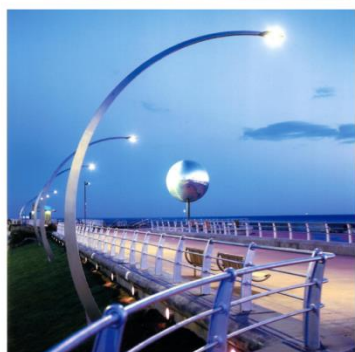


# Blackpool's Heritage Collections

## Collections Management Framework

### 2015-2019

Blackpool Council



# Collections Management Framework 2015-2019

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# Collections Management Framework 2015-2019

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## 1. Introduction

The Collection Management Framework concerns the management of Blackpool Council's collections. The framework will govern how all the separate departments and stakeholders with day-to-day responsibility for collections will manage them in order to create a consistent council-wide approach in keeping with recognised cultural collection standards.

Blackpool Council collections are in four divisions and spread across multiple sites:

- Arts Service;
- Heritage Service;
- Blackpool Entertainment Company Ltd (BECL)
- Blackpool Museum (Pending)

The Blackpool Museum is currently in development phase and is not collecting yet, but it will start doing so when it enters delivery phase and collection development for this purpose must be incorporated into this framework. It will do so in line with ACE Accreditation and following the Collections Development Policy.

The Collections Management Framework is a set of component policies and plans which lay out our principles and methods for the management, development, documentation and care of collections and where our priorities are focused over the period 2015-2019. The policies of the framework are supported by various plans which give detailed methodologies and targets to allow progress to be measured and assessed and will be developed after the policy documents have been adopted.

The Policies, Plans and procedures that make up the framework are:

- Collections Development Policy
- Collections Access Policy
- Collections Information Policy
- Collections Care and Conservation Policy
- Documentation Plan
- Care and Conservation Plan
- Documentation Manual

## 2. Mission

### Blackpool Council Vision and Priorities

*We will build a Blackpool where aspiration and ambition are encouraged and supported. We will seek to narrow the gap between the richest members of our society and the poorest and deliver a sustainable and fairer community, of which our communities will be proud.*

Priority 3: Expanding and promoting our tourism, arts, heritage and cultural offer.

### Cultural Service Aims

The following aims are taken from the Places Directorate Business Plan 2015/16.

- Build Blackpool's reputation as an outstanding cultural destination and creative town, locally, regionally and nationally.
- Develop an adventurous, imaginative and high quality cultural offer for Blackpool
- Increase and widen engagement in culture, creating access amongst sectors of the community who might not otherwise take part
- Develop the role of Cultural Services in delivering wider Council priorities

# Collections Management Framework 2015-2019

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- Ensure that arts heritage and library services are equipped with the skills, knowledge, resources and support to deliver the Council's vision for culture.

## Collections Aims

These aims are proportional to, and in line with, Blackpool Council's resources and supports the vision, priorities, values and aims above while reflecting the industry best-practice standards and stakeholder consultation.

- To promote our nationally important collections by improving the standard of and widening access to the information we hold, encouraging enjoyment, learning and use.
- To develop collections in a sustainable manner; only collecting material we can responsibly care for and demonstrating Blackpool is a trustworthy repository for historical material.
- To take responsibility for the care for our collections to the highest standard and develop improved storage conditions.
- To develop fair, consistent and quality public access to all collections.

## Values

Blackpool Council has a series of values which form the foundation of all its practice and are incorporated into the formation and delivery of all the aims listed above.

- We are accountable for delivering on the promises we make and take responsibility for our actions and the outcomes achieved
- We are committed to being fair to people and treat everyone we meet with dignity and respect
- We take pride in delivering quality services that are community focussed and are based on listening carefully to what people need

- We act with integrity and we are trustworthy in all our dealings with people and we are open about the decisions we make and the services we offer
- We are compassionate, caring, hardworking and committed to delivering the best services we can with a positive and collaborative attitude

## 3. Responsibilities

All the collections are owned by Blackpool Council. Their care and management is the responsibility of Cultural Services, which sits within the portfolio of the Deputy Leader of the Council. Cultural Services is led by the Head of Culture.

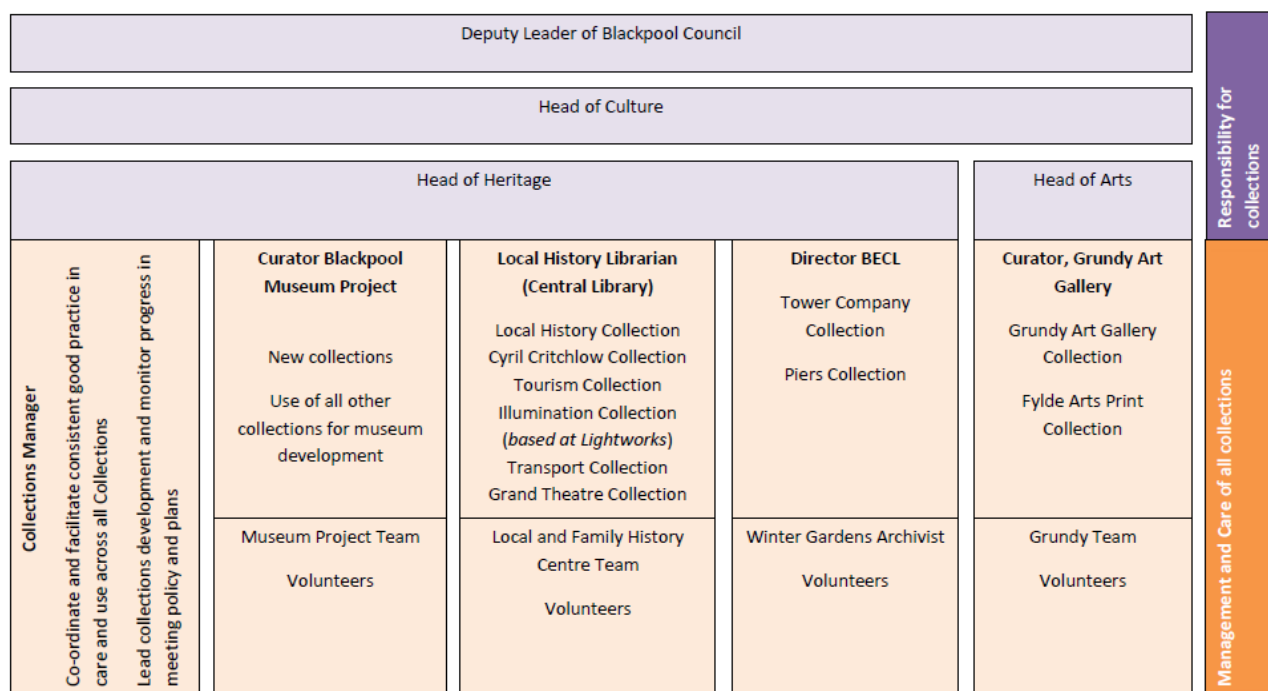
The day-to-day responsibility for the heritage collections is held by the Head of Heritage and the day-to-day responsibility of the Grundy collection is held by the Head of Arts.

