokens, predominantly, pre-decimalisation coins, trade tokens, local commemorative medals for civic and royal events and The

Duchy of Lancaster coin collection. entertainment, commemorative ceramics covering the 18th, 19th and 20th centuries.

The commemorative coin and numismatic collection comprises of approximately 460 coins and covers Roman, early medieval/ post-medieval and modern coins in Lancashire. Significant Hoards include; Waddington, Sawley and Great Mitton as well as excavation material from Ribchester, Kirkham and Walton-le Dale.

The social history collection includes a variety of occupational costume from over the last 120 years. The collections focus on the history of the Fire and Police Service, Civilian life on the Home Front during WW1 & WW2, including Women's Land Army costume. As well as a small collection of fashion items from the 1920's - 1980's.

[Click here for Social History: Themes and priorities for future collecting](#)

3 Themes and priorities for future collecting

Material considered for inclusion in the Lancashire County Council Collection must meet as many as possible of the following general criteria:

- LCCMS will seek to collect items from within the area of the Lancashire County Palatine from Prehistory to the present day. Due regard will be taken of the Collection Development Plans of other museums in adjacent and overlapping areas (eg district authorities within Lancashire and all the Metropolitan boroughs).
- Enhance or add another dimension to a particular area in which the collections are already strong, or to fill a gap.
- Have related contextual material, e.g. personal testimonials/photographs of object being used or worn.
- Contribute to the development of themes and narratives as detailed in the LCCMS Forward Plan, Exhibition Plan and other strategic documents that currently exist or may be developed in the future.
- Be a starting point for education work or likely to inspire creative activity.
- Be linked to artefacts from other areas of the collection to create new interpretations.
- Enable a link to be made between historic and contemporary practice.

In addition to the aforementioned criteria broader consideration will also be given to existing numbers and space constraints, LCCMS must, of necessity, take account of the fact that some collection areas can include relatively large artefacts - particularly within maritime history, military, textile industry, farming and horticulture and general

industry. Space for display and storage can be limited and consideration will be given to such limiting factors, alongside the scope outlined in this policy.

3.1 Archaeology: Themes and priorities for future collecting

LCCMS will continue to collect material that provides evidence of human occupation of the Lancashire County Palatine from Prehistory to the present day with due regard to other heritage organisations' Collection Development Policies.

LCCMS will continue to be a repository for excavation archives resulting from archaeological intervention within the County of Lancashire. However, very limited storage space means that acquisition must be highly selective and will take into account the level of representation - of the type of finds – within existing holdings and the significance of new finds and their context. LCCMS hosts a Finds Liaison Officer for the Portable Antiquities Project funded by the DCMS we will seek their advice with regard to potential future acquisitions.

LCCMS will collaborate with those museums and organisations active in the archaeological field in the North West (National Museums Liverpool, the Manchester Museum, the Museum of Science and Industry in Manchester, Tullie House Museum and Art Gallery, Carlisle, Lancaster University and UCLan). We are aware that there is potential to research and publish material on some of the excavations such as Ribchester in order to make this collection more accessible.

3.2 Art: Themes and priorities for future collecting

In general LCCMS is not looking to collect Fine Art across the broad spectrum of world production. Future collecting will comprise paintings, drawings, prints, photographs, sculpture and other works of art relating to the Lancashire County Palatine area and complementing existing collections. These may include Lancashire landscapes and architecture, Lancashire people, Lancashire events and activities and work by Lancashire artists. Works of wider origin will only be considered if these are relevant to the appropriate furnishing of period houses of Lancashire/ or period settings in our venues. The presumption, however, would be to rely on loans in most instances to fulfil this purpose.

3.3 Decorative Art: Themes and priorities for future collecting

Collecting will aim to secure items of Lancashire origin including ceramics, glass, furniture and metalwork of Lancashire manufacture or provenance. Particular focus will be given to the furniture of Gillow and complementary vernacular pieces. LCCMS will not collect Waring & Gillows, but will refer these items to Lancaster City Council. Some items of wider origin may be considered if they are relevant to the development of styles in Lancashire.

Material appropriate to the decoration and furnishing of period houses and country estates of Lancashire may be collected sparingly. The presumption, however, would be to rely on loans in most instances to fulfil this purpose.

