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Governing Body:	Durham University
Date on which this policy was endorsed by governing body:	31 January 2019
Date at which policy due for review:	2024

1. Introduction: context and statement of purpose

1.1 Durham University

Durham University holds and aims to develop its collections for use in its research, teaching and wider engagement. This policy describes how these unique and distinctive museum, library and archive collections will be developed, ensuring that acquisition is carried out openly and with transparency.

Within the University the collections are distributed across venues, working within museum, library and archive professional standards and ethical frameworks:

- Archives and Special Collections
- Durham Castle Museum
- Museum of Archaeology
- Oriental Museum
- Western Art collection.

This policy covers collecting within these five areas.

The University holds four collections holding designated status, recognising their importance on a national and international scale:

- Bishop Cosin's Library (2005)
- Sudan Archive (2005)
- Egypt and Sudan collection (2008)
- Chinese collection (2008)

Collections are managed as an integrated service by Library and Heritage Collections – part of the University.

Their statement of purpose is:

Collections-centred and audience focussed, its ambition is to use these cultural assets and team expertise in bringing together researchers, communities and organisations in order to create and disseminate knowledge in new and relevant ways, and to forge new routes to learning.

All acquisitions and disposals are overseen by the Acquisition and Disposal Panel.

1.2 Strategic context

Collection development is undertaken within a strategic wider environment.

Durham University's collections, collection development policy and priorities sit within regional and national contexts, and within the higher education sector, as part of a 'distributed national collection' of cultural heritage. Within this context, Durham University

does not seek to compete with other well-established institutions in the region or across the UK, but to sustain and build its own collection strengths. Within the same context, there is a need to maintain awareness of current or future potential gaps in the dispersed national collection, where there is no institution regionally or nationally with a relevant collection policy in a particular subject area or type of material. Section 6 sets out in more detail the organisations whose collection development areas are relevant to collecting across museums, art, archives and special collections within Durham University.

Internally, the University's Strategy 2017-27 has three strategic goals: "to deliver world-leading and world-changing research across all core academic departments and institutes; To deliver education that is challenging, enabling, research-led and transformative; To deliver.... a wider student experience as good as any in the world."

The Cultural Strategy is an enabling Strategy of this and was approved in February 2017, with an overarching goal to "harness the potential of Durham University's world class cultural assets and expertise, driving our reputation as a dynamic cultural force, and a vibrant place of creativity for local and global audiences."

A Vision and Strategy for Library and Heritage Collections 2018-2028 was presented to University Executive Council in October 2018. Within this vision and strategy the goal is "to provide inspirational services, collections, experiences and expertise to the students, staff, academics and researchers at Durham University whilst supporting the University in outreach to communities locally, regionally, nationally and internationally."

1.3 Policy context

The University's Policies can be found at <https://www.dur.ac.uk/about/policy-zone/>

Of particular relevance to the Collections Development Policy are:

- Major Gifts Policy
- Library Development Policy

2. Policy

- 2.1 Durham University will ensure that both acquisition and disposal are carried out openly and with transparency.
- 2.2 By definition, Durham University has a long-term purpose and holds collections in trust for the benefit of the public in relation to its stated objectives. Durham University 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 collection.
- 2.3 Acquisitions outside the current stated policy will only be made in exceptional circumstances.
- 2.4 Durham University 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 and Archives Accreditation Standards. This includes using SPECTRUM primary procedures for museum collections management. It will take into account limitations on collecting imposed by such factors as staffing, storage and care of collection arrangements.
- 2.5 Durham University will undertake due diligence and make every effort not to acquire, whether by purchase, gift, bequest or exchange, any museum object or specimen unless the

governing body or responsible officer is satisfied that the University can acquire a valid title to the item in question. The same undertaking applies to library and archive acquisitions, with the caveat that acquisitions in these areas can also take the form of deposit (long-term loan).

2.6 Durham University will not undertake disposal motivated principally by financial reasons.

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3. Themes and priorities for future collecting

This defines the boundaries of the scope of our collecting activity.

As part of a 'single collection' approach we undertake to understand and to implement professional practice within each collecting area (ie archives, art, library and artefact collections) but also aim to apply principles in a coherent way across collecting areas

In line with this approach, areas for future collecting are defined by themes which apply across all collections. Within these boundaries, priorities for future collecting will reflect the strengths of existing collections, but we will also actively seek to 'join ink-blots' – to exploit and develop connections between different types of material. This might mean, for example the acquisition of archives or research papers alongside artefact collections. We also seek to identify and develop links between local and international collections.

This single collection approach provides a long-term policy, which will be implemented over the medium- and long- term, with regular reviews of current priorities. Reviews will be informed by more general strategic issues and principles, including:

- A focus on coherence, and strength in breadth and/or depth, critical mass
- A consideration of the range of current and potential users of or audiences for our cultural collections – local communities, schools and students, national and international researchers etc.
- Flexibility to respond to short/medium term requests or needs from academic departments and wider research trends, within Durham University or scholarship more widely.
- A desire to be open to serendipity and the kind of new opportunities which in the past have served to establish some of our most significant collections.

There are six areas for future collecting: two are defined by geography, four are thematic. These two and four areas overlap to form a matrix, in the sense that the themes provide a focus for local and regional collecting, and collecting priorities will favour acquisitions which relate to more than one thematic area.

3.1 **Durham City, with particular reference to Durham University and the World Heritage Site**

3.1.1 Durham University

Records of governance, management, administration, achievements and core activities of the University, its colleges, departments, centres and institutes; material more widely relating to its achievements, built environment and the student experience, including publications printed ephemera, photographs, academic, college and sporting attire, and other artefacts;

Material relating to current or former members (staff or students) who have achieved distinction;

Portraits of, or art by members of the university or alumni; art created as a demonstration of university research. Portraits of members of the university will focus on significant figures (past and current). Where possible and appropriate, the aim will be to increase diversity of representation, in terms of subject, artist or medium.

3.1.2 Durham City and World Heritage Site

Archaeological material from the City of Durham, as defined in 1974 when a number of parishes were combined, from the Mesolithic period to the 21st century:

- where this enhances or develops existing holdings;
- cases covered by the Treasure Act (1996);
- within the role of the University's Museum of Archaeology as a depository for Development Control Archaeology from Durham (as agreed with neighbouring museums and Durham County Council's Principal Archaeologist).

Archives relating to excavations, collections or collectors represented in the collections, and reference works relating to the collecting areas will be acquired where possible.

Material relating to Durham Castle or associated with its history and its use by Bishops of Durham, including objects created for or belonging to the Castle but subsequently removed.

Early and rare books, contemporary publications and photographs relating to the City.

Art portraying or inspired by the WHS or the landscape of the peninsula, or commissioned through city events and festivals; art by artists based in Durham city, with a focus on diversity. In this context, diversity relates to the artists whose work is acquired and/or the media used.

3.2 **Historic Durham County and the wider north east region [Cumbria, Northumberland, County Durham and North Yorkshire]**

Material, to give context to archaeological collections from Durham City, in consultation with neighbouring museums.

Material relating to ecclesiastical administration in Durham, including records of the Diocese of Durham, papers of significant individuals (for example, bishops or archdeacons), material relating to the Palatinate of Durham.