The day to day management of the collections is led by Local History Librarian for the Cyril Critchlow, Local History, Tourism, Grand Theatre Collections , Curator for the Grundy Art Gallery, Director of Blackpool Entertainment Company Ltd for the Tower Company Collection (and potentially the Piers Collection) and Curator of Blackpool Museum Project for new museum collections. The Collections Manager serves as expert adviser and co-ordinator of practice to all the collections to ensure a standard of consistent care and use. They are responsible for monitoring progress, leading development and co-ordinating training for collections work.

The delivery of plans is supported by a range of collections staff and volunteers including the Collections Manager, Local History Centre team and volunteers, the Winter Gardens archivist and volunteers, Blackpool Museum team and volunteers and the Grundy Art Gallery team and volunteers.

# Collections Management Framework 2015-2019

Figure 1: Collections Management Structure



## 4. Other Policies

Exploiting the income generation potential of the collection is a high priority as it adds to the sustainability of the collections. This is a complex issue and the following policies will be developed in addition to the Collections Management Framework in 2016:

- Copyright Policy
- Image Rights and Licensing policy
- Digital Policy

## 5. Policy Review and Monitoring

The Collections Management Framework is intended to be reviewed every four years which will be in 2019; however, it will also have additional development to incorporate the Blackpool Museum Project following the HLF funding decision in 2016. Additionally there will be annual monitoring of plans to review progress and ensure forward progress.



# Appendix 1: Collections Development Policy

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## 1. Introduction

This collections development policy relates to all collections detailed in Fig 1 of the collection management framework. In this policy the current collections are summarised and areas of priority for collecting are identified. All collecting activity will be subject to the criteria set out here to ensure that collections are managed consistently within resources and to the highest standard of ACE Accreditation.

### Guiding principles

- 1.1 Blackpool Council will ensure that acquisition and disposal are carried out openly and with transparency.
- 1.2 Blackpool collections have a long-term purpose and are held in trust for the benefit of the public in relation to its stated objectives. Blackpool Council 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 from the collections.
- 1.3 Acquisitions outside the current stated policy will only be made in exceptional circumstances.
- 1.4 Blackpool Council 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.
- 1.5 The Council will undertake due diligence and make every effort not to acquire, whether by purchase, gift, bequest or exchange, any object or specimen unless Blackpool Council or a responsible officer is satisfied that the Council can acquire a valid title to the item in question.
- 1.6 Blackpool Council will not undertake disposal motivated principally by financial reasons.
- 1.7 All collections, irrespective of departmental oversight, are covered by this policy.

## 2. Historical Overview of the Collection

### 2.1 Grundy Art Gallery Collection

The Grundy was founded with an initial bequest of paintings from the Grundy brothers in 1908. Since then it has evolved through purchase, gift and bequest and today it contains an eclectic mix of historic, modern and contemporary art including paintings, drawings, photography and sculpture alongside jewellery and decorative art. During the 1920s, 1930s and into the mid-1940s the Grundy had its own acquisitions budget and acquired works on a regular basis which were displayed in the galleries on a long-term basis. From the late 1940s onwards acquisitions were sporadic, mainly coming about through individual bequests or gifts from artists who had exhibited at the gallery, with many of the most significant acquisitions, including works by Picasso and Eric Ravilious, coming from the Contemporary Art Society. The relationship with the family has remained central with many items joining the gallery collection from the family home in Lytham Road, which was for a while the 'Grundy House Museum'. Since 2005 the programme of the gallery has shifted from a static display of works from the permanent collection to a year-round programme of temporary exhibitions of contemporary art. These regularly incorporate works from the permanent collection whilst also exploring the space between

# Appendix 1: Collections Development Policy

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popular culture and contemporary art. This activity underpinned the Gallery receiving Arts Council NPO status and investment in the gallery and allows the Grundy to continue to function under its original remit to display and promote contemporary art to the people of Blackpool.

### 2.2 Local Studies Collection

This collection consists of books and monographs, maps and local newspapers, and started with the first Blackpool public library service in the late nineteenth century. Alongside these items Reference Librarians for many years collected historic images of the area they served, and around 10,000 local images are now held by the Blackpool library service. The Central Library local studies collections have been widely used in arts engagement work, displays, visits to schools and community visits and talks. The greatest growth area for engagement in the collection over the last 25 years has been in family history research.

### 2.3 Tower Company Collection

This collection is an accumulation formed over the last 140 years. It covers the activity of the Winter Gardens and Tower from the various owners as companies were sold and merged in the ever changing business face of Blackpool's entertainment industry. A summary of some of this development includes the formation of the Blackpool Tower Company in 1891, the acquisition of the Alhambra on the site next to the Tower in 1903 and the take-over of the Grand Theatre in 1910. In 1928 the Tower Company acquired a majority shareholding in the Blackpool Winter Gardens which had opened in 1878. This stayed constant until 1967 when THORN EMI purchased the Tower Company. Jumping ahead to 1998 the Tower and Winter Gardens

was purchased by Hemway Ltd and Leisure Parcs was formed to manage them. Blackpool Council purchased both venues in 2010. The Tower is managed by Merlin Entertainments Ltd. The Council formed the BECL in June 2014 to manage the Winter Gardens and the collection is under the day to day management of this company. This historical development has meant the collection now includes some material for the Palace Theatre, Grand Theatre and other local places of entertainment. This is the largest collection of entertainment history in Blackpool, and one of the country's most significant popular entertainment archives. The collection has been used in various exhibitions including the 125 Celebration of the Winter gardens in 2003, Showtown in 2008, and English Heritage Exhibition Blackpool: wonderland of the world in 2012. The collection has been extensively used as reference points during the extensive refurbishments at both the Tower and Winter Gardens.

### 2.4 Cyril Critchlow Collection

This collection came to the Council in 2008 following the death of Cyril Critchlow as a bequest from his family. Cyril was a founder member of Blackpool Magic Club, proprietor of the Coronation Street Theatre and at one time had his own museum of entertainment in Blackpool. He was author of a number of books on Blackpool's entertainment past. For sixty years he collected and recorded all aspects of Blackpool's entertainment heritage from the nineteenth century to the present day. Cyril was a huge supporter and promoter of entertainment in Blackpool, and a great collector of entertainment ephemera. He was a member of Equity, the Magic Circle, Blackpool Heritage Forum and a former Councillor of Blackpool. Cyril's collection has been widely used in both research and in community engagement. It is the first point of

# Appendix 1: Collections Development Policy

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reference for an understanding of the town's entertainment heritage. In addition to its clear historic importance, the collection has been used in arts engagement work, in creative writing projects, in school visits, in Arts for Health initiatives, and in regular presentations both within the library and at outside venues. The collection was featured on BBC's *Flog It* in 2014.

