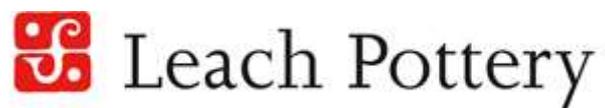


Collections Development Policy



2018-2022

First Review due: June 2021

Name of museum: **Leach Pottery**

Name of governing body: ***Bernard Leach Trust (St Ives) Limited***

Date on which this policy was approved by governing body: **11th June 2018**

Policy review procedure:

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

Date at which this policy is due for review: *June 2021*

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

1. Relationship to other relevant policies/plans of the organisation:

1.1. The museum's statement of purpose is:

Our Vision¹

Our vision is that the UK will have a thriving community of potters involved at all levels. Through the Leach Pottery a growing number of people will find enjoyment, inspiration, new skills and an increased sense of wellbeing from working with clay. They will be supported by a network of professional makers, societies, groups and organisations coming together to help support the studio pottery community. The Leach Pottery wants to play its part. Providing unique training opportunities, promoting exchange, generating high quality work and creating new links between makers and buyers, at the same time as inspiring others through the ethos of Bernard Leach and the traditions of the Leach Pottery. The Leach Pottery will be understood as the home of Studio Pottery with significant historical importance in the UK and internationally.

Our Strategic Aims

Our Aims

To Support Studio Pottery in the UK by;

1. Developing a thriving studio pottery community & developing international links
2. Inspiring people of all ages and backgrounds to get involved in pottery
3. Providing training and opportunities to experience clay through throwing, handbuilding and studio production
4. Showcasing the wellbeing benefits of working in clay
5. Valuing the handmade

¹The Vision is the way we are interpreting the Charitable Objects

Our charitable objectives as set out in the Memorandum & Articles (our founding document in 2005) are:

- to advance the education of the public in the life and work of Bernard Leach and his circle
- to preserve and maintain his former home and workplace
- to display examples of his work and those of others
- to provide training in the art, craft and making of pottery and related skills
- to increase the appreciation of the public in the ceramic arts

- 1.2. The governing body will ensure that both acquisition and disposal are carried out openly and with transparency.
- 1.3. By definition, the museum has a long-term purpose and holds collections in trust for the benefit of the public in relation to its stated objectives. The governing body therefore accepts the principle that sound curatorial reasons must be established before consideration is given to any acquisition to the collection, or the disposal of any items in the museum's collection.
- 1.4. Acquisitions outside the current stated policy will only be made in exceptional circumstances.
- 1.5. The museum recognises its responsibility, when acquiring additions to its collections, to ensure that care of collections, documentation arrangements and use of collections will meet the requirements of the Museum Accreditation Standard. This includes using SPECTRUM primary procedures for collections management. It will take into account limitations on collecting imposed by such factors as staffing, storage and care of collection arrangements.
- 1.6. The museum will undertake due diligence and make every effort not to acquire, whether by purchase, gift, bequest 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.
- 1.7. In exceptional cases, disposal may be motivated principally by financial reasons. The method of disposal will therefore be by sale and the procedures outlined below 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
 - extensive prior consultation with sector bodies has been undertaken
 - the item under consideration lies outside the museum's established core collection

2. History of the collections

The following details of The Leach Pottery Collections include the subjects or themes and the periods of time and/or geographical areas to which they relate.

The Leach Pottery owes its existence to potter Bernard Leach (1887-1979). In 1920, Leach founded the Pottery with the assistance of Shoji Hamada on the outskirts of St Ives, which over the next 50 years became the epicentre of the craft pottery movement. In the late 1920s Leach helped start the St Ives Society of Artists, and in 1949 he was a founder member of the Penwith Society of Arts. Throughout his life, Leach travelled extensively, passing on his knowledge to hundreds of potters around the world, as well as developing the talents of potters within his own studio. Notable students and associates include Michael Cardew, Katharine Pleydell-Bouverie, David Leach, Norah Braden, Michael Leach, William Marshall, Janet Darnell Leach and Kenneth Quick.

After Leach's death in 1979 management of the Pottery was undertaken by his wife Janet Darnell Leach. When Janet died in 1997, the Pottery passed to Mary Redgrave and was sold after her death to Alan Gillam before being acquired by Penwith District Council for the Bernard Leach (St Ives) Trust Ltd.