Records of local families and landed estates; papers and associate material of antiquarians.

Manuscripts and printing produced or published in the region; material relating to ownership or production of manuscripts or printed books in the NE region.

Early and rare books, and contemporary publications relating to the county and region.

Material reflecting trade and travel linking Durham and the north east to the wider world.

Material relating to visual art, performance art (including music and drama) and literature of the north east, including material by artists from the city or region, material from writers and publishers based in or writing about the north east, including poetry and performance.

Acquisitions of fine art will focus on diversity, in terms of artist and/or interpretation, ie rather than art depicting the region.

3.3 **The transmission and exchange of knowledge and ideas (focussing in particular on writing)**

3.3.1 The history of the book¹ (in manuscript or print), the history of writing

Contemporary publishing relating to the history of the book.

Volumes representing or demonstrating significant developments in manuscript or print production (NE England, UK, western Europe, North Africa, Asia); material manuscript and printed book production or ownership in NE England.

Volumes (or collections) with a provenance of significance, or where there are annotations or other evidence of use or amendment, particularly material with an association with existing named collections.

Significant editions of significant texts, particularly in areas of subject strengths or specialisms within existing book collections, as referenced in Section 9.1 below.

Material showing the history of writing, in different scripts and using different materials, relating to areas of collection specialism, particularly the faiths and cultures of North East England, North Africa and Asia. This includes writing carved, painted or incised to create works in stone, glass, metal, lacquer, ivory, bone, wood and papyrus as well as works on paper and parchment; ranging from monumental, state or religious works to small private and personal pieces, dating from the origins of writing to the modern day. Our broad area of interest includes Indo-European, Sino-tibetan, Altaic, Mon-Khmer, Tai-Kadai, Austronesian, Dravidian, Afro-Asiatic, Siberian and Caucasian languages, many of which feature a number of different scripts.

3.3.2 Global transmission of ideas and knowledge

Material relating to trade and travel between Durham and the North East and the wider world.

Material relating to collectors, in particular from the North East, whose interests and activities relate to Durham University collecting areas or existing named collections.

Material relating to the Silk Road from West Asia, Central Asia, South Asia, China and South East Asia, both ancient and modern day including works on paper, metalwork, textiles, glass, coinage, ivory and horn. In particular material relating to the former Soviet republics in Central Asia, and Mongolia.

3.3.3 Art

Art communicating current social or political issues, communicating or supporting research; or art in the form of preliminary sketches or drawings, showing thought or working processes.

3.4 **Beliefs: religion, ritual, spirituality, philosophy and ethics (in private or public life)**

Collecting within this area would include an exploration of cross-faith and inter-faith themes, for example pilgrimage, as well as collecting within specific faiths and denominations.

¹ Durham University's Institute of Medieval and Early Modern Studies defines the History of the Book as the study of the material forms of texts, including manuscripts and early printed books (production, binding, scribal practices, illumination, rubrication, annotation); of the histories of bookmaking, book lending, book use and bookselling; of libraries and book collecting; of readers and reading.

3.4.1 Major world faiths

Christianity

Material relating to the historical development of Christianity and pilgrimage within the North East.

Records, associated special collections and associated material relating to Church of England, including theological, social, educational and political aspects, relating to the North East in particular

Material relating to Quakers in the North East.

Records, associated special collections and associated material reflecting the historical, social, theological and ecclesiastical development of the Catholic Church, particularly in Northern England, but also elsewhere in the country; and material from Catholic organisations and institutions which are deemed to be 'at risk' of destruction.

Material relating to religious controversy and conflict in the 17th and 18th century, in the NE in particular.

Material relating to hymnody and hymnology, of all periods, but with particular emphasis on modern hymns (from the 18th century onwards) composed, performed and studied especially in the UK.

Material relating to British missionaries, aid or development in the Sudans, from the late 19th century to the present day, particularly during the period of the Anglo-Egyptian Condominium, 1899-1955.

Material relating to Christianity in Asia: from early Christianity, including Byzantine, Coptic, Nestorian; its spread into East and South East Asia (including the period of prohibition in Japan); and including modern-day material from Korea, China, Japan and South East Asia, with a particular focus on The Philippines; West Asian contemporary Orthodox, Coptic and Maronite Christianity.

Islam

Material relating to Islam, in particular the early Islamic world, Islamic Egypt, Spain, the Ottoman Empire, Islam in South East Asia and contemporary Islam. Including works on paper, ceramics and textiles, metalwork and glass.

Hinduism

Material relating to Hinduism in South Asia (particularly pre and post C19th CE), including works in wood, ceramic textiles and glass.

Buddhism

Material relating to Buddhism in Asia from the 1st Century CE to modern day, in particular Himalayan material beyond Tibet, Buddhism in Korea, Japan and South East Asia, and contemporary Buddhism. Including works on paper, ceramics and textiles.

Judaism

Material relating to Judaism, its history, ritual and modern Judaism.

3.4.2 Other faiths

Material relating to Sikhism, specifically weapons, textiles and works on paper depicting gurus.

Material relating to Jainism, including ritual items, sculpture and other images of the Tirthankaras.

Material relating to Shinto, history, ritual, modern Shinto and its role in Japanese nationalism in the 19th and 20th century.

Contemporary material relating to Daoism, to complement existing collections from China, including works on paper, bronzes and jades.

Material relating to minority folk religions in China, including ancient Shang or Zhou material.

Material relating to Zoroastrianism, history ritual and modern Zoroastrianism.

3.4.3 Classical religions, ritual

Archaeology relating to the ritual deposit of material within the landscapes of historic County Durham, from the Mesolithic period to the 20th century.

Material relating to Prehistoric, Roman, Greek, Anglo-Scandinavian religious beliefs and practices, if found within historic County Durham, or if it supports the existing collections.

3.4.4 Philosophy, ethics and related areas

Material relating to the interplay between faith, ethics and society in the 20th and 21st century, including papers of prominent writers in the field of philosophy, medical humanities and related areas.

Early material relating to Confucianism, in stone, jade or ceramic.

3.4.5 Research and interpretation

Research papers and other material relating to the work of social anthropologists, where this complements or relates to other collecting priorities, for example, in terms of geography or belief systems; or by researchers linked to Durham University.

Contemporary art relating to religions practised in the western world, in particular where this complements existing collections from northern Africa and Asia.

3.5 **Power, status and self-determination, in public and cultural life**

Papers of figures of political or other significance, in areas relevant to themes for collecting and/or with connection to the North East of England.

Portraiture (including sculpture or painting):

- linking Durham Castle to the Palatinate jurisdiction held by the Bishop of Durham,
- depicting prominent figures with a connection with University College or the formation of the University,
- depicting figures of significance relating to the University or City, with a focus on diversity. Portraits of members of the university will focus on significant figures (past

and current). Where possible and appropriate, the aim will be to increase diversity of representation, in terms of subject, artist or medium.

Material relating to former officials serving in Sudan during the Anglo-Egyptian Condominium (1899-1955), extending also to Egypt and Palestine, and to UK individuals or organisations working in the Sudans since the 1950s.

Visual or material culture relating to the British in India and South Asia, and the formation of Bangladesh and Pakistan.