Contemporary arts and crafts with a Lancashire origin will be collected to complement current holdings. This includes work commissioned by LCCMS for commemoration, and /or works which complement exhibitions and our core collections.

3.4 Industry: Themes and priorities for future collecting

3.4.1 Industry (Farming and Horticulture): Themes and priorities for future collecting

Collecting in this area is not currently active. LCCMS undertook an informed collection review in 2012 with the input from UCLAN and has since implemented recommendations to dispose of duplicated items within the collection. As a result what remains is regarded as both significant and of high importance. If an item of exceptional significance is offered, LCCMS will consider this with due regard to all limiting factors within this policy.

3.4.2 Industry (Fishing): Themes and priorities for future collecting

Items relating to the fishing industry will be collected - with particular emphasis on material related to the Lancashire fishing industry. Where LCCMS has capacity precedence will be given to material which builds and enhances existing collections. LCCMS will work closely with the Lancaster City Museums and Fleetwood Museum Trust to avoid duplication and will look, in the first instance, to place Lancaster related items within the Lancaster City Collections. Since the transfer of Fleetwood Museum to the Fleetwood Museum Trust (FMT), LCCMS will work with FMT when decisions are being made on Fleetwood related material. LCCMS may collect material attributed to Fleetwood which has a wider Lancashire connection.

LCCMS will not to seek to expand on the collection of maritime vessels.

3.4.3 Industry (Textile): Themes and priorities for future collecting

The Stepping Up project in 2014 delivered a detailed survey of textile industry machinery in public collections in the region. This has led to a clear picture of textile machinery represented within wider North West collections. This report highlighted significant items as well as gaps within these wider collections which may still need to be addressed. This report will be used to inform our future collecting. Future collecting will be limited to examples of textile manufacture or processing from the historic Lancashire County Palatine which address these gaps or which relate directly to the business of the sites operated (Helmshore and Queen Street), with due regard to all limiting factors within this policy. LCCMS will follow the Guidelines for the care of Larger and Working Historic Objects (ABTEM). LCCMS will not collect items relating to wool processing, as these fall within the collecting remit of the Higher Mill Trust, unless by mutual agreement.

3.4.4 Industry (Traditional Crafts): Themes and priorities for future collecting

Collecting in this area is not currently active and LCCMS is not seeking to expand these collections. Collection reviews are required with a view to rationalisation of these collections. However, if an item of exceptional significance is offered, LCCMS will consider this with due regard to all limiting factors within this policy.

3.4.5 Industry (Other): Themes and priorities for future collecting

Lancashire has supported a great deal of heavy industry and engineering in the past some of which continues, including aircraft building, heavy electrical engineering, coal mining, railway engineering, canal and road transport, chemical works, ports and firms such as Imperial Chemical Industries and British Aerospace. There are also new technology and specialist light engineering industries (Titanium bicycles) within the county. Objects from these industries will be considered on a case by case basis with due regard to all limiting factors within this policy.

3.5 Military History: Themes and priorities for future collecting

Priority will be given to currently under-represented areas, such as material that portrays the military experiences of women, children, BME communities, LGBTQ+; Material that portrays life post-military service; Material that portrays the social, family, cultural, sporting and religious aspects of military life through the ages; Material that portrays wider historical and contemporary military phenomena such as the era of Cold War.

In addition to the aforementioned criteria broader consideration will also be given to existing numbers and space constraints, the museum will consider carefully before adding to its collection of larger military items such as vehicles and weaponry. Furthermore, live-ordnance and ammunition will not be accepted. Finally, material which may contain chemicals or are known to potentially carry higher than ambient levels of radioactivity (Second World War instrumentation) will be carefully accessed prior to acceptance. Firearms will only be considered in exceptional circumstances with due regard to all limiting factors within this policy.

3.6 Natural Sciences: Themes and priorities for future collecting

Priority for future collectioning will relate to biodiversity and environmental impact / climate change. At present there is a review of the ornithological collections ongoing and this review will be widened to cover the remainder of the Natural History Collections. However, if an item of exceptional significance is on offer LCCMS will consider this with due regard to all limiting factors within this policy.