### 2.5 Tourism Collection

This was developed through the active work of the Blackpool Council Publicity Department in connection with its role to publicise Blackpool and encourage visitors to come to the town from 1912 to date. It was transferred from the basement of the Tourist Information Centre on Clifton Street to the Blackpool Central Library in 2009 to protect it, in accordance with a growing awareness of both the historical importance of the collection and its vulnerability. Now housed in an ante-room of the Local and Family History Centre the material is publically accessible for researchers locally and nationally.

### 2.6 Illuminations Collection

This is the historic working collection of the Illuminations Department at Blackpool Council. It principally comprises material created by the staff of the department from 1925 to the present day in the process of designing, manufacturing and erecting the annual illumination display. It has developed and continues to develop through the activity of the Illumination department. As most designs are now done digitally no recent additions have been made to the collection. There has been recent investment in this collection from the HLF and a schools project to engage with the collection has been created.

### 2.7 Transport Collection

This collection has developed through the work of

Blackpool Transport and contains images of vehicles and business and staffing records. It was passed to the heritage department when the Transport department stated there was no longer room to store it. This material is only accessible to the public through appointment with the Local and Family History Centre.

### 2.8 Blackpool Museum Project

This collection will initially develop to support the stories identified in the development phase, outlined in the scope of future collecting. Broadly it will seek to acquire 3d objects including costume and groups of objects and ephemera related to people who have visited, lived in or worked in Blackpool including entertainers. The scope of Blackpool's collections will be wider than just Blackpool's geographical boundaries and may include material relating to visitors from Blackpool's traditional catchment areas e.g. Lancashire, Yorkshire and Scotland.

Items collected so far include a large collection of material related to a member of Blackpool's *It's a Knockout* team who won the UK and European finals in 1971; a decorative crown which formed part of an illuminations structure in 1953, 2 'Yama-Yama suits' worn over clothes by visitors to Blackpool's Pleasure Beach in the 1950s. The museum has a small development budget in 2015-6 to aid the content development of the museum and will use this to collect 3d objects and address any gaps in the wider collections. The museum will also produce or commission audio recordings and films as supporting material for the interpretation the core collections.



## Appendix 1: Collections Development Policy

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### 3. Scope of current collections

#### 3.1 Art

##### *Fine Art*

The fine art collection numbers approximately 300 items. It was initially a small group of works by established British modern painters. This trend of collecting from established practicing artists continued through the formative years of the collection. The Contemporary Art Society played a significant part in the modern development but not always gifting pre-established artists and this added a more contemporary art element to the collection. Artists include Craigie Atchinson, Peter Blake, Martin Creed, Laura Ford, Gilbert and George, Eric Ravilious and Paul Nash. Some contemporary pieces have been collected over the past ten years from the activity of the exhibition programme where individual works or parts of the exhibition remained in the gallery, for instance a light box work from Ian Whittlesea and a photograph of Blackpool South Pier from Simon Roberts.

Grundy was a member of The Sculpture Fund, supported by one of CAS's patrons, Cathy Wills, which provide five museums in the North West with the opportunity to work to acquire a group of sculptural works to develop their existing collections. Participating Museums alongside Grundy included Manchester Art Gallery, The Victoria Museum and Art Gallery, University Liverpool, The Walker Art Gallery, and The Whitworth Art Gallery.

##### *Decorative and Applied Art*

Numbering approximately 4500 items, this collection includes industrial and architectural design, ivory, jewellery, ceramics, textiles and furniture. Strengths include: illumination concept designs, Asian ivory and contemporary jewellery.

#### 3.2 History

Spread across several collections, some of which are extensive and largely undocumented, the full scope of these collections will be revealed through following the documentation plan to be developed as part of this framework.

##### *Blackpool History*

These collections contain archaeology, local and social history objects, newspapers and directories, souvenirs, books, maps, images, glass negatives and photography.

##### *Entertainment History*

In entertainment history from seaside to theatrical Blackpool is of primary international significance. Our collections are without parallel with no other seaside city in the UK having the comprehensive archive record of the venues, the acts or the trends in entertainment covering the transition from the 19<sup>th</sup> century to the mass popular culture of the 20<sup>th</sup> century. These collections consist of printed ephemera including programmes, handbills, posters and flyers; photographic material including postcards and commercially produced tourist views; material relating to Lawrence Wright's "On With the Show" on North Pier including song sheets, notes, photographic material, programmes and autographs; programmes from major and minor entertainment venues including North Pier, Central Pier, South Pier, Blackpool Tower, Winter Gardens, Grand Theatre, Palace, Queens and a selection of 3D artefacts.

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### 4. Themes and Priorities for Future Collecting

#### 4.1 Criteria governing future collecting

We will continue to develop our collections under the following general principles:

- add continuity to the collections by acquiring contemporary material
- look to enhance areas of collecting in which we are strong
- the creation of a handling collection to improve access
- material which adds to the coherence and context of existing collections
- acquire an object only if it has the potential for display, interpretation, research, learning or outreach

In the short term we will also:

- assess the fine art collection to focus on developments of the collection for the business plan of the Grundy Art Gallery
- review the impact of the collecting, commissioning and storage digital media, particularly in the Grundy and Illuminations collections, and the potential arising out of the new Blackpool Museum
- assess all collections in relation to their current and future storage and conditions to look at future capacity

These priorities may be reconsidered periodically throughout the life of the policy as circumstances change, e.g. as the Blackpool Museum Project Progresses.

#### 4.2 Scope of future collecting

##### Art

1. Contemporary Art in the relationship to Popular Culture:

2. acquire works that explore the relationship between Blackpool and Popular Culture.
2. Works exhibited: use opportunities offered by the temporary exhibition programme to acquire contemporary works which will reflect the Grundy exhibition programme in the permanent collection.
3. National Programmes: take advantage of the regional and national acquisition opportunities such as those offered by the Contemporary Arts Society, the Art Fund and ACE to collect contemporary art which enhance our collection themes.
4. Light: acquire contemporary works which explore or reflect the theme of light.
5. Identify any original designs and concept illustrations from council planning that enhances the record of Blackpool's development.
6. Collect new illuminations designs to keep the collection up to date

##### History

These themes and subjects for future collecting apply to existing Blackpool collections and the Blackpool Museum Project. Collecting will focus within the political boundaries of Blackpool, except where material informs the themes of collecting. Blackpool Museum will look to acquire and develop three dimensional objects specifically and supporting heritage collections related to Blackpool's development as a seaside resort and centre of popular entertainment.