Material relating to the Emperor, the imperial court, Shogun and samurai in Japan, including weapons, armour, other metalwork, works on paper, ceramics and lacquer, with a focus on the pre-Edo period.

Material relating to the imperial court and Emperor in China, with a focus on works on textiles and works on paper for all periods.

Visual or material culture relating to issues of self-determination within China.

Coins banknotes and other numismatic material from N.Africa, Europe and Asia as iconography and depictions of power and status. To cover all periods from C7th BCE to C21st CE.

3.6 The creation and perception of art, craft and technology

Overlapping areas of interest:

3.6.1 World cultures

China: Art of 20th century and 21st century China including Communist Era political art and design; Tibetan art not related to Buddhism, including 20th and 21st century; Works on paper, particularly calligraphy of all periods; Lacquer of all periods.

Korea: All art forms including works on paper, ceramics, lacquer and wood; 20th and 21st century material; Pre-Silla Period material.

Japan: Pre-Edo Period art; Edo Period and later print culture including wood block prints and film posters; Contemporary Japanese art and design including manga and anime; musical instruments.

South East Asia: Material from time periods (particularly pre-19th century) and geographical areas not currently well represented (eg Philippines) in all forms including works on paper, sculpture in stone and wood, lacquer and ceramics.

West Asia: Parthian and Sassanian material; Islamic Period art across genres including works on paper, ceramics, glass, jewellery, metalwork both secular and religious; 20th and 21st century material in all genres.

South Asia: 20th and 21st century material, particularly relating to Pakistan, Bangladesh, end of British rule etc; Art of all periods and genres, particularly miniature painting, metalwork, ceramics, textiles, weapons, ivory.

Central and northern Asia: Art of the Silk Road trading routes through central Asia

Himalayas: art reflecting every day life in the region, with particular reference to Hinduism, Islam and other faiths not as well represented in the collections as Buddhism from this region but also including jewellery, metalwork, weapons, basketry and pottery.

3.6.2 Art, visual and material culture 'out of place'

Art in exile: works created by people forced to leave their homes due to war, conflict, political or religious persecution or other violence. Works by displaced peoples forced to cross national borders, living as refugees or asylum seekers which reflect the political, social and/or religious issues facing peoples living around the world.

Art of persecution/powerlessness – art that reflects issues of the removal or withholding of power and status including in relation to sex/gender, religious persecution, racism, slavery and political persecution.

3.6.3 Printing

Modern art in print form to continue the collections as a unique resource for print based materials.

East Asian print culture, ranging from historic to modern material.

Private presses and craft printing in the UK, especially the North East of England.

3.7 General points

In addition to these collecting priorities, we will also accept material in the following areas:

- to add to existing named collections and established archives.
- relating to the founders of significant named collections, particularly material relating to their collecting interests, or the history and use of their collections. Including: Eric Birley, Bishop John Cosin, Sir Charles Hardinge, Rt Hon Malcolm MacDonald, Professor Martin Routh, Professor William Thacker.

In implementing this policy and planning collecting activity within it we acknowledge the importance of the four designated collections

Some collecting areas are currently excluded from this policy, for reasons of ethics or because collecting activity is prevented by regional conflict. We would passively collect material from these areas, with the aim of repatriating it when possible.

We acknowledge that digital material will form an increasingly significant part of our collections and collecting activity in the future: this is particularly the case with archival collections, and, to a lesser extent, with contemporary art. We must actively seek out this material if our collections are to grow and remain relevant, and therefore also develop our capability and capacity for processing and preserving digital material. In the long term, we are working towards a situation where the collection and ongoing management of digital material is an integral part of our collection development practice.

4. Themes and priorities for rationalisation, appraisal and disposal

The principles on which priorities for rationalisation, appraisal 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.

The procedures used will meet professional standards. Whilst there are some differences in terminology and procedure for different collection areas, in all cases the process will be documented, open and transparent. There will be clear communication with key stakeholders about the outcomes and the process. Section 7 in the appendix provides definitions of some key terms in order to set out our points of reference and collective principles.

The following areas will be targeted for rationalisation and appraisal over the next 5 years:

4.1 Loans

Loans of museum and art collections will be reviewed and returned where relevant. Where documentation states that there are 'permanent loans' (no longer recognised a legitimate term), the lenders will be contacted and objects returned or a fixed loan term agreed.

In the case of archive (and to some extent library) collections, our preference is for material to be owned rather than held by indefinite loan (or deposit). However, as a general principle, material on loan will be retained rather than returned. Archive collections held on loan, or where the ownership status is undocumented or unclear should be reviewed. Where appropriate and possible, owners will be contacted with the aim of agreeing either a loan with fixed review dates, or a donation or future bequest; together with appropriate agreements for the management of the material during the term of the loan and afterwards.

4.2 Objects inappropriately accessioned

In some cases objects which were received for research or study have been accessioned into museum collections. These will be assessed for relevance and if they are considered more appropriate for another museum's collection they may be considered for disposal.

Within the Castle collection, there has been substantial confusion concerning the difference between asset listing (used for insurance purposes) and accessioning, with the result that the distinction between operational and collections objects became blurred. Objects will henceforth be clearly defined either a) operational or b) museum.

4.3 Objects in poor condition or a threat to health and safety

Museum objects in unacceptable and poor conditions, damaged or deteriorated beyond repair may be considered for rationalisations if they risk the remainder of the collections and the service does not have the resources for conservation or there are a number of similar, duplicate objects or objects which serve a similar purpose.

4.4 Items that fall outside the Collections Development Policy

These will be assessed for relevance and if they are considered more appropriate to another museum or archive institution they may be considered for disposal.

4.5 Appraisal of archive collections

Archives will be appraised at one or more of the stages of acquisition and management: ie before acceptance, following receipt and/or during cataloguing. Appraisal will be based on an assessment of the material's historical (evidential and information) value and its 'public value' or other significance. The level of granularity of appraisal will vary, but will usually be at file (or equivalent) level.

Material not to be accepted or retained will remain with or be returned to the donor/depositor, transferred to another archive repository or destroyed (as confidential waste where required) as appropriate and according to agreements reached with the donor/depositor

4.6 Books appraisal

Duplicates of books will not generally be accepted (and will not be retained if received within larger collections) unless they have significant copy specific details or the volume is significant enough to warrant further copies being retained

5. Legal, regulatory and ethical framework for acquisition and disposal of items

5.1 Ethics

Durham University recognises its responsibility to work within the parameters of Codes of Ethics of the Museum Association, the Archives and Records Association and The Chartered Institute of Library and Information Professionals when considering acquisition and disposal.²

It operates within the context of relevant archive, library and information legislation.

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, Durham University 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.

5.2 Recognitions and agreements

Durham University is subject to or party to the following recognitions and agreements:

- Appointment by the Lord Chancellor as a repository of public records, particularly probate records, under the Public Records Act 1958.
- Recognition by the Master of the Rolls as a repository for manorial and tithe documents under the Law of Property Act 1922 and the Tithe Act 1936.
- Designation by the Bishop of Durham as a repository for ecclesiastical records.
- Designation of the Museum of Archaeology as a depository for Development Control Archaeology from the City of Durham (as agreed with neighbouring museums and Durham County Council's Principal Archaeologist).
- Agreement between Durham University and the Chapter of Durham Cathedral, established in 1955 and renewed most recently in 1991, relating to the care and custody of the Cathedral Archives. This fulfils Chapter 35 of Durham Cathedral's 1555 statutes for the keeping of its muniments.