3.7 Social History: Themes and priorities for future collecting

Priority for future collecting will be given to currently under-represented areas, such as material that develops an understand of new and diverse communities in Lancashire, including East European and Far East as well as BME, LGBTQ+. Collecting items which enhance the present Northern Comedy collections and which relate to Lancashire's sense of humour, music, theatre and folk traditions. Items relating to the local history items of the administrative county where there is no accredited museum and historical items relating to the administrative and legal history of the Duchy of Lancaster, the County Palatine of Lancaster and the County of Lancashire may be collected sparingly. If an item of exceptional significance is offered, LCCMS will consider this with due regard to all limiting factors within this policy.

4 Themes and priorities for rationalisation and disposal

4.1 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. LCCMS will consider the recommendations of the 2019 Museum Association review *Empowering Collections* when undertaking rationalisations and reviews.

4.2 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.

The ambition is to have an integrated Collections Development Strategy for the Heritage collections, managed by Lancashire County Council Museum Service (LCCMS), Lancashire Archives and Lancashire County Library and Information Service. LCCMS will be undertaking a review of its holdings, especially pertaining to archival and photographic collections. This review will have an impact on the future collecting policy of the museum and will require some rationalisation of - and additions to – LCCMS' collections.

The review of the provision and operation of a Museum Service, as a result of the decrease in the operating budget provided by Lancashire County Council in February 2016, has resulted in a re-appraisal of our reserve collections storage and access as well as the ways we operate and manage our venues. Working to new operating models may impact on the following prioritisation of collection reviews.

- Within the Farming and Horticulture collections the review is close to completion and a number of machine and machine components are currently going through formal disposal procedures in line with the Museum Association's guidelines and ethic codes.
- Architectural Features – documentation of this collection is underway prior to review.
- Natural Sciences - The ornithology collections have been peer reviewed, Report 10 September 2009, and many of the recommendations completed. LCCMS is currently undertaking development work around access and learning, linked to this review. However, the entomology and the egg collection should be prioritised for review once the ornithology collections work has been completed.
- 20th Century Furniture & domestic machinery
- Traditional crafts - Collection reviews are required with a view to rationalisation of these collections.

5 Legal and ethical framework for acquisition and disposal of items

- 5.1 The LCCMS governing body recognises its responsibility to work within the parameters of the Museum Association Code of Ethics when considering acquisition and disposal.

6 Collecting policies of other museums

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

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

Astley Hall Museum and Art Gallery, Chorley
Bolton Museums and Art Gallery
Bradford Industrial Museum
Blackburn Museum and Art Gallery
Ribble Valley Borough Council Collection (Clitheroe Castle Museum)
Gawthorpe Textile Collection, Gawthorpe Hall, Padiham
Gallery Oldham
Harris Museum and Art Gallery, Preston
Imperial War Museum and other Regimental Museums
Lancashire Infantry Museum, Preston
Lancashire Archives (formerly Lancashire Record Office)
Lancaster City Council Museum collection (Lancaster City Museum, Lancaster Maritime Museum, Lancaster Cottage Museum)
Leeds Museum Service
Manchester City Galleries
The Manchester Museum
Museum of Science and Industry in Manchester (MOSI)
Museum of Wigan Life
National Museums Liverpool
People's History Museum, Manchester
Platt Hall Gallery of Costume, Manchester
Quarry Bank Mill, Wilmslow
Touchstones Rochdale
Towneley Hall Art Gallery and Museum, Burnley
Tullie House Museum and Art Gallery, Carlisle

7 Archival holdings

LCCMS is currently working with Lancashire Archives and Lancashire Libraries to write a integrated development strategy, recognising the requirements of different elements of the Lancashire County Council Collections. Since 2018 we have operated a new procedure regarding donations of archival material ensuring we

liaise with Lancashire Archives to ensure archives are lodged with the most appropriate organisation to ensure widest access to the public.

8 Acquisition

- 8.1 The policy for agreeing acquisitions is as follows:
- 8.2 When donations are offered to the collection, the Curator would discuss the acquisition further with other staff members and stakeholders, and also carry out the steps required in the LCCMS Procedural Manual. The object is then authorised for acquisition by a curatorial team panel, headed by the Conservation and Collections Manager in line with the Collection Development Policy.
- 8.3 The museum will not acquire any object or specimen unless it is satisfied that the object or specimen has not been acquired in, or exported from, its country of origin (or any intermediate country in which it may have been legally owned) in violation of that country's laws. (For the purposes of this paragraph 'country of origin' includes the United Kingdom).
- 8.4 In accordance with the provisions of the UNESCO 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, which the UK ratified with effect from November 1 2002, and the Dealing in Cultural Objects (Offences) Act 2003, the museum will reject any items that have been illicitly traded. The governing body will be guided by the national guidance on the responsible acquisition of cultural property issued by the Department for Culture, Media and Sport in 2005.

