



Collections Development Policy

Name of museum: Harewood House Trust Ltd

Name of governing body: Harewood House Trust Ltd

Date on which this policy was approved by governing body: 24 January 2017

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: 24 January 2020

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.

This policy applies to both Harewood House Trust owned and loaned collections, unless specifically specified within the sections of the policy.

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

1.1 The museum's statement of purpose is:

The mission of Harewood House Trust is to preserve and interpret its collections, buildings, gardens and park for the widest possible audience, now and in the future. To encourage enjoyment and inspiration, to promote understanding of Harewood through teaching and research of the highest standard.

To do this we will:

Inspire a passion for Harewood and a passion for learning.

Advance the education of the public in Harewood's cultural heritage and its people and its stories.

Create inspirational opportunities for all.

Engage all visitors with exciting programmes, events and exhibitions

Develop partnerships that extend Harewood's network and profile nationally and internationally

Create an environment where contributions of all staff and volunteers are valued and recognised, where all are motivated to deliver Harewood's aims and reach their full potential through effective training and development.

Be a productive and effective organisation, operating with financial and organisational efficiency.

As an educational charitable trust, Harewood House Trust's **key objectives** are:

To preserve for the benefit of the public, the House, gardens and collections

To promote the study and appreciation of the arts and sciences

To provide facilities for recreation.

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, or bequest any object or specimen unless the governing body or responsible officer is satisfied that the museum can acquire a valid title to the item in question.

1.7 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 collections at Harewood are in various ownership, with Harewood House Trust owning a proportion, and being the recipient of loans of varying lengths primarily from the Lascelles family. Harewood House, built in the 1760s by Edwin Lascelles is renowned for its magnificent Robert Adam interiors, superb Thomas Chippendale furniture and world class collection of paintings. It has been home to the Lascelles family ever since, reflecting the changing tastes and styles of the

past 250 years. Harewood House Trust continues to be a living place as well as a home for the great art of the past.

Edwin Lascelles started building Harewood House in 1759. He employed the finest craftsmen of the time: York-born architect John Carr, fashionable interior designer Robert Adam, England's greatest furniture maker Thomas Chippendale and visionary landscape gardener Lancelot 'Capability' Brown. Edward Viscount Lascelles, the son of the first Earl of Harewood, established a collection of outstanding Sèvres and Chinese porcelain, and he commissioned the young JMW Turner and Thomas Girtin to paint watercolours of Harewood House and its landscape. The 6th Earl of Harewood, Henry George Charles Lascelles inherited money from his uncle, the 2nd Marquis of Clanricarde, and indulged in his passion for Venetian paintings, especially works by some of the great Masters of the Renaissance including El Greco, Tintoretto, Titian and Veronese among others. He collected chiefly between 1917 and the 1920s and was unique amongst British collectors at a time when a large number of Venetian pictures were sold to the United States. The bequest from Lord Clanricarde also included, paintings, books and Lady Canning's watercolours.

In 1986 this Grade 1 listed Building, together with the Grade 1 listed Stables, Gatehouse and Lodges, the Lake and Walled Gardens, along with 150 acres of listed Parkland, was leased to the Harewood House Trust, a registered educational Charity, established by the 7th Earl of Harewood and subsequently endowed by the proceeds of land sales.

Since the Trust was founded in 1986, substantial investment has been made to safeguard and revitalise the House and gardens. In 1994, Harewood House Trust became a Registered Museum the first to do so within the historic house sector in England and in 1998 Harewood House Trust was awarded Designated status for its collections. In the thirty years since its foundation, Harewood House Trust has continued to grow and develop, with the preservation and interpretation of the House and the development of the gardens for the public benefit as its primary concern. It has also acquired a number of works of art relating to the history of the house and its existing collections.

Harewood House Trust is constantly looking for ways to enhance visitors' engagement with the collection. Changing exhibitions and displays provide an opportunity to show the diversity of Harewood's collections and engage visitors with works of art and the stories behind them. Since the opening of the Terrace Gallery in 1989, 'Harewood Contemporary' has produced exhibitions and projects by a great variety of contemporary artists including Sonia Boyce, Anya Gallacio, Anthony Gormley, Sydney Nolan, Mark Quinn and Mark Wallinger, to name a few. Most of the artists take inspiration from Harewood, its rich collections and history.

3. An overview of current collections owned by Harewood House Trust and works on long-term loan

Harewood House Trust owns a varied collection of works ranging from Old Master paintings and 19th century works on paper to furniture, wallpaper, carpets, important archives relating to the Lascelles family and their patronage, as well as a growing collection of contemporary work inspired by collections in the house. The Trust owns a number of Old Master paintings including works by or attributed to Bastiani, Lippi, Longhi, Palma, de Ribera and Teniers, as well as an important portrait by Hoppner of the collector Edward, Viscount Lascelles. Works on paper, of the late 18th early 19th century, include a key watercolour of Harewood Castle by JMW Turner and examples by Paul Sandby Munn, Francis Stevens and Peter de Wint. Twentieth-century works include a painting of the Library at Chesterfield House by Richard Jack illustrating some of the 6th Earl's collection of paintings. Important examples of furniture by Chippendale include the magnificently restored State

Bed, and an outstanding group of giltwood pier glasses. The Trust also owns the very fine 18th century Chinese wallpaper hanging in the East Bedroom, various objets d'art including a piece by Fabergé, and examples of House Steward Samuel Popplewell's correspondence and memorabilia relating to the abolition of the slave trade. The collection of contemporary art includes works by Jason Brooks, Susan Collins, and Jorma Puranen.

There is a large archive dating from the 18th and 19th centuries, relating to the creation of Harewood House (including plans) and papers relating to the Estate and Village.

The Lascelles family's West Indian trading archive, owned by Harewood House Trust, is currently on loan to the Borthwick Institute in York. It forms a nationally significant archive detailing the family's involvement with the Caribbean Slave trade and their ownership of lands and plantations in the West Indies.

The Grade 1 Listed building, housing the collections, is leased to Harewood House Trust on a long lease. This historically significant building by John Carr of York has Robert Adam interiors and was updated by Charles Barry in the 1840s. The interior decoration scheme includes original wall paintings by Biagio Rebecca, Angelica Kauffman and Antonio Zucchi.

In addition to the collections owned by Harewood House Trust, there are collections on long term loan from the 7th Earl of Harewood's Will Trust and from the 8th Earl of Harewood. There are also many other items belonging to family members or trusts, which are being placed on loan for varying lengths of time. These include rich and diverse fine and decorative art collections, with works from the 16th to 21st centuries, including Chippendale furniture, English and European paintings, including Renaissance masterpieces by Cima, El Greco, Tintoretto, and Titian. There are significant 18th- century family portraits by Cosway, Grant, Hoppner, Lawrence, Munnings, Reynolds, Richmond, Salisbury, Singleton and Winterhalter.

Works on paper on loan to the Trust include an outstanding collection of late 18th century and early 19th century watercolours of Harewood House and its surrounding landscape by