History collecting fits under the following four headings:

1. Visitor and local experience  
*Including specifically, but not exclusively:*
  - Wakes Weeks

## Appendix 1: Collections Development Policy

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- General visitor experience
  - Visitor experience of holiday accommodation from small guest house to larger hotels complementing existing collections on the Savoy and the Clifton
  - Landladies and their families
  - The Beach including donkey riding and sea bathing
  - Seafront businesses: businesses and amusement trades which operate along the central beach and promenade including the development of souvenirs such as ceramics, postcards and Blackpool rock

### 2. Development of the town and its visitor attractions

*Including specifically, but not exclusively:*

- Blackpool Tower: Gaps in existing collections and contemporary material
- Winter Gardens: Gaps in existing collections and contemporary material
- Pleasure Beach
- Piers
- Blackpool Illuminations: including new designs and representative items and artefacts.
- The town
- Pools and open-air baths
- Blackpool's lifeboat and its role in saving lives.

### 3. Entertainments

*Including specifically, but not exclusively:*

- Circus, especially Blackpool Tower and the clowns who have performed there.
- Theatre based and variety entertainment in Blackpool.

- Seaside entertainments including amusements, sideshows and Punch and Judy
- Dancing in Blackpool from outdoor dancing on the piers to the town's role as centre for professional and amateur ballroom dancing and including material from the Grand Theatre which has status as NPO holder for contemporary dance
- Comedy: Blackpool as a centre for British comedy, especially northern humour
- Popular Music in Blackpool from Big Bands to Pop stars
- Famous people who have performed in Blackpool
- Drag Culture: The history of drag culture on stage from the Victorian and Edwardian period to contemporary entertainers and venues such as Funny Girls.

### 4. Events

*Including specifically, but not exclusively:*

- Switch On
- Shipwrecks
- Air Show
- Beauty Pageants
- Competitions
- Blackpool's role in the First World War and Second World War

Material collected may be broadly defined as social and entertainment history of Blackpool and may include objects from a broad spectrum of materials including costume and accessories, musical instruments, stage props, domestic objects used in boarding houses. The Council may also acquire historic items not specifically used in Blackpool to illustrate a Blackpool story.

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### 4.3 Collections not subject to further collecting

Decorative Art, while significant in the holdings, is not nor has it ever been a collecting priority of the council. Further acquisitions in this area not recommended.

### 4.4 Limitations on collecting

The Council 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 ACE Accreditation Standard. It will take into account limitations on collecting imposed by factors such as;

- Staff time and skills
- Suitable storage and/or display
- Condition and maintenance of object
- Cost: the cost of purchase, conservation and the care of the object will not be prohibitively expensive
- Restrictive conditions: the acquisition is not on condition upon the permanent display of the material or does not come with other restrictions on its use or otherwise
- Special conditions: the Council will not accept a gift or bequest that has any special conditions attached, which would obstruct normal curatorial decisions
- Bequests: the Council reserves the right to refuse bequests subject to the criteria outlined in Section 4.
- Subsequent additions: the Council is not bound to accept subsequent additions to an acquisition - such additions will be treated as a potential new acquisition and assessed on its own merits

- Valid title: the depositor must be able to demonstrate valid title to the material and be willing to transfer this to the Council
- Health & safety issues concerning the object (size, weight, composition)

### 4.5 Policy review

The Collections Management Framework will be published every 4 years and reviewed periodically. The date when the policy is next due for review is 2019 in line with ACE Accreditation.

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

### 4.6 Acquisitions not covered by the policy

Acquisitions outside the current stated policy will only be made in very exceptional circumstances, and then only after proper consideration by the governing body and having regard to the interests of other museums.

## 5. Themes and Priorities for rationalisation and disposal

- 5.1 Blackpool Council 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

## Appendix 1: Collections Development Policy

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communication with key stakeholders about the outcomes and process.

5.3 We plan to undertake two collection reviews and an external assessment:

5.4

### *Grundy Art Gallery collection*

Informed by the methodologies piloted by Renaissance East Midlands and published on the Museum Association website we plan to review the collections in light of significance and use. This will not necessarily lead to rationalisation or disposal but will give a clearer picture on targeting the use of the collections in future.

### *Ephemera*

A simple review of this class of material across all collections is needed to identify duplication which we believe may be significant. This may realise some unique handling collection opportunities

### *Public Collections*

A review of public art in Blackpool will be conducted to identify what there is, accountability and potential for future accessioning if needed.

## 6. Acquisition – Legal and ethical framework

- Blackpool Council 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 Blackpool Council 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 museums/organisations:

- National Fairground Archive, Sheffield University
- Victoria and Albert Museum
- The Lancashire Museum Service
- The Harris Museum and Art Gallery
- Blackburn Museum and Art Gallery
- Towneley Art Gallery and Museums
- Museum of Wigan Life
- Manchester Art Gallery
- Whitworth Art Gallery

7.3 Joint acquisition policy agreements  
Joint acquisition/ownership agreements will be negotiated if the opportunity arises to acquire something of significance and beyond our general acquisition resources. Agreements will be negotiated with the same consideration as all acquisitions as stated in Section 4. All agreements will provide guidance and details on:

- Purchase, ownership and storage
- Rights of exhibition
- Intellectual property rights
- Credit
- Installation and operation



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- Transport cost
  - Conservation and repair/replacement
  - Loans
  - Sale or transfer
  - Warranties and Indemnification
  - Loss or damage
  - Dispute resolution

### 8. Acquisition

Blackpool Council will acquire new material for its collections through donation, bequest, purchase and transfer. Items to add to the collections are reviewed and agreed at monthly meetings. The Council reserves the right to decline an offer of a gift, a loan or bequest which does not meet the collecting policy. It will explain any declined offers with reference to this policy

The purchase of acquisitions is made by presenting the case to the Head of Heritage or the Head of Arts dependent on the collection is being considered for.

The Council 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.

8.1 In accordance with the provision 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 1 Nov 2002, and the Dealing with Cultural Objects (Offences) Act 2003, the Council will reject any items that have been illicitly traded. The governing body will be guided

by the national guidance on the responsible acquisition of cultural property issued by the Department for Culture, Media and Sport in 2005.

### 9. Human Remains

the Council does not hold or intend to acquire human remains.

### 10. Biological and Geological Material

the Council will not acquire any biological or geological material.

### 11. Archaeological Material

the Council will not acquire any archaeological material.

### 12. Exceptions

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

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

In these cases the Council 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 Council will document when the exceptions occur.

### 13. Spoilation

The Council will use the statement of principles 'Spoilation 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.

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### 14. The Repatriation and Restitution of objects and human remains

The Council,, acting on advice of its professional staff, if any, may take a decision to return human remains (unless covered by the 'Guidance for the care of human remains in museums' issues by DCMS in 2005), objects or specimens to a country or people of origin. The Council will take such decisions on a case by case basis; within its legal position and taking into account all ethical implications and available guidance. This will mean that the procedures described in 16.1-5 will be followed but the remaining procedures are not appropriate.

### 15. Disposal procedures

15.1 All disposals will be undertaken with reference to the SPECTRUM Primary Procedures on disposal.

15.2 Blackpool Council will confirm that it is legally free to dispose of an item; agreements on disposal made with donors will also be taken into account.