² <https://www.museumsassociation.org/ethics/code-of-ethics>
<http://www.archives.org.uk/about/ethics.html>
<https://archive.cilip.org.uk/rare-books-special-collections-group/policy-statements>

- Since 1937 Durham University has been the sole trustee of Bishop Cosin's Library.

Since 2011 Durham University has been working with the Trustees of Ushaw College to catalogue library and archive collections held there and to make them accessible to researchers. The national profile of this work within the Catholic community in the UK has led to the transfer of archives of related organisations to Ushaw College, deposited or donated with Durham University. The existence of important archive and special collections material in this area at risk of loss, and the lack of obvious sustainable alternative provision, has been reflected in this collecting policy. Particular efforts are made to co-ordinate acquisitions with other relevant libraries and record repositories in the United Kingdom where this is appropriate.

5.3 Human remains

Durham University holds human remains (within the archaeology and oriental collections). If it 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.

5.4 Biological and geological material

So far as biological and geological material is concerned, Durham University 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.

5.5 Archaeological material

Durham University 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. In England, Wales and Northern Ireland the procedures include reporting finds to the landowner or occupier of the land and to the proper authorities in the case of possible treasure (i.e. the Coroner for Treasure) as set out in the Treasure Act 1996 (as amended by the Coroners & Justice Act 2009).

5.6 Exceptions

Any exceptions to the above clauses will only be because Durham University 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 Durham University 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.

5.7 Spoliation

Durham University 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.

6. Collecting policies of other organisations

Durham University will take account of the collecting policies of other museums, archives, galleries and other organisations collecting in the same or related areas or subject fields. These include national, regional, university, local authority and independent institutions. 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. Relevant organisations include:

	Durham City	Historic Durham County & wider NE	Transmission and exchange of knowledge and ideas	Beliefs	Power	Creation and perception of art, craft and
Ashmolean Museum, Oxford			√	√	√	
Auckland Castle		√	√	√	√	√
Birmingham Museum and Art Gallery						
Blackburn Museum			√	√	√	√
Bowes Museum		√				√
Bristol Museum & Art Gallery			√	√	√	√
British Library			√	√	√	
British Museum			√	√	√	√
Burrell Collection and museums, Glasgow			√	√	√	√
Durham Cathedral	√	√	√	√	√	
Durham County Record Office	√	√		√	√	
Durham Museum & Heritage Centre	√					
Fitzwilliam Museum, Cambridge			√	√	√	√
Great North Museum (various sites)	√	√	√	√	√	√
Hartlepool Museum and Art Gallery		√				√
Manchester Museum			√	√	√	√
Middlesbrough Institute of Modern Art			√			√
Museum of East Asian Art, Bath			√	√	√	√
National Archives	√	√	√		√	
National Museums and Galleries on Merseyside			√	√	√	√
National Museums of Scotland			√	√	√	√
Newcastle University Library Special Collections	√	√	√			

The Petrie Museum, London			√	√	√	√
Tyne and Wear Museums		√	√	√	√	√
Victoria and Albert Museum			√	√	√	√

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Appendices

7. Glossary

As part of our 'single collection' approach we undertake to understand and to implement professional practice within each collecting area (ie archives, art, library and artefact collections) but also aim to apply principles in a coherent way across collecting areas.

For clarity we set out here our definitions of relevant terms, and the way(s) in which we will use and implement them.

Acquisition

Following a decision made by the Acquisitions and Disposals Panel to 'acquire' an item or collection, the nature of that acquisition will be recorded in Panel minutes. In all acquisitions of museum and art collections or items the process will be "of obtaining legal title to an item with the intention of using it for museum purposes", as defined by the Museum Association Ethics Committee.³ In acquisitions of library collections or items (other than in exceptional circumstances), and in most cases of archive collections or items the process will also be of obtaining legal title. In some cases, archives, particularly those created by continuing organisations, may be acquired on terms of a loan. In these cases a formal loan agreement will be drawn up, setting out fixed review dates, or a donation or future bequest, together with appropriate agreements for the management of the material during the term of the loan and afterwards.⁴

Accession

The term accession is applied differently to museum (including art) and archive collections, although there are many similarities in terms of underlying principles and processes.

For museum collections, accession is the act of formally including the item in the permanent collection and recording it in the register of the permanent collection (accessions register).⁵ Items to be used for handling, loan, destructive research or demonstration are separate from the permanent collection are not accessioned.

For archival material, the process of accession is applied at collection level, individual items within an archive are not separately accessioned. The Archives and Records Association defines accession as "taking legal and physical custody of an acquisition."⁶ In the case of archives held on indefinite loan ('on deposit') custody is based on a loan agreement, rather than transfer of title. This is more often the case with archives of living individuals and continuing organisations.

Rationalisation

³ Museums Association Ethics Committee: Guidance on the ethics and practicalities of acquisition, 2010. <https://www.museumsassociation.org/download?id=11114>

⁴ The ARA code of ethics defines acquisition as "The process of acquiring documents from any source by transfer, donation, purchase, loan, or inheritance."

See also [CILIP Ethical Principles and Code of Professional Practice](#)

⁵ Museums Association Ethics Committee: Guidance on the ethics and practicalities of acquisition, 2010 <https://www.museumsassociation.org/download?id=11114>

⁶ ARA Code of Ethics

http://www.archives.org.uk/images/ARA_Documents/ARA_Code_Of_Ethics.pdf_p7

Collections rationalisation is a procedure whereby an institution improves its understanding of collection(s) so that they can be used more effectively for the benefit of its users. The need to rationalise collections is driven by many different factors, and may include uncontrolled collecting in the past, increasing pressures on storage space, the need to meet organisational priorities or to respond to new opportunities or developments (for example new storage or gallery space). The process of review of collections to ensure that they continue to be sustainable, are used and developed rather than becoming unmanageable or a burden. Controlled rationalisation enables museums to develop a systematic and strategic approach to effective management and increased use of their collections, allowing them to maximise resources, refocus collecting activity and increase public access. Although a programme of rationalisation can be followed by the procedure of ethical disposal if required for responsible collections management, rationalisation can also provide ways of considering new and different uses for collections.⁷

Appraisal

In an archival context, appraisal is the process by which the records created by an individual or organisation are selected for permanent preservation. This process can be undertaken at one or more of the stages of acquisition and management: ie before acceptance, following receipt and/or during cataloguing.

Appraisal is based on an assessment of the material's historical (evidential and information) value and its 'public value' or other significance. The level of granularity of appraisal varies, but is not usually applied beyond the level of an entire file (or equivalent). Certain categories of material are not generally retained, including duplicates, material from other organisations which might well be held elsewhere, records relating to routine administration, financial or operational management. Evaluation of material is influenced by the central purpose of the organisation (for example financial records within bank archives may have greater informational value).

