



Accreditation Scheme for Museums and Galleries in the United Kingdom:

The Stained Glass Museum - Collections Development Policy

December 2011

This version replaces the template acquisition and disposal policy published by MLA Council on 4 April 2008 (revised January 2010)

Background to the policy

This template sets out the principles that will provide the governing bodies and the workforce of museums with a framework for responsible and ethical acquisition and disposal of collections. It provides clear procedures and decision-making processes common to Accredited museums.

Implementing the policy will enable museums to demonstrate the public benefit in their approach to collections development. It provides a basis for open and transparent decision-making and an informed dialogue between governing bodies, donors, funding bodies and other stakeholders.

This policy applies to material which the museum owns and has accessioned into the collection or intends to own and accession into the collection.

The acquisition, management and disposal of collections will be guided by:

- a museum's constitution and statement of purpose
- the legal basis on which the collections are held
- the public benefit derived from the effective use and management of the collections
- an assessment of the needs of the museum's collections
- the collections held by other museums and organisations collecting in the same or related geographic areas or subject fields

Acquisition and disposals policy or collections development policy?

As part of the review of Accreditation, the acquisition and disposal policy, required by the Accreditation Standard (2004), has been amended to become a collections development policy. This amended template reflects this change. Please refer to *Guidance for requirement three – collections*, page 7 for full details.

Preparing and adopting the policy

Accredited museums with an approved acquisition and disposal policy compliant with the April 2008 (2010 revision) template, and which remains in date at the time of an Accreditation return, do not need to revise their policy in order to retain their Accredited status. An area for improvement will be applied to ensure that at the next review the policy is revised to comply with the Accreditation Standard (2011).

All new applicants for Accredited status should use this policy in order to comply with requirement 2.2 – collections development policy (Accreditation Standard, 2011).

Collections Development Policy

Name of museum: The Stained Glass Museum

Name of governing body: The Stained Glass Museum Trust

Date on which this policy was approved by governing body: 15 January 2014

Date at which this policy is due for review: 15 January 2019

1. Museum's statement of purpose

The Stained Glass Museum Trust believes strongly that stained glass forms an important part of our cultural and artistic heritage, and is committed to raising the profile of the medium as an historic and contemporary art form. The Stained Glass Museum exists to collect the finest representative examples of stained glass and associated materials, of all periods. The Museum aims to develop its role as a leading national centre for the display, research, interpretation, and enjoyment of stained glass, while safeguarding and enhancing its collections for the benefit of future generations.

2. An overview of current collections

Please describe existing collections, identifying the core and supporting collections, and including subjects or themes and periods of time and/or geographic areas covered.

The Stained Glass Museum's collection can be broadly broken down into four categories:

2.1 Glass

The Stained Glass Museum's collection encompasses representative stained glass panels and windows from the thirteenth-century through to the present day, from both religious and secular settings from all parts of the British Isles. Items from other countries and by international artists representing techniques or artistic developments not represented in the collection have also been occasionally acquired. The bulk of the glass collection comprises stained glass panels from 1850-1950, reflecting the fact that the majority of surviving stained glass windows in Britain were produced in this period. Much of the medieval glass on display at the museum is on loan. Glass from the sixteenth through to the eighteenth century forms a small but representative part of the collection, reflecting the fact that the art was less popular in this period. In addition to the many completed stained glass panels and windows, the Museum has a number of smaller trial-pieces of stained and painted glass, fragments and samples of glass material, many of which derived from artists' studios.

2.2 Preparatory Designs, Cartoons, Maquettes

The Museum has a small but significant collection of preparatory designs, cartoons and maquettes relating to nineteenth- and twentieth-century stained glass. Most of these objects are works on paper, although some of the maquettes are three-dimensional models. Included amongst these works are designs by John Milner Allen; James Tennant Lyon; Henry Holiday; Thomas Cowell; Hugh Easton; Joan Howson; Ervin Bossanyi; Francis Skeat; Leonard Walker; Harry Stammers; Francis Spear; John Piper; Alan Younger; and from the studios of Heaton, Butler & Bayne; Abbott & Co. of Lancaster; and Goddard & Gibbs.

2.3 Tools, materials and other miscellaneous objects

Tools and materials related to the design and manufacture of glass, lead, and stained glass windows form another area of the Museum's collection. Many of these objects came from the studios of Thomas Cowell; Abbott & Co. of Lancaster; Moira Forsyth; and Dennis King of Norwich.

3. Themes and priorities for future collecting

Please ensure that this section covers subject or themes, defines periods of time and/or geographical areas and mentions any collections which will not be subject to further acquisition.

ACQUISITION PROCESS

Decisions on acquisition and disposals are made by the Trust upon the advice of the Curator and supported by an Acquisition and Disposal advisory committee, appointed by the Trustees. Together they are responsible for identifying those artists, designers, studios, periods of glass-painting and techniques of manufacture not sufficiently represented in the collection.

The Stained Glass Museum aims to collect in the following fields:

3.1 Stained Glass

Stained glass panels from the British Isles, of all periods, especially artists, themes, techniques or geographical areas not already represented in the collection. In particular, it may seek to acquire panels which highlight the relationship between stained glass and other related arts such as architecture, painting, sculpture, tiles and mosaics, and reveal the use of stained glass in a variety of religious and secular settings.