15.3 When disposal of an object is being considered, the heritage department or arts department, as appropriate, will establish if it was acquired with the aid of an external funding organisation. In such cases, any conditions attached to the original grant will be followed. This may include repayment of the original grant and a proportion of the proceeds if the item is disposed of by sale.

15.4 When disposal is motivated by curatorial reasons the procedures outlined below will be followed and the method of disposal may be by gift, sale, exchange or ,as a last resort, destruction.

15.5 The decision to dispose of material from the collections will be taken by Blackpool Council only after full consideration of the reasons for disposal. Other factors including public benefit, the implications for the Council'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 Council will also be sought.

15.6 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 Blackpool Council acting on the advice of professional curatorial staff, if any, and not of the curator or manager of the collection acting alone.

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

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

## Appendix 1: Collections Development Policy

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- 15.9 The announcement relating to gift or sale will indicate the number and nature of specimens or objects involved, and the basis on which the material will be transferred to another institution. Preference will be given to expressions of interest from other Accredited Museums. A period of at least two months will be allowed for an interest in acquiring the material to be expressed. At the end of this period, if no expressions of interest have been received, the Council may consider disposing of the material to other interested individuals and organisations giving priority to organisations in the public domain.
- 15.10 Any monies received by the Council 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.
- 15.11 The proceeds of a sale will be allocated so it can be demonstrated that they are spent in a manner compatible with the requirements of the Accreditation standard. Money must be restricted to the long-term sustainability, use and development of the collection.
- 15.12 Full records will be kept of all decisions on disposals and the items involved and proper arrangements made for the preservation and/or transfer, as appropriate, of the documentation relating to the items concerned, including photographic records where practicable in accordance with SPECTRUM Procedure on deaccession and disposal.
- Disposal by exchange*
- 15.13 The Council will not dispose of items by exchange.
- Disposal by destruction*
- 15.14 If it is not possible to dispose of an object through transfer or sale, the Council may decide to destroy it.
- 15.15 It is acceptable to destroy material of low intrinsic significance (duplicate mass-produced articles or common specimens which lack significant provenance) where no alternative method of disposal can be found.
- 15.16 Destruction is also an acceptable method of disposal in cases where an object is in extremely poor condition, has high associated health and safety risks or is part of an approved destructive testing request identified in an organisation's research policy.
- 15.17 Where necessary, specialist advice will be sought to establish the appropriate method of destruction. Health and safety risk assessments will be carried out by trained staff where required.
- 15.18 The destruction of objects should be witnessed by an appropriate member of the Council workforce. In circumstances where this is not possible, e.g. the destruction of controlled substances, a police certificate should be obtained and kept in the relevant object history file.

## Appendix 2: Collections Information Policy

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### 1. Definition

This document has been written to ensure that we are consistent in how we obtain, document, maintain and provide access to information about the collections across the council in keeping with the highest practice and legal guidelines.

### 2. Introduction

Documenting and recording information underpins every aspect of collections' activity. It is central to business continuity, succession planning and all areas of accountability for the collections including their accessibility, management, research and use. It is fundamental to achieving the cultural ambitions of Blackpool Council and is integral to the forward plans of the Grundy Art Gallery and the new Blackpool Museum.

Our policy for the management of information of the heritage collections is to ensure that the information we hold is accurate, secure, reliable and accessible. *PAS 197: Code of practice for cultural collections management*. Section 5.1 has been used as reference in producing this policy.

### 3. Aims and Objectives

The aim of this policy is to ensure that we fulfil our guardianship, stewardship and access responsibilities. Through implementation of this policy our objective is to:

- Improve accountability for the collections
- Adhere to the Museum Association (MA) *Code of Ethics*
- Maintain minimum professional standards in documentation using the SPECTRUM specification to attain the very highest standards wherever possible

- Obtain as much information as possible when acquiring items
- Extend access to collection information
- Strengthen the security of collections
- Provide security/back-up copies of collection records
- Comply with all legal regulations and ethical guidelines (see section 7)

### 4. Documentation Procedures

#### 4.1 Minimum Standards

There are 8 primary procedures that must be followed and recorded in order to meet basic SPECTRUM standards and be eligible for Arts Council Accreditation, and all collections will adhere to these under the guidance of the Collections Manager. These procedures are:

- Object entry
- Acquisition
- Location & movement control
- Cataloguing
- Object exit
- Loans in
- Loans out
- Retrospective documentation

#### 4.2 New Acquisitions

All new acquisitions will be fully catalogued to the minimum catalogue entry as outlined in the documentation manual and be processed within 8 weeks of entering a collection. All new objects in the collection will have:

## Appendix 2: Collections Information Policy

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- Donation entry form
- An entry in the appropriate accession register; Grundy Art Gallery or Heritage Collections
- An accession number applied directly or by secure tag
- A catalogue entry record in KeEMu, the collections management database
- History file

### 4.3 Existing objects

The only pre-existing accessioned collection at present is the Grundy Art Gallery. All objects in this collection will have at the least:

- An entry in the accession register
- A catalogue entry record in EMu, the collections management database

### 4.4 Unaccessioned items

The Tower Collection, the Cyril Critchlow Collection and the illuminations collections are currently unaccessioned. A documentation plan will be produced for cataloguing this large amount of material. All contents will be accessioned, protecting them for the future. This is a large task and the full timeframe to complete is impossible to estimate. A documentation plan will be produced stating how this task will be tackled, and will be monitored and reviewed yearly to assess progress, update work flows and create a future timetable.

### 4.5 Loans

- All loans in will have an Entry form and signed loan agreement
- All loans out will have an Exit Form, condition report and signed loan agreement

### 5. Access to information

The council has appointed a collections manager to improve the standard and consistency of all collections documentation and invested in a quality Collections Management database (EMu) to improve the quality and consistency of records management and ease of access. These investments will support the council commitment to improving access to information about the collections both internally and externally.

All requests for information will be considered in terms of compliance with the Freedom of Information Act (2000) and the Data Protection Act (1998). We will review requests for confidential data on a case-by-case basis and in accordance with the applicable legislation and any legal agreements or conditions of gift.

### 6. Security of Collection Information

We have in place measures to ensure the physical security and long-term preservation of all documentation records whether paper or computerised. We will update all manual and computer records as appropriate. A back up copy of the collection database is secured offsite.

### 7. Keeping Records up-to date

The collections Manager is responsible for ensuring that all collections information and back-ups are checked for currency and accuracy and developments internally and externally are accounted for in future planning to ensure records remain readable.



## Appendix 2: Collections Information Policy

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### 8. Legal and Ethical Guidelines

National and international laws and regulations and guidelines to which Blackpool Council will abide by and refer to are listed below.