Appraisal is based largely on the material's value per se, rather than its value specifically to the collecting institution. Therefore material not to be accepted or retained, in most cases remains with or is returned to the donor/depositor, or is destroyed (as confidential waste where required) as appropriate and according to agreements reached with the donor/depositor. In some cases material is transferred to another archive repository, although there is an assumption against splitting archival collections unless there is a compelling reason to do so.

⁷ Based on The Collections Trust: A guide to selecting a review methodology for collections rationalisation, Heather Lomas: November 2014

<https://collectionstrust.org.uk/resource/a-guide-to-selecting-a-review-methodology-for-collections-rationalisation/>
p3

and also MA toolkit on disposal:

<https://www.museumsassociation.org/download?id=15852>

Within the Arts Council's standard for Accredited Museums, rationalisation is defined more specifically as "the process of refining a collection in line with the museum's statement of purpose."

https://www.artscouncil.org.uk/sites/default/files/download-file/Accreditation_standard.pdf p17

8. History of the collections

8.1 Archives and Special Collections

Manuscripts, archives and early printed books have been acquired by the University since its foundation in 1832. In addition the Department of Palaeography and Diplomatic, established in 1948 and, predating the establishment of most of the local authority record offices in the North East, acquired a number of significant regional archives, such as those of the Diocese of Durham, and the papers of the Earls Grey of Howick and the Howards of Naworth

The Sudan Archive was founded in 1957, the year after Sudanese independence, to collect and preserve the papers of administrators from the Sudan Political Service, missionaries, soldiers, business men, doctors, agriculturalists, teachers and others who had served or lived in the Sudan (now Sudan and South Sudan) during the Anglo-Egyptian Condominium (1898-1955).

The archives of the Chapter of Durham Cathedral have been managed by Durham University on behalf of the Cathedral under an agreement established in 1955 and renewed most recently in 1991. They are stored and accessed separately from the main archive and special collections holdings of Durham University. This collecting policy includes clauses relating to the archives of the Chapter and of associated Cathedral staff. Current holdings are and future acquisitions would be owned by Durham Cathedral.

The University has also, under the terms of a memorandum of agreement of 2010 with the trustees of Ushaw College, been managing and developing the archive and book collections of and at Ushaw College Library.

8.2 Durham Castle Museum

The Durham Castle collection has developed organically and reflects the changing use and purpose of Durham Castle. The collection comprises around 3000 objects relating to the Bishops of Durham, to Durham University and to and University College.

The collection is linked to the history of the building, city and region. Built in 1072, Durham Castle was the home and seat of power to the Bishops of Durham who for some of this period were semi-autonomous rulers of County Durham and beyond. Since 1837 Durham Castle has been the home to University College the oldest college of the Durham University, a role which it continues today.

Durham Castle was never a hereditary possession, its management passing instead through the hands of a succession of Bishops. This has affected the nature of the collections, as with each change in Bishop the possessions of the previous incumbent were generally removed. Nevertheless, some later bishops (in particular Bishops Cosin and Crewe) left material in Durham Castle. After the transfer of Durham Castle to University College, Bishop Maltby further added to the collections left by the preceding Bishops of Durham.

From 1837 the collections developed in new ways as a reflection of the evolving role of University College within the University. These developments were affected by shifting educational and academic fashions. From the 1960s a group began more formally to research, develop and shape the collection. In 1998 the first professional curator was appointed. Since 2013 oversight of the Collection has been devolved to the Collection Committee. College Council remains a key stakeholder and policies are submitted to College Council for scrutiny prior to submission at Collections Committee.

8.3 Museum of Archaeology

The first Durham University museum was established in the Old Fulling Mill on the banks of the River Wear in 1833, the year after the founding of the University itself. It was the second university museum in England to be opened to the public.

The original museum was a typical Victorian collection of natural history specimens, foreign curios and antiquities. Antiquities such as, prehistoric flints, coins from Hadrian's Wall and miscellaneous objects from Rome, Carthage, Jerusalem and Memphis, were supplemented in 1880 by material excavated from the Roman fort of Vinovia at Binchester (near Bishop Auckland). This formed the basis of the early archaeological collection.

During the 19th century the focus for the display and storage of the University's collections shifted to Palace Green but in 1931, when Eric Birley was appointed to the University as the first lecturer in archaeology, the archaeological collections assumed new importance. Birley and colleagues added material to the teaching collections used by the department, reflecting their excavations and research interests. In 1956, the Fulling Mill became the home of the growing Department of Archaeology. When the Department moved to even larger premises in 1975, it reinstated the Mill as a museum, this time focused only on archaeology. Over the years the museum also developed as an important educational resource for local schools, as well as a destination for families and visitors to Durham.

Following the refurbishment of Palace Green Library, situated between Durham Castle and Cathedral at the heart of the World Heritage Site, a new, larger permanent gallery showcasing the archaeology collections opened in July 2014. The Old Fulling Mill has been retained as a focus for storage and collections research. With the introduction of Development Control Archaeology and the Treasures Act, the collection is actively growing and developing and now contains around 20,000 objects.

8.4 Oriental Museum

Oriental languages have been taught at Durham since the University was founded, with Biblical Hebrew being taught as part of Theology from as early as 1835. A School of Oriental Studies was founded in 1951 and from this point teaching and research rapidly expanded to include languages as diverse as Ancient Egyptian, Turkish and Chinese.

The first Director of the School, Prof William Thacker began to acquire collections for a planned museum to provide a teaching and research collection for the School to enable students to understand the material culture as well as the language and literature of the countries they were studying. The acquisition in 1949 of the Northumberland Collection of antiquities from Egypt and the Near East was a major step forward. Exhibitions in the early 1950s helped to pave the way for major donations from the Rt Hon Malcolm MacDonald and Sir Charles Hardinge which now form the backbone of the museum's Chinese collections.

In 1957 the Lisbon-based Gulbenkian Foundation agreed to donate £60,000 to build the first of three planned phases of a dedicated museum – focused on the needs of the staff and students at the School of Oriental Studies, rather than the general public. The Gulbenkian Museum of Oriental Art and Archaeology, as it was then known, opened in May 1960. Plans for the second and third phases of the museum never came to fruition despite many attempts.

Over the last 50 years the aims of the museum have changed. The museum is still actively involved in supporting teaching and research, however, it is also open to the public seven days a week and has an active programme of school visits and activities for young children. This has meant making changes to the museum to meet the needs of these visitors. A mezzanine floor was added in 2000 and teaching rooms have been converted into galleries or storage.

The collections have continued to grow and the Oriental Museum now houses around 33,000 objects with collections covering North Africa and all of Asia. The Ancient Egyptian and Chinese collections are of particular significance and hold 'Designated Status', recognising their importance on a national and international scale.

8.5 Western Art

Durham University is home to a collection of around 6000 Western Art works, largely 20th century and 21st century and particularly strong in print based work. The collection has been built up over an extended time period but particularly so in the last 5 years and features work by some of the twentieth centuries most significant and prolific artists.