The Leach Pottery collection consists of nearly 150 pots by Bernard Leach and associated potters, plus lithographs, books and art works that relate to the site and its history. It also includes a group of linked historic buildings known collectively as the Pottery, related fittings, equipment and artefacts. The scope of the collection relates primarily to the period of Bernard Leach's occupation of the Pottery from 1920 to 1979, with later additions from the Janet Leach period 1979-1997 and others connected to the pottery.

The original Pottery buildings are; Pottery Cottage, now used as the museum office and museum shop; and the Pottery, which today forms part of the visitor route. As part of the extensive restoration in 2006-8 new elements were added to the historic site, including a gallery and new pottery workshops. In 2010 the adjacent property Beagle Cross, was acquired which was part of the original site. It now forms housing for residential and visiting potters along with education facilities including a library and studio.

There are two large long term loans (reviewed every five years) from Dartington Hall Trust and Cornwall Council.

3. An overview of current collections

Accessioned

The accessioned collection contains around 150 pieces of mainly ceramics, lithographs and books which fit the collections policy. They all fit the existing collecting policy. Although a small collection it holds some significant and interesting pieces.

The ceramics include Leach Pottery Standard Ware, ceramics with the Leach Pottery mark, and ceramic examples by Bernard Leach, William Marshall, Janet Leach and Shoji Hamada.

Non-ceramic material include a signed lithographs by Bernard Leach and books.

Non-accessioned

Currently no digital formats have been accessioned. There is a collection of images, film and oral history recordings (duplicates from St Ives Archive collection). Paper materials include historical documents as well as materials relating to the setting up of the Bernard Leach (St Ives) Trust Limited. There is a developing object handling collection used by the Learning & Participation team. The handling collection will have a formal record of contents but not be accessioned into the collection, due to it being of a broader nature than our collecting policy.

Tools and equipment are on long term loan from Cornwall Council and not part of the accessioned collection.

Gaps in the collection

There are currently no contemporary ceramics made onsite, commissioned pieces or examples from some of the key potters to work at the pottery over the last 100 years.

4. Themes and priorities for future collecting

Future Collecting

These criteria include the subjects or themes, periods of time and/or geographic areas and any collections which will not be subject to further acquisition. The Museum will aim to acquire:

- Ceramics made by Bernard Leach
- Ceramics made by students and associates of Bernard Leach at Leach Pottery or working under Bernard Leach. However discretion will be exercised so that key examples of that potter's work are represented rather than volume of pieces, due to storage space constraints at the museum. Exceptions will be made where a whole collection is offered.
- Tools and equipment that have a direct association with Leach Pottery
- Buildings that have a direct association with Leach Pottery or were once part of the Pottery complex or the Leach estate

- Specialist books on ceramics to form the basis of a study collection
- **Examples of the type of ceramics which influenced Bernard Leach and the potters at the Leach Pottery**
- Photographs, letters, drawings, artworks, notebooks and diaries that have a connection to Leach Pottery
- Selected examples of pottery currently being produced at Leach Pottery that define the new Leach Standard ware
- Selected examples of contemporary craft commissioned by the Leach Pottery that are inspired and defined by Bernard Leach's philosophy and work
- Selected examples of contemporary work made at the Leach Pottery since its restoration and reopening (e.g. Koie Ryoji, Akira Yagi, Tomoo Hamada, Jack Doherty, new Leach tableware, works by apprentices)

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, finance, storage and care of collection arrangements.

For the above reasons, the Director will inform the Board of Trustees of potential acquisitions. An item will be acquired only if the Board is satisfied that the organisation has the resources to manage it effectively.

5. Themes and priorities for rationalisation and disposal

- 5.1 The museum recognises that the principles on which priorities for rationalisation and disposal are determined will be through a formal review process that identifies which collections are included and excluded from the review. The outcome of review and any subsequent rationalisation will not reduce the quality or significance of the collection and will result in a more useable, well managed collection.
- 5.2 The procedures used will meet professional standards. The process will be documented, open and transparent. There will be clear communication with key stakeholders about the outcomes and the process.

6 Legal and ethical framework for acquisition and disposal of items

- 6.1 The museum recognises its responsibility to work within the parameters of the Museum Association Code of Ethics when considering acquisition and disposal.