9 Human remains

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

10 Biological and geological material

10.1 The museum will not acquire by any direct or indirect means any specimen of biological and geological material 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 external authority.

11 Archaeological material

11.1 The museum will not acquire archaeological material (including excavated ceramics) in any case where the governing body or responsible officer has any

suspicion that the circumstances of their recovery involved a failure to follow the appropriate legal procedures.

11.2 In England, Wales and Northern Ireland the required procedures, as set out in the Treasure Act 1996 (as amended by the Coroners & Justice Act 2009). This includes 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)

12 Exceptions

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

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

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

13 Spoliation

13.1 The museum will use, and comply with, 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.

14 The Repatriation and Restitution of objects and human remains

14.1 The museum's governing body, acting on the advice of the museum'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. The museum will take such decisions on a case by case basis; within its legal position and taking into account all ethical implications and available guidance. This will mean that the procedures described in 16.1-5 will be followed but the remaining procedures are not appropriate.

14.2 The disposal of human remains from museums in England, Northern Ireland and Wales will follow the procedures in the 'Guidance for the care of human remains in museums' and comply with the **Human Tissue Act 2004** concerning the removal, storage, use and disposal of human tissue.

15 Disposal procedures

- 15.1 All disposals will be undertaken with reference to the SPECTRUM Primary Procedures on disposal.
- 15.2 The governing body will confirm that it is legally free to dispose of an item. Formal agreements made with donors on disposal will also be taken into account during the decision making process.
- 15.3 When disposal of a museum object is being considered, the museum will establish if it was acquired with the aid of an external funding organisation. In such cases, any conditions attached to the original grant will be followed. This may include repayment of the original grant and a proportion of the proceeds if the item is disposed of by sale.
- 15.4 When disposal is motivated by curatorial reasons the procedures outlined below will be followed and the method of disposal may be by transfer, gift, sale, or as a last resort - destruction.
- 15.5 The decision to dispose of material from the collections will be taken by the governing body only after full consideration of the reasons for disposal. Other factors including public benefit, the implications for the museum's collections and collections held by museums and other organisations collecting the same material or in related fields will be considered. Expert advice will be obtained and the views of stakeholders such as donors, researchers, local and source communities and others served by the museum may also be sought.
- 15.6 A decision to dispose of a specimen or object, whether by gift, sale or destruction (in the case of an item too badly damaged or deteriorated to be of any use for the purposes of the collections or for reasons of health and safety which cannot be mitigated by protective actions), will be the responsibility of the governing body of the museum acting on the advice of professional curatorial staff, if any, and not of the curator or manager of the collection or any other individual acting alone.
- 15.7 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.
- 15.8 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).
- 15.9 The announcement relating to gift or sale will indicate the number and nature of specimens or objects involved, and the basis on which the material will be transferred to another institution. Preference will be given to expressions of interest from other Accredited Museums. A period of at least two months will be allowed for an interest in acquiring the material to be expressed. At the end of this period, if no expressions of interest have been received, the museum may

consider disposing of the material to other interested individuals and organisations giving priority to organisations in the public domain.

15.10 Any monies received by the museum governing body from the disposal of items will be applied solely and directly for the benefit of the collections. This normally means the purchase of further acquisitions. In exceptional cases, improvements relating to the care of collections in order to meet or exceed Accreditation and Designated Status 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 appropriate external organisations such as; Arts Council England

15.11 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.

15.12 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

15.13 The museum will not dispose of items by exchange.

Disposal by destruction

15.14 If it is not possible to dispose of an object through transfer or sale, the governing body may decide to destroy it.

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

15.16 Destruction is also an acceptable method of disposal in cases where an object is in extremely poor condition, has high associated health and safety risks which cannot be mitigated or is part of an approved destructive testing request identified in an organisation's research policy.

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

15.18 The destruction of objects should be witnessed and recorded (photographed) by an appropriate member of the museum workforce. In circumstances where

this is not possible, eg the destruction of controlled substances, a police certificate should be obtained and kept in the relevant object history file.