3.1.a. Medieval stained glass (c.700-c.1550)

Medieval stained glass from the British Isles, representing themes, techniques or geographical areas not already represented in the collection. The Stained Glass Museum recognises that works from this period rarely become available, but should an opportunity arise, the Museum will seek to develop its permanent collection. Where appropriate, in recognition of the scarcity of the material, this may include Continental examples.

3.1.b. Post-reformation stained glass c.1550-1660

Few stained glass windows were commissioned in the post-reformation era in Great Britain, and the Civil War brought about further destruction. The period is currently inadequately represented in the collection. The Museum wishes to address this by collecting panels by Bernard and Abraham Van Linge, Baptist Sutton and their contemporaries.

3.1.c. Stuart and Georgian stained glass 1660-c.1800

A handful of significant British glass-painters continued to make stained glass during the later seventeenth and eighteenth centuries, but only a few are currently represented in the collection. In addition, The Stained Museum recognises the importance of Georgian interest in antiquarian glass, and the high-quality enamel glass-painting techniques evident in many productions of this era. Should suitable examples of the work of artists such as John Oliver, Henry Gyles, Francis Eginton and Thomas Jervais, or additional panels by William Price, William Peckitt, and Margaret Eglington and James Pearson, become available, The Stained Glass Museum will seek to acquire them.

3.1.d. Victorian c.1800-1900

Much stained glass was produced in the Victorian era. The Stained Glass Museum would like to augment its current collection of Victorian stained glass by acquiring characteristic works by significant artists and firms not already represented such as early stained glass panels by Thomas Willement; Betton & Evans; and Ward & Nixon. Mid-Victorian stained glass windows by Chance &

Co. of Smethwick, Birmingham, and Ballantine & Sons of Edinburgh, and late-nineteenth-century stained glass designed by Selwyn Image, Lewis Day and Frank Brangwyn. It also seeks to diversify the collection so that amateur stained glass artists of interest might also be represented in the collection. In addition, the Museum seeks to acquire works which reveal the experimental techniques and new technologies of the period such as diaphanie, photographic transparencies and other imitations of stained glass.

3.1.e. Twentieth-century stained glass, c.1900-present.

Twentieth-century stained glass, especially in post-war England, is a new area of academic interest in which the Museum would like to develop its holdings. Amongst those important twentieth-century artists and designers not currently represented in the permanent collection are James Hogan, Harry Stammers, Lawrence Lee, Keith New, and Brian Clarke. The Museum seeks to acquire panels which represent specific technical developments in this period, such as *dalle de verre*. The Stained Glass Museum also recognises the influence of international artists such as Marc Chagall and Gerard Richter upon the development of stained glass in Britain, and should relevant examples of their work become available the Museum would seek to acquire them.

3.2 Preparatory Designs, Cartoons, Maquettes

Designs, cartoons, maquettes and models are an important part of the stained glass making process. As such, The Stained Glass Museum seeks to acquire representative works which reveal the design and preparation stages of making stained glass windows. In particular, the Museum seeks to collect preparatory artworks which relate to stained glass panels already in the collection, or to windows of national significance which remain *in situ*.

3.3. Tools, materials and other miscellaneous objects

The Stained Glass Museum aims to collect representative examples of the tools and raw materials used to make stained glass, including samples of coloured glass, lead sections, matrices and ferramenta.

When considering acquisitions, the Museum will consider the following criteria:

GENERAL CRITERIA

- The Museum seeks to represent all significant developments in the art and craft of stained glass. In particular it seeks to collect objects of significant artistic, historic or technical interest which relate to stained glass in the British Isles, or objects which have had an important influence upon stained glass in Britain.
- The Stained Glass Museum will only collect objects for which suitable exhibition and/or storage facilities are available.
- Because The Stained Glass Museum has no in-house conservation resources it will, in general, acquire only objects which are in good or excellent condition. In exceptional circumstances objects which are in poorer condition may be acquired provided (a) resources are sought to carry out the necessary conservation work; and (b) they are important acquisitions of a type otherwise unlikely to become available.

Future acquisitions will reflect the following conditions:

- The Stained Glass Museum's on-site store offers good quality storage space for stained glass panels which can be easily accessed, although there is limited room for further acquisitions.
- The Stained Glass Museum's off-site stores offer good quality storage space for works on paper and other miscellaneous objects.

- The Stained Glass Museum has only modest financial resources for purchases in the art market. For all acquisitions, financial assistance must be sought from individual donors and external bodies such as the Museum Friends' organisation, the V&A Purchase Grant Fund or The Art Fund.

4. Themes and priorities for rationalisation and disposal

Responsible, curatorially-motivated disposal takes place as part of a museum's long-term collections policy, in order to increase public benefit derived from museum collections¹. Please ensure this section sets out the museum's approach to rationalisation and disposal referring to template clause 13 (e) and 13 (f).

Disposal will be made by gift or sale and in accordance with the procedures outlined in Section 13 below. The Museums Association's *Code of Ethics for Museums* and *Disposal Toolkit* will be used to guide disposal.