Until recently these works have gone relatively unknown by potential audiences, being displayed aesthetically throughout the University estate and colleges. In 2016 a Curator and Assistant Curator for Western Art were appointed to professionalise the collection and raise its standing to that of a museum collection. Priorities have focused on three key activities: building relationships and improve awareness of the collection, particularly in terms of cultural value, ownership and stewardship across the university; auditing the entire collection to create an online database, accessible and searchable globally; increasing access to, and engagement with the collection through teaching, research, exhibitions and public programmes.

9. Overview of collections

Collections held by Durham University date from pre-history (c. 7,000 BCE) to the present day and originate from the City and County of Durham, the wider north east region of England, the UK, Europe, North Africa and Asia.

There are four collections with designated status:

- Bishop Cosin's Library (2005)
- Sudan Archive (2005)
- Egypt and Sudan collection (2008)
- Chinese collection (2008)

9.1 Archives and Special Collections

Archives and Special Collections comprise Over 100 medieval manuscripts, 300 incunables, over 70,000 books printed before 1860 5,400 metres of archives, including over 30,000 maps and prints and 100,000 photographs.

Significant collections include:

Material connected with the Palatinate, Diocese, Cathedral, County, City and University of Durham, including:

- Records of the administration of the Diocese and Bishopric of Durham and other ecclesiastical material relating primarily to the North-East of England:
- Material relating to the Palatinate of Durham, a secular jurisdiction exercised by the bishops of Durham until the 19th century
- Records of the University of Durham and its constituent colleges and departments,
- Archives and library collections reflecting the historical, social, industrial and literary development of the North-East of England and County Durham in particular, including papers of local families, solicitors, etc; and relevant printed material (monographs, pamphlets, periodicals, directories, chapbooks, broadsides, playbills, early election material, topographical and portrait prints, etc.).
- Maps and plans, both manuscript and printed, associated with North-East England, particularly Co. Durham.
- Photographic collections relating to the University, City and County.

Political papers of national and international significance but with some local connection. Including the Earl Grey Papers, the Ponsonby Papers and the Malcolm MacDonald Papers.

Material relating to the Sudan during the Condominium period, 1899-1955: Including papers of former officials, soldiers, missionaries, business men and individuals who served or lived in the Sudan during the Condominium) – forming the major archive on the Condominium outside the Sudans. Also extensive holdings of printed material, including much rare 'grey literature', relating to the Sudan during this period.

Modern literary manuscripts and related printed material: three significant collections, the Basil Bunting Poetry Archive, the papers and correspondence of William Plomer, and the literary manuscripts collected by Claude Colleer Abbott, together with his papers.

Medieval manuscripts from the 11th to 15th century

Early printed and rare books dating from the 15th to the 21st-century, including over 200 incunables (with Venetian printing well represented), 17th-century English printing (particularly for the period between 1670 and 1689), and significant holdings of 19th to 21st-century private press publications. Our collection contains over 70,000 items printed before

1800, many still in original English or continental bindings. The heart of our collections is formed by the historic library of Bishop John Cosin, established in 1669 and still housed in its original purpose-designed building, which is augmented by two substantial personal collections: those of Martin Routh (1755-1854), President of Magdalen College, Oxford, and the Bamburgh Castle Library, formed by the Sharp family in the 17th and 18th-centuries (owned by the Lord Crewe's Charity and deposited with us since 1958). Further discrete collections include those of successive Bishops of Durham, the Poor Clares of Darlington and Woodchester, Newcastle and Sunderland Friends, the Canonesses of the Holy Sepulchre, Dr C.E. Kellett, G. Kenneth Whitehead, and others. Bishop Cosin's Library received Designated Status in 2005.

Subject strengths include:

- 16th and 17th-century religious and political controversial literature
- patristics and ecclesiastical history
- theological and devotional literature from Anglican, Catholic and Quaker denominations
- canon and common law
- local history, literature and printing
- classical and English literature
- history of medicine and science, predominantly 16th to 18th century French and English
- game management, especially deer
- hymnody, from England and elsewhere

9.2 Durham Castle

Durham Castle collects artefacts and archives which relate to the history of Durham Castle, University College and Durham University as well as relevant material relating to Durham City. The collection has over 3,000 objects ranging from medieval archaeology to contemporary art pieces, with particular emphasis on the heritage and influence of both the Bishops of Durham and University College.

The collection may be summarised as follows:

Textiles: The collection contains a small number of the 17th century tapestries, depicting either biblical or landscape scenes and relate the time of the Bishops..

Militaria and heraldry: The majority of the material dates to two specific periods: the English Civil War and the Napoleonic Period.

Art: There are over 200 paintings within Durham Castle. a) those collected by the Bishops and b) those collected by the College. They include (portraits of Bishops and Royalty; religious representations; and landscapes relating to the seat of power with Durham with the Cathedral and Castle or other houses portraits of associated individuals and depictions of both the Castle and the wider Durham landscape. A small sculptural collection consists of a number of marble or plaster busts of classical or local characters,

Ceramics and tableware: There are over 500 items of silver and electroplate (primarily tableware). The majority date to the late 18th/19th centuries and relate to the early university,. The ceramic collection comprises mainly tableware relating to dining over the last 150 years.

Social history: There is a varied social history collection relating to life within Durham Castle and Durham City. This collection includes a trophy and shield collection relating to university sporting activities. The ephemera relates to wide variety of topics such as building projects, fundraising, and to social activities.

Furniture: The collection includes a wide variety of objects ranging from thrones to arm-chairs and from storage chests to tables.. Highlights include the medieval kitchen tables which have now been removed from the kitchen for reasons of health and safety but continue to be used in other areas of the building.

Architectural material: There are a number of architectural fragments relating previous building work or archaeological excavation. While the official depository for excavation material is the Museum of Archaeology, large architectural fragments are including in some of the displays around the Castle.

9.3 Museum of Archaeology

The existing collections of archaeological materials and their associated data have been collected primarily from Northern Britain via excavation or donation. The collection comprises 19,593 individual database records, although in some cases these may refer to multiple associated objects (for example pot sherds).

The collection may be summarised as follows:

Prehistory: Durham University holds extensive prehistoric collections with over 500 objects. These include small flint blades, or 'microliths', made by hunters who lived in the Durham Dales in about 7000 BC, stone arrowheads and axes, and rare cup and ring marked stones produced by the region's first farmers between 2300 and 1500 BC. The Bronze stone and metal tools and weapons, pottery vessels and jet jewellery.

Ancient Greek: There is a small but important collection of Ancient Greek ceramics including Attic black-figure and red-figure wares, as well as examples of Corinthian geometric pottery and vessels produced in the Greek colonies of Italy. The collection also includes a selection of ancient Greek coins,

Roman: Although there is little evidence for a Roman presence in Durham City, many items in the collection reflect excavations at the military sites of Binchester, Piercebridge and Hadrian's Wall and are presented by over 6000 objects. The Roman collection contains numerous inscribed and sculpted stones, and a broad range of items reflecting everyday life on the northern edge of the Roman Empire. In addition to local finds from County Durham and the North East, the collection includes numerous coins - dating from the Republican period to the end of the 5th century AD - as well as the internationally important Oswald-Plique collection of Samian pottery from Gaul.

Anglo Saxon: Despite the importance of the North East of England during the Saxon period, the relevant collection is small. Significant items include fragments of finely carved monumental stone crosses and jewellery in both bronze and jet.