7 Collecting policies of other museums

- 7.1 The museum will take account of the collecting policies of other museums and other organisations collecting in the same or related areas or subject fields. It will consult with these organisations where conflicts of interest may arise or to define areas of specialism, in order to avoid unnecessary duplication and waste of resources.
- 7.2 Specific reference is made to the following museum(s)/organisation(s):
 - 7.2.1 Craft Study Centre (CSC), Farnham
 - 7.2.2 Centre for Ceramic Art (COCA), York
 - 7.2.3 Victoria & Albert Museum (V&A), London
 - 7.2.4 National Trust, Held Nationally
 - 7.2.5 Bristol Museum Service
 - 7.2.6 Potteries Museum, Stoke on Trent
 - 7.2.7 Sainsbury Centre for Visual Arts

8 Archival holdings

The Leach Pottery holds a small amount of archival material that relates to the Leach Pottery where it has been offered to the Leach Pottery and it has been deemed relevant to the interpretation of the site and can be used for interpretation and research. This includes paper, audio, film, photographs and digital formats.

9 Acquisition

9.1 The policy for agreeing acquisitions is:

9.2 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).

9.3 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.

10 Human remains

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

11 Biological and geological material

11.1 So far as biological and geological material is concerned, the museum 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.

12 Archaeological material

12.1 The museum will not acquire any archaeological material.

13 Exceptions

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

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

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

14 Spoliation

- 14.1 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.

15 Disposal procedures

- 16.1 All disposals will be undertaken with reference to the SPECTRUM Primary Procedures on disposal.
- 16.2 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.
- 16.3 When disposal of a museum object is being considered, the museum will establish if it was acquired with the aid of an external funding organisation. In such cases, any conditions attached to the original grant will be followed. This may include repayment of the original grant and a proportion of the proceeds if the item is disposed of by sale.
- 16.4 When disposal is motivated by curatorial reasons the procedures outlined below will be followed and the method of disposal may be by gift, sale, exchange or as a last resort - destruction.
- 16.5 The decision to dispose of material from the collections will be taken by the governing body only after full consideration of the reasons for disposal. Other factors including public benefit, the implications for the museum's collections and collections held by museums and other organisations collecting the same material or in related fields will be considered. Expert advice will be obtained and the views of stakeholders such as donors, researchers, local and source communities and others served by the museum will also be sought.
- 16.6 A decision to dispose of a specimen or object, whether by gift, exchange, sale or destruction (in the case of an item too badly damaged or deteriorated to be of any use for the purposes of the collections or for reasons of health and safety), will be the responsibility of the governing body of the museum acting on the advice of professional curatorial staff, if any, and not of the curator or manager of the collection acting alone.
- 16.7 Once a decision to dispose of material in the collection has been taken, priority will be given to retaining it within the public domain. It will therefore be offered in the first instance, by gift or sale, directly to other Accredited Museums likely to be interested in its acquisition.
- 16.8 If the material is not acquired by any Accredited museum to which it was offered as a gift or for sale, then the museum community at large will be advised of the intention to dispose of the material normally through a notice on the MA's Find an Object web listing service, an announcement in the Museums Association's Museums Journal or in other specialist publications and websites (if appropriate).
- 16.9 The announcement relating to gift or sale will indicate the number and nature of specimens or objects involved, and the basis on which the material will be transferred to another institution. Preference will be given to expressions of interest from other Accredited Museums. A period of at least two months will be allowed for an interest in acquiring the material to be expressed. At the end of this period, if no expressions of interest have been received, the museum may consider disposing of the material to other interested individuals and organisations giving priority to organisations in the public domain.
- 16.10 Any monies received by the museum governing body from the disposal of items will be applied solely and directly for the benefit of the collections. This normally means the purchase of further acquisitions. In exceptional cases, improvements relating to the care of collections in order to meet or exceed Accreditation 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

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

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

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

16.13.1 In cases where the governing body wishes for sound curatorial reasons to exchange material directly with Accredited or non-Accredited museums, with other organisations or with individuals, the procedures in paragraphs 16.1-5 will apply.

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

16.13.3 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).

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

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

.2 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.

.3 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.

.4 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.

- .5 The destruction of objects should be witnessed by an appropriate member of the museum workforce. In circumstances where this is not possible, e.g. the destruction of controlled substances, a police certificate should be obtained and kept in the relevant object history file.
- .6 Signed by the Chair of Trustees;
- Name
 - Signature
 - Date