- Museums & Galleries Act 1992
- Data Protection Act 1998
- Freedom of Information Act 2000
- Convention for the Protection of Cultural Property in the Event of Armed Conflict, UNESCO, First Protocol 1954 and Second Protocol 1999
- Convention for the Safeguarding of Intangible Culture Heritage, UNESCO, 2003
- Convention of the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, UNESCO, 1970
- Treasures Act 1996
- UNDRIT Convention on Stolen and Illegally Exported Cultural Objects, 1995
- Accreditation Scheme for Museums and Galleries in the United Kingdom: Accreditations Standard, Arts Council England, 2014
- Code of Ethics for Museums, Museums Association, 2008
- Combating Illicit Trade: Due diligence guidelines for museums, libraries and archives when acquiring cultural material, Department for Culture, Media and Sport (DCMS), 2005
- Local Government (Access to information) Act 1985

## Appendix 3: Care and Conservation Policy

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### 1. Definition

This document has been written to ensure that all the collections will have the same standard of care across the council and that the preservation and conservation of the different collections will be achieved in a sustainable, consistent and ethical way.

### 2. Introduction

Blackpool Council's collections are at the heart of future cultural ambitions. The management and care of these collections is essential to secure funding, meet corporate and service aims and achieve on our ongoing key activities and projects.

### 3. Principles

Blackpool Council aims to improve the care and condition of all the collections in accordance with *Benchmarks in Collections Care 2.0* and *PD 5454:2012 Guide for the storage and exhibition of archival materials* or other approved standards within the limits of its resources and in consideration of the *Bizot Group Green Protocol*.

This principle will be supported by Conservation Plans to guide work and provide a way to measure the progress of improvement.

The safety and preservation of the collections will be considered from the outset of any plans to move collections, alter the displays or storage or modify the buildings.

### 4. Historical overview

#### 4.1 The Grundy Art Gallery

The store was purpose built along with the gallery space itself in 1911. For a long time the paintings were

housed very inadequately which has led to deterioration in the collection. In 2003 a HLF bid was awarded to improve the store. A second floor was built in the store and racking installed for proper care of the artworks. This has improved the care of the collections immensely but there are still issues of overcrowding, limited space for the number of items in store and for expansion and historic problems such as mould and cleaning needs.

#### 4.2 Local History (inc. Cyril Critchlow, Tourism and Grand Theatre Collections)

The Local and Family History Centre is housed on the first floor of Blackpool Central Library. The collections occupy three rooms: the public reading room, the staff office and the anteroom. It includes the local history collection, the tourism collection, the Cyril Critchlow collection and the Grand Theatre Collection currently deposited with the Council to facilitate public access. The packing of much of the Cyril and Tourism collections is excellent, stored as it is in archive grade boxes and 'Secol' branded conservation material. The environment of the space is relatively stable, although not ideal in the conditions it offers.

#### 4.3 The Tower Company Collection

The Tower Company Collection was acquired in 2010 by Blackpool Council. This collection has been stored haphazardly over the years until the present archivist was hired two days a week in 2002, to put the material in order; a process that is ongoing. The collection was first housed within the Winter Gardens until 2007 when it was then housed in a space on the third floor of Empress Buildings. In 2010 the council acquired the building and moved the collections out to Coastal House basement to make way for Marketing Blackpool. On the freeing up of office space in the Empress Buildings the collections moved back again in January

2015. It is located in a suite of rooms on the second floor. The environment in here is overly warm and not ideal for the collections. A sprinkler system as part of the fire safety system in the building could also be a problem. Monitoring of these rooms has begun and will continue to assess the suitability of the environment in more detail and enable suitable actions to be taken.

#### 4.4 The Illuminations Collection

The illuminations collection was housed in an attic space at Rigby Road Illumination Depot until the department moved to Lightworks at Squires Gate. Due to those storage conditions a lot of the collection was covered in dirt and sediment. During the move the Heritage Service collaborated in helping set up a space to store the collection and another space to serve as a reading/enquiry space for supervised public and school visits. There is no general public access so appointments to view are made through either Lightworks or the Local and Family History Centre. In 2012 a HLF grant was awarded to help preserve the collection while creating audience engagement. As such, the collection received a lot of packing material and is stored well. The location in the depot may pose some threat from pests which is being assessed.

#### 4.5 Blackpool Museum Project

Though still in development the collecting and display intentions of the Blackpool Museum Project must be considered alongside all other council collections. Any material the museum project collects prior to receiving the HLF funding will be held provisionally in the most appropriate pre-existing collection and therefore must be sustainable within the current collection care resources and must be accounted for in this development plan. At present there is no storage for new material, especially object-based material, other

than some short-term storage solutions in the project office.

### 5. Preventative Conservation

Preventative conservation is defined as the planned and controlled management of the environment and the surroundings of a collection in order to reduce or eliminate, as far as possible, known causes of deterioration.

#### 5.1 Provision of suitable building conditions

Blackpool Council recognises that the maintenance of its buildings is fundamental to the preservation of both the building and collection and endeavours to keep the buildings in a suitable condition. The collections are stored and displayed in the buildings shown in Figure 2.

#### 5.2 Environmental Monitoring

- The following actions will be taken at each collection site by either the collection manager or a designated person working within the collection:
- monitor the environment in storage and display areas for relative humidity (RH) and temperature using continuous recording systems and hand held meters
- collate, analyse and respond to environmental data to stabilise collection environments while acknowledging that this must be done within resources.
- aim to achieve a stable environment in all stores and display areas with no more than a +/-5% fluctuation about a set point in a 24 hour period, while acknowledging that some stores are in historic buildings with limited options for control.
- for display a trained and designated member of a collections team will check temperature, relative humidity, pollution risks and light levels and make

## Collections Management Framework 2015-2019

### Appendix 3: Care and Conservation Policy

Figure 2: Collections Storage

Building	Used for	Owner	Upkeep carried out by:
Grundy Art Gallery	Fine and Decorative Art Collection Social History Fylde Arts Prints Loans for temporary exhibitions	Blackpool Council Blackpool Council Fylde Art Society Various Artists/Galleries	Asset Management in consultation with Curator, Grundy Art Gallery and Collections Manager  This is a listed building
Central Library	Local History Collection Cyril Critchlow Collection Tourism Collection Grand Theatre Collection	Blackpool Council   Grand Theatre Trust	Asset Management in consultation with the Local History Librarian and Collections Manager  This is a listed building
Illumination Depot	Illuminations Archive Blackpool Transport Collection	Blackpool Council	Asset Management / Head of Illuminations
Museum: New storage to be procured in 2016	Items from various collections identified for display in the proposed new Blackpool Museum	Blackpool Council	Project Director / Curator
Winter Gardens: Empress Buildings	Tower Company Collection	Blackpool Council	Asset Management and Director Of Blackpool Entertainment Company Limited  This is a listed building

## Appendix 3: Care and Conservation Policy

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recommendations or consult external expertise as necessary.

- during the redevelopment of stores or display areas the council will seek advice on conservation grade materials and environmental control systems.
- monitor, manage and eradicate pests as applicable.

### 5.3 Housekeeping

Cleaning in the stores will be implemented in line with the Conservation Plan. Authorised staff and volunteers will be trained to clean storage and display areas. Chemical based commercial cleaning products will be avoided in favour of dry cleaning methods. The collections manager will ensure spaces are kept clean and tidy to reduce the risk of pest infestation.