Medieval: The centre of Durham City is a UNESCO World Heritage site and is dominated by two great medieval buildings – the Cathedral and Castle. The medieval collections are also impressive with over 5700 objects. Of particular importance is the material recovered during excavations conducted in Saddler Street during the 1970s, including large amounts of leatherwork (11th –15th century), very early textiles, bone, wood and pottery. There is also material from excavations in the vicinity of Durham Cathedral and at the associated priories of Finchale and Bearpark.

Post-Medieval: In recent year excavation of two Durham City sites, namely Leazes Bowl and Claypath, have uncovered large scale, comprehensive assemblages of both medieval and post-medieval pottery and glass with over 2500 records. The Claypath material, comprising over one hundred bottles, represents the largest assemblage of post-medieval domestic

glass in the country. Also of importance is the Eric Parsons collection of clay pipes. Durham University also holds the archives and finds relating to the Durham City Survey,

9.4 Oriental Museum

The Oriental Museum collections encompass archaeological artefacts and examples of the arts and crafts from the great cultures of North Africa and Asia ranging from prehistoric artefacts to contemporary arts. There are over 33,000 objects in the collection.

China: designated collection

The Oriental Museum's Chinese collections number more than 10,000 objects. The core of these Chinese holdings is formed around two collections: an outstanding group of ceramics acquired from the Rt. Hon. Malcolm MacDonald (1901-1981) and a collection built up by Sir Charles Hardinge (1878-1968) which is particularly strong in the areas of jade and other hardstone carvings. There are around 1000 pieces of Chinese ceramic spanning all major dynasties, encompassing most ware and glaze types, and examples of all the major stages of Chinese ceramic development. The museum's collection of Chinese jade and hardstones is one of the largest in the UK, and consists of more than 2000 pieces. The collections include human and animal carvings, seals, snuff bottles, writing and dress accessories, and vessels carved from carnelian, crystal, amber, various agates, amethyst, lapis lazuli, and a range of other hardstones. The skill of Chinese carvers is also amply displayed throughout the museum's collection of ivory, bamboo, wood, tortoiseshell and rhinoceros horn carving.

The museum boasts examples of painting and calligraphy, in various formats including hanging scrolls, hand scrolls, fans and album leaves, on both paper and silk. There are also ink rubbings, contemporary woodcut prints, footwear, headgear, theatrical robes, hangings and folk costumes. The museum also holds a fine collection of bronze wares, vessels and ornaments in gold and silver and a remarkable range of lacquerware.

Egypt and Sudan: designated collection

There are more than 7,000 objects in the Oriental Museum's Ancient Egyptian collections, ranging in date from the Pre-Dynastic (5500-3100 BCE) to the Coptic periods (after 395 CE) and covering almost all categories of object from monumental sculpture to woven sandals.

The core of the collection was formed by Algernon Percy, the Fourth Duke of Northumberland (1792-1865) in the mid-nineteenth century. The Duke's collection was added to by Henry, Earl Percy (1871-1909) and in the 1940s it was acquired by Durham University as the founding collection for the Oriental Museum. In 1971 the University's holdings of Egyptian artefacts was substantially enlarged by the transfer of part of the collection of Sir Henry Wellcome, receiving around 4,000 Egyptian artefacts. This material greatly strengthened the museum's holdings of amulets, stone tools and other Pre-Dynastic objects. These two core collections have been supplemented by targeted purchases, other small donations and material from the archaeological excavations at Qasr Ibrim, Buhen and Saqqara in the 1950's and 1960's.

Himalayas and Central Asia

The Oriental Museum's Himalayan and Central Asian collections are dominated by the Tibetan collection, which in its turn is heavily focussed on Buddhist religious material. The collection includes an outstanding collection of thangkas and other ritual implements, weapons, seals, furniture, musical instruments, prayer wheels, talismans in various materials, textiles, cloisonné, reliquaries, ritual and domestic vessels in various materials, and woodblock prints. Complementing this is an important collection of Gandharan sculpture. Other material includes metal work and weapons from Afghanistan, Buddhist

material from Nepal and jewellery from Bhutan. Recent donations of material from across Central Asia has swelled collections of rugs and leatherwork as well as supplementing the existing collections of metalwork and ceramics, adding 20th century material to historic collections.

Japan

The Japanese collections at the Oriental Museum mostly date from the Edo (1615-1868 CE) and Meiji (1868-1912 CE) periods, but with some objects from earlier periods such as the Muromachi (1336-1573 CE) and Momoyama (1573-1615 CE). There are also significant numbers of objects of 20th and increasingly 21st century date.

In material terms, the collection is quite diverse though the best represented areas are textiles, arms and armour, ceramics, woodblock prints, inro, and netsuke. Other items include domestic shrines, furniture, lacquer ware of various types, paintings, dolls, statues, games and gaming pieces, bronze temple bells, coins, and lantern slides.

The Japanese collections are the result of many smaller donations from a large number of individuals and a considerable number of purchases. In recent years the Museum has made a significant effort to increase the amount of contemporary material held in the Japanese collections through purchases of contemporary ceramics, woodblock prints, lacquer, manga, street fashion and domestic goods. The Anne and David Hyatt-King Collection of Japanese ceramics was acquired via the Art Fund in 2016. The bulk of the 2000 ceramic pieces donated comprises Japanese porcelain of 19th -20th century date, including many signed works by 'Imperial Household Artists'.

Among the other highlights of the Japanese collections are the Edo period ukiyo-e (floating world) woodblock prints; fine examples of swords and armour, finely embroidered silk kimono and exquisitely carved netsuke, finely decorated inro, as well as imari ceramics of the 17th and 18th centuries.

Korea

The Oriental Museum's Korean collection is not large. It is however varied both in terms of dating and content. The oldest objects within the collection date back to the United Silla dynasty. Notable objects include fine celadon-type glazed stonewares of the Koryo Dynasty. In addition there are bronze mirrors of the Koryo period, and from the Chosen dynasty there are musical instruments, textiles and costume, gaming pieces, coins, weapons, furniture and prints. The collection includes a significant donation from the Right Reverend Richard Rutt, who first travelled to Korea as an Anglican missionary in 1954 and later became Bishop of the Diocese of Taejon. These historic collections have recently been supplemented by targeted purchases of contemporary Korean material including ceramics, textiles and K-pop ephemera.

South Asia

The 3,000 objects comprising the Oriental Museum's South Asian collections reflect all of the major religions that have shaped the region's culture. They range in scope from sculpture in stone to furniture, textiles, arms and armour, manuscripts and paintings. Of particular significance are an exquisite group of miniature paintings and a fine collection of Mughal jade. In addition, the Museum holds a set of nearly 5,000 photographs of archaeological sites and monuments collected between 1902 and 1923 by Sir John Marshall, Director General of Archaeology in India. This archive provides an important resource for those studying India's architectural and archaeological heritage, offering unique images of many structures and features which have since been lost.

Southeast Asia

The Southeast Asian collections at the Oriental Museum reflect the diverse nature of this area. The museum is home to collections from the majority of the many countries that make up the region. The objects range from ceramics to textiles, as well as including musical instruments, wood carvings, lacquer-ware and arms and armour.