Objects from the collections will be considered for disposal on a case by case basis under the following criteria:

- Poor condition
- Duplicates exist
- Falls outside the Collections Development Policy
- Public benefit better served by transfer to another organisation or its original context

5. Limitations on collecting

The museum 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.

6. Collecting policies of other museums

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

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

The Victoria and Albert Museum, London
Glasgow Museums, especially The Burrell Collection, Glasgow
Birmingham Museum and Art Gallery, Birmingham

7. Policy review procedure

The acquisition and disposal policy will be published and reviewed from time to time, at least once every five years. The date when the policy is next due for review is noted above.

¹ See Museums Association 'Disposals Toolkit' pg 5.

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

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 the governing body of the museum itself, having regard to the interests of other museums.

9. Acquisition procedures

- a. The museum 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, 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).
- 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, 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.
- d. The museum will not acquire any biological or geological material.
- e. The museum will not acquire any archaeological material.
- f. Any exceptions to the above clauses 8a, 8b, 8c, or 8e will only be because the museum is:
 - acting as an externally approved repository of last resort for material of local (UK) origin
 - 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
 - acting with the permission of authorities with the requisite jurisdiction in the country of origin
 - in possession of reliable documentary evidence that the item was exported from its country of origin before 1970

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.

- g. The museum does not hold or intend to acquire any human remains.

10. Spoliation

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

11. The Repatriation and Restitution of objects and human remains

N/A

12. Management of archives

As the museum holds / intends to acquire archives, including photographs and printed ephemera, its governing body will be guided by the Code of Practice on Archives for Museums and Galleries in the United Kingdom (third edition, 2002).

13. Disposal procedures

Disposal preliminaries

- a. The governing body will ensure that the disposal process is carried out openly and with transparency.
- b. By definition, the museum has a long-term purpose and holds collections in trust for society in relation to its stated objectives. The governing body therefore accepts the principle that sound curatorial reasons for disposal must be established before consideration is given to the disposal of any items in the museum's collection.
- c. The museum will confirm that it is legally free to dispose of an item and agreements on disposal made with donors will be taken into account.
- d. When disposal of a museum object is being considered, 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.

Motivation for disposal and method of disposal

- e. When disposal is motivated by curatorial reasons the procedures outlined in paragraphs 13g-13s will be followed and the method of disposal may be by gift, sale or exchange.

- f. In exceptional cases, the disposal may be motivated principally by financial reasons. The method of disposal will therefore be by sale and the procedures outlined below in paragraphs 13g-13m and 13o/s will be followed. In cases where disposal is motivated by financial reasons, the governing body will not undertake disposal unless it can be demonstrated that all the following exceptional circumstances are met in full:
- the disposal will significantly improve the long-term public benefit derived from the remaining collection
 - the disposal will not be undertaken to generate short-term revenue (for example to meet a budget deficit)
 - the disposal will be undertaken as a last resort after other sources of funding have been thoroughly explored

The disposal decision-making process

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

Responsibility for disposal decision-making

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

Use of proceeds of sale

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

Disposal by gift or sale

- k. Once a decision to dispose of material in the collection has been taken, priority will be given to retaining it within the public domain, unless it is to be destroyed. It will therefore be offered in the first instance, by gift or sale, directly to other Accredited Museums likely to be interested in its acquisition.
- l. If the material is not acquired by any Accredited Museums to which it was offered directly as a gift or for sale, then the museum community at large will be advised of the intention to dispose of the material, normally through an announcement in the Museums Association's Museums Journal, and in other specialist journals where appropriate.
- m. The announcement relating to gift or sale will indicate the number and nature of specimens or objects involved, and the basis on which the material will be transferred to another institution. Preference will be given to expressions of interest from other Accredited Museums. A period of at least two months will be allowed for an interest in acquiring the material to be expressed. At the end of this period, if no expressions of interest have been received, the museum may consider disposing of the material to other interested individuals and organisations giving priority to organisations in the public domain.

Disposal by exchange

- n. The nature of disposal by exchange means that the museum will not necessarily be in a position to exchange the material with another Accredited museum. The governing body will therefore ensure that issues relating to accountability and impartiality are carefully considered to avoid undue influence on its decision-making process.
- o. In cases where the governing body wishes for sound curatorial reasons to exchange material directly with Accredited or unaccredited museums, with other organisations or with individuals, the procedures in paragraphs 13a-13d and 13g-13h will be followed as will the procedures in paragraphs 13p-13s.
- p. If the exchange is proposed to be made with a specific Accredited museum, other Accredited museums which collect in the same or related areas will be directly notified of the proposal and their comments will be requested.
- q. If the exchange is proposed with a non-accredited museum, with another type of organisation or with an individual, the museum will make an announcement in the Museums Journal and in other specialist journals where appropriate.
- r. Both the notification and announcement must provide information on the number and nature of the specimens or objects involved both in the museum's collection and those intended to be acquired in exchange. A period of at least two months must be allowed for comments to be received. At the end of this period, the governing body must consider the comments before a final decision on the exchange is made.

Documenting disposal

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