New acquisitions and incoming collections (including packing) will be condition checked and if possible isolated to prevent insect infestations of the collections.

### 5.4 Conservation cleaning

Collections will need cleaning on period basis as outlined in the conservation plan. Training of authorised people will be undertaken to ensure basic cleaning can be done safely of certain types of material. All other material will be cleaned after consultation with a conservator.

### 5.5 Training

The council will provide training to service staff on a regular basis including sessions on condition checking, handling and packing, pest checking, conservation cleaning and object marking and labelling.

Basic collections care and object handling training will be provided for all volunteers who work with collections and guidelines issued.

### 5.6 Moving and Transport

All collections transported will be suitably wrapped or crated to give them the best protection available. When using council porterage transport will be supervised by authorised staff members and porters will be briefed prior to a move.

### 5.7 Disaster Planning

Disaster plans for every collection store and display venue will be created and reviewed regularly.

## 6. Interventive Conservation

Interventive conservation is the active treatment of an item to stabilise or enhance its condition or some aspect of its significance for study and interpretation. No item in the collections will be modified or altered until advice has been obtained from a suitably qualified conservator.

6.1 Only suitably trained and qualified conservators will carry out interventive treatment on objects. The suitability of conservators chosen to work or advise on the collections will be checked through references and requesting examples of previous work. A professionally accredited conservator or a conservator listed on the Conservation Register will normally be chosen. The Council will keep detailed records of all treatments carried out on objects, including the name and contact details of the person or company.

## 7. External conservation

The service has access to Lancashire Conservation Service for regular advice.



## Appendix 3: Care and Conservation Policy

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### 8. Access

The care of the collections is the responsibility of everyone who works in or visits the collections. Any concerns regarding the collections should be reported in writing to the Collections Manager.

Researchers or other visitors working with the collections will be briefed on how to handle the items they are working on and will be supervised at all times.

Blackpool Council may withdraw items from public access if they are identified as at serious risk from handling or display. Where possible, access under supervision or substitute copies will be made.

### 9. Historic Working Items

The collections have a very small number of items that are working machinery. If that collection grows in number a separate policy will be written to address the care. While that number is still very small the following will be taken into account for the care and conservation of these items.

- **Condition Survey**  
A condition survey that adequately records the component parts and the detailed condition of the object must be carried out in order to determine whether the object is in a condition which will allow operation. External or interdepartmental advice may be needed as in the example of illumination installations.
- **Risk Assessment**  
The likely risks to both the object, and to operators and visitors, needs to be assessed. For example it may be that any wear and tear or deterioration that is likely to take place will be to components that are designed to wear (e.g. bearings) and thus be considered acceptable. Where replacement of

such components is deemed unacceptable it will be necessary to set limits for individual components beyond which wear will not be allowed, i.e. the point at which operation will stop. The assessment needs to determine whether it is possible to operate the object to modern Health & Safety standards without compromising the integrity of the object.

- **Conservation Plan and Operating Manual**  
An appropriate conservation or maintenance plan and operating manual should be drawn up both to monitor the object's ongoing condition and to ensure its correct operation and maintenance. A record must be kept of any work undertaken on the object. Current operating instructions and maintenance systems must be integrated with collection care practice and should not assume the ready availability of spare parts.
- **Training**  
The object should only be operated if a sufficient number of trained and competent conservation and operating staff are available.

### 10. Health and Safety

Each collection department is responsible for the management of all health & safety issues and the documentation thereof. However, where collection care issues play a part in Health and Safety the collections manager will provide advice on areas such as:

- Monitoring
- Manual handling
- COSHH
- Fire safety
- Risk assessments
- Method statements

## Appendix 3: Care and Conservation Policy

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### **11. Conservation Ethics**

The collections manager will keep up to date with new developments to ensure that the collections are cared for in line with current thinking. The collections manager will work towards best practice, adhering to professional guidelines and standards particularly the Museum Association (MA), the International Council of Museums (ICOM), the Arts Council (ACE)

### **12. Sustainability**

For environmental and economic reasons we will reduce, reuse and recycle before acquiring new supplies.

Disposal of waste will be through the most sustainable route possible, with landfill being a last resort.

Responses to our environmental monitoring will incorporate the Bizot Group Green Protocol.

## Collections Management Framework 2015-2019

# Appendix 4: Collections Access Policy

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### 1. Definition

This is a policy for the physical and intellectual access to the collections of Blackpool Council. It has been written to ensure that each of the collections and their associated information has planned public access and that customers are treated to a consistent standard across the council.

### 2. Introduction

Blackpool Council wants people to get enjoyment and knowledge from its collections. Access to collections is always a balancing act that must be reviewed and monitored constantly to ensure that the most access is given while considering the preservation and decay of the object. It is essential to recognise that these collections are held in trust for the public now and in the future and a considered approach to access must be taken.

It is the priority of Blackpool Council to make its collections as available as possible within resources, staffing and conservation constraints.

### 3. Image supply (non-commercial)

Across all the collections we have very little knowledge of what material we have the intellectual property for, including image reproduction rights. The collections all need cataloguing to the minimum SPECTRUM standards which must be the priority. This in itself may bring up information about copyright holders and provide a reference tool to identify quickly items which can be supplied for research and home use. In the meantime as we acquire knowledge of any rights it will be recorded on the Emu database so we can start to maximise income generation from the collection.

A standardised non-commercial image release form with associated price list will be used across all collections for all distributed imagery in order to protect the intellectual property rights of the Council.

### 4. Commercial development of the Collections

The Council recognises the opportunity the collections provide for income generation and intends to develop this as a priority. It also recognises this is a complex area of development, linking to the development of a copyright policy and requiring its own Image rights and licensing policy to be developed with all internal stakeholders.

### 5. Grundy Art Gallery

The Grundy Art Gallery Collection is housed in the gallery store.

#### 5.1 Aims and Objectives

Documentation – A lack of a proper collections management database has affected the ease of access to collections for staff members and public. Our aim is to develop the new Collection Management Database (EMu) to effectively record all the information we have on the collection.

Research: collections research tends to be on a need-to-know basis linked to exhibitions or specific projects. The gallery will develop a more strategic approach to research and record findings in the EMu database.

#### 5.2 Physical Access

Grundy Art Gallery is located in Blackpool town centre. There are good road and rail links to the gallery with a number of bus stops nearby. While there is no dedicated car park, the gallery adjoins a public car park and short stay parking is available on Queen Street. Longer stay parking is available within easy walking distance. There are disabled parking bays on Queen Street and in the neighbouring car park.

The gallery entrance can be accessed via a ramp. This ramp was enhanced as part of works to the gallery forecourt area in 2011. This work took into account feedback from wheelchair users on previous access.