The core of the Southeast Asian collections is formed by the objects acquired in two groups in 1976 and 1980 from Rt Hon Malcolm MacDonald. Complementing this is the Roberts Collection of Balinese Art. This substantial collection of woodcarving, sculpture and paintings from the island of Bali provides a detailed picture of the changing nature of art on the island during the 20th century. The Stenson collection of ceramics includes more than 100 pieces from across Southeast Asia, ranging in date from prehistory to the 20th century.

Most recently the museum has been collecting contemporary material to support a range of exhibition projects. Two new donations from Mr and Mrs Glendenning and Rev Bingham have also helped to considerably swell the collections from this region.

West Asia

The Oriental Museum's Ancient Near Eastern collections include material excavated by some of the 20th Century's leading archaeologists, including Sir Leonard Woolley's excavations at Ur; from Kathleen Kenyon's excavations at Jericho and Jerusalem; from the excavations at Lachish sponsored by Henry Wellcome; and from a number of other sites.

The Northumberland Collection also includes a significant number of Near Eastern seals and tablets inscribed with the cuneiform script. In addition to the ancient material there is a small collection of objects dating to the Christian era including ceramics, metal crucifixes and tombstones. The museum's collections from the Islamic Period fine examples of calligraphy and medieval and post-medieval ceramics as well as works in jade and bronze. Recent targeted purchases have been supplemented by major new donations, particularly the Wallum Collection and the Glendenning Collection.

9.5 Western Art

A key strength of the Western Art Collection is its focus on 20th and 21st century printmaking. The collection investigates different printing techniques used by artists, from early methods of woodcut printing to more contemporary screen and digital printing techniques. The notion of the multiple print as a primary artwork is one that is frequently contested or misinterpreted and the collection can be seen as a unique resource in considering this notion and in investigating the different means of printing and their status.

The collection additionally features strongly in Post war British art; British, European and American print, painting and sculpture; and both British and American Pop Art. It includes works by Andy Warhol, Barbara Hepworth, Sandra Blow, Picasso, Sonia Delaunay, and Henry Moore alongside regionally based artists such as Tom McGuinness and Fenwick Lawson.

The Western Art Collection is additionally involved in, and responsible for, contemporary commissioning of new artworks across university departments, including portraits and sculptural works.

9.6 Other collections outside the scope of this policy

Durham University is involved in partnerships with external organisations, some of which involve custody or responsibility for collections management, but not direct responsibility for collections development and acquisition. There are also other departments within Durham

University which hold collections, and in some cases continue to develop them, independently.

An agreement between Durham University and the Chapter of Durham Cathedral, was established in 1955 and renewed most recently in 1991, relating to the care and custody of the Cathedral Archives. This fulfils Chapter 35 of Durham Cathedral's 1555 statutes for the keeping of its muniments. Library and Heritage Collections manages and provides access to the Cathedral archives, together with related collections deposited with or donated to the Cathedral. In the case of potential acquisitions of material offered to the Cathedral archives from external organisations or individuals, discussions are held between the Cathedral and Library and Heritage Collections. These relate to the implications of acquisition (preservation, conservation or access issues, resources of space or staff time required) and the inclusion of the material within the scope of the University's management. However, decisions relating to the acquisition itself are taken by Cathedral staff.

Since 2011 Durham University has been working with the Trustees of Ushaw College to catalogue library and archive collections held there and to make them accessible to researchers. The national profile of this work within the Catholic community in the UK has led to the transfer of archives of related organisations to Ushaw College, deposited or donated with Durham University. The existence of important archive and special collections material in this area at risk of loss - and the lack of obvious sustainable alternative provision – has been reflected in this collecting policy. However the scope of Durham University collecting does not include material relating to Ushaw College itself, or its library. In the case of acquisitions of material which are physically located at Ushaw College, these will be acquired explicitly by either the University or the College, in a context of collaboration and transparency.

Since 2015 Durham University has worked in partnership with Durham County Council and the Durham Light Infantry Trustees to provide access to material from the collection of the Durham Light Infantry. Some material is on display in the DLI Collection Gallery and research access to the medal collection is arranged in the Barker Research Library, both at Palace Green Library. However, development of the DLI collection continues to be undertaken by Durham County Council, on behalf of the DLI Collection Trustees.

There are collections held by academic departments within Durham University, and in some cases these collections are still being developed. These include:

- Anthropology
- Bio-sciences (managed partly by Library and Heritage Collections and partly by the Department of Bio-Sciences)
- Geography / geology / earth sciences

In the longer term it would be desirable, from an operational and conservation point of view for these collections to be managed as part of the overall University collections in active collaboration with relevant departments.

Library and Heritage Collections is increasingly involved in supporting the commissioning of university portraits and sculpture, which ultimately enter into the collection. Until recently such works were commissioned on an ad-hoc basis by departments or colleges, however this process is now increasingly advised by Library and Heritage Collections and should in future be managed wholly by Library and Heritage Collections to ensure quality and our ability to manage all the University's holdings.

Similarly 'Artist in Residence' programmes have in the past been undertaken independently by colleges and departments. As with the commissioning of portraits and sculpture, this process is now increasingly advised by Library and Heritage Collections, with the future aim

that is becomes an entirely Library and Heritage Collections managed programme, to ensure quality and sustainability.

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10. Disposal Procedures

Decisions on acquisitions and disposals will be made by the Acquisition and Disposal Panel.

10.1 General procedures

All disposals will be undertaken with reference to the SPECTRUM Primary Procedures on disposal, where applicable. The governing body will confirm that it is legally free to dispose of an item. Agreements on disposal made with donors will also be taken into account.

In the case of archives, material not to be accepted or retained will remain with or be returned to the donor or depositor (lender), transferred to another archive repository or destroyed (as confidential waste where required) as appropriate and according to agreements reached with the donor/depositor. (See also notes relating to archive appraisal in section 4.5 above.)

When disposal of material from museum collection 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.

The decision to dispose of material from the collections will be taken by the A&D Panel only after full consideration of the reasons for disposal. Other factors including public benefit, the implications for Durham University'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.

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 A&D Panel acting on the advice of professional curatorial staff, if any, and not of the curator or manager of the collection acting alone.

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 (where applicable) likely to be interested in its acquisition.

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).

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.

Any monies received by the museum governing body from the disposal of items will be applied solely and directly for the benefit of the collections. This normally means the purchase of further acquisitions. In exceptional cases, improvements relating to the care of

collections in order to meet or exceed Accreditation requirements relating to the risk of damage to and deterioration of the collections may be justifiable. Any monies received in compensation for the damage, loss or destruction of items will be applied in the same way. Advice on those cases where the monies are intended to be used for the care of collections will be sought from the Arts Council England.

When disposal is being considered, Durham University 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.

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.

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, where applicable.

10.2 Disposal by exchange (for museum collections)

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.

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 general procedures in section 10.1 above will apply. 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.

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

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.

10.3 Disposal by destruction

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

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.

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. 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.

The destruction of objects should be witnessed by an appropriate member of the museum workforce. In circumstances where this is not possible, eg the destruction of controlled substances, a police certificate should be obtained and kept in the relevant object history file.

18 March 2019

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