The gallery is open six days a week for exhibitions and events. Special viewings of the permanent collection

## Collections Management Framework 2015-2019

# Appendix 4: Collections Access Policy

not on display are by appointment only. Information on how to book an appointment is available on the gallery website.

Blackpool Council's Asset Management department conduct regular access surveys on the gallery building, which cover all aspects of the physical environment. The last survey to be conducted was produced in April 2010 and no urgent works were suggested. Should major issues arise from this survey, it will be brought to the attention of the Corporate Asset Management Committee, and Grundy will seek funds to address the issue.

### 5.3 Intellectual Access

All oil paintings in the Grundy have been made available online by the Public Cataloguing Foundation. No complete searchable list of the Grundy collection is available however and will be produced for publication on the website as a priority.

### 5.4 Display and exhibition

The Grundy is committed to using and displaying the permanent collection in its changing exhibition programme. It endeavours to place the collection in a curated space alongside contemporary art, juxtaposing the new and experimental with the traditional and known in order to promote new ways of seeing works. Conservation requirements occasionally limit the choices of the works.

### 5.5 Lending and borrowing

The Grundy encourages the loan out of the collection, increasing access of the public both nationally and internationally. It assesses each loan request on the merits and potential threats to the work before entering into a loan agreement.

### 5.6 Handling Collections / Surrogates

The gallery is predisposed to use real objects or works of art wherever able. When the use of real items from the permanent collection is affected by conservation or other issues, reproductions are created. These reproductions will always be obvious surrogates and

will not be made to resemble the original in every aspect.

### 5.7 Digital Media

The new Grundy Art Gallery website is an avenue to provide greater access to information and visual imagery of the permanent collections when they are not on display. This will be developed as collections documentation increases.

### 5.8 Information Services & Enquiries

Enquiries about the collection receive a response within seven working days and the quality of response is dependent on the information held. We do not give out individual valuations or personal data covered under the data protection act.

## 6. Heritage Service

The heritage collections are housed in several locations across Blackpool and have different staffing arrangements. The locations are Empress Buildings for the Tower Company Collection, Lightworks for the Illuminations and Transport collections and the Local and Family History Centre for Local Studies, Tourism and Cyril Critchlow Collections.

### 6.1 Aims and Objectives

- **Public Access:**  
to work within the current departmental structure to provide the widest public access to collections including creating an archival listing of all collections to be published on the web for public searching.
- **Documentation:**  
some of the collections are completely undocumented and our aim is to progress a retrospective documentation programme, using volunteers, that will allow staff and public greater access to collections and the associated information; as some of the collections have been

## Collections Management Framework 2015-2019

# Appendix 4: Collections Access Policy

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developed in an archival manner it is our aim to find a way that will allow virtual searching of the collections via both archive and museum routes.

- **Storage:**  
our long-term aim is to bring the collections together to allow for a more holistic and efficient approach to collections care and access for staff and public while keeping the integrity of the individual collections intact.
- **Museum:**  
to support the museum project in using and providing public access to these collections.

### 6.2 Physical Access

It is intended that the Blackpool Museum Project will provide an interpreted display area where collections can be viewed by the public and address the lack of general public access in the long-term.

No charge is made to visit or access any Blackpool Collection.

#### *Heritage Collections*

The heritage service collections are only accessible through the Local and Family History Centre. The Centre is located on the first floor of Blackpool Central Library on Queen Street. There are good road and rail links and a number of buses stop and pick up nearby. While there is no dedicated car park, a public car park and short-stay street parking is available on Queen Street. Longer stay parking is available within easy walking distance. There are disabled parking bays on Queen Street and in the neighbouring car park.

The library entrance can be accessed via a ramp. This ramp was enhanced as part of works to the library in 2011. The Centre itself can be accessed via stairs or a lift within the building.

The Centre is open to general public access 4 days a week and is closed to the public on Mondays, Wednesdays and Sundays.

#### *Illuminations*

Requests to see any material are made to the Local History Librarian who arranges to either bring the material from Lightworks to the Local History Centre for supervised study or to supervise a visit to Lightworks to view the material.

#### *Tower Company Collection*

The Heritage Service will work with the Blackpool Entertainment Company to develop a system of public access to the collection on a par with similar collections.

### 6.3 Intellectual Access

Where there is limited or no physical public access to collections there is a priority placed on the creation of searchable lists which the public can search in order to request physical access.

#### *Local History Collection*

The local history collection is recorded to various standards in either word or PDF lists or on the Library Management system. Some material including postcards and photography is not in a list or on the catalogue. Creating searchable finding aids for this collection will be addressed as a priority.

#### *Tower Company Collection*

At present the Tower Company collection does not have a searchable or accessible index which would allow the public to access the collections; this will be addressed as a priority.

#### *Cyril Critchlow Collection*

There is a full searchable index for this collection on the Council website. We will seek to make these indexes compatible for upload to collection services such as Archives Hub to widen accessibility to the information and promote the collection internationally.



## Collections Management Framework 2015-2019

### Appendix 4: Collections Access Policy

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#### *Illuminations Collection*

An illustrated listing of the illuminations artwork collection is publicly available on the Council website following investment from the HLF. These lists will be developed for further online publication and promotion.

#### *Tourism*

A basic list has been produced but needs further development to bring it up to a publishable level and to facilitate public access, this will be addressed as a priority.

#### *Transport Collection*

an archival listing of the Transport collection is being developed to be made available on the Council website. This list will be developed for further online publication and promotion.

#### *Grand Theatre Collection*

Grand Theatre volunteers are in the process of creating a listing of the collection deposited with the Council which will be published on the website.

#### **6.4 Display and Exhibition**

The Blackpool Museum Project is in development phase and as such the access policy will be reviewed and developed further once it has received its funding and becomes a functioning museum. The inception of the museum is intended to further Blackpool Council's heritage ambitions for public access to the collections.

Access to the collections is a priority for Blackpool Council and the use of all collections for exhibitions and display by other internal and external parties is supported as long as the conditions meet the minimum requirements laid down in this framework.

#### **6.5 Lending and Borrowing**

The Heritage Service encourages the loan out of the collection, increasing access of the public both nationally and internationally. It assesses each loan

request on the merits and potential threats to the work before entering into a loan agreement.

#### **6.6 Handling Collections / Surrogates**

The heritage service is predisposed to use real objects wherever able but recognised that the majority of its collections are paper-based and vulnerable in many display conditions. When the use of real items from the permanent collections is compromised by conservation or other issues such as security, reproductions are created. These reproductions will always be obvious surrogates and will not be made to resemble the original in every aspect.

#### **6.7 Digital Media**

The council website serves as the current portal for the dissemination of lists and indexes of the collections. The Council will work to develop through websites, social media and web services such as Archives Hub ways of providing greater access to our collections online.

#### **6.8 Information Services & Enquiries**

We do not currently provide an information service due to limitations on resources; however, this will be reviewed periodically as circumstances change. If an enquiry takes longer than 30min then supported self-led research is offered as a solution to the enquiry.

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## Document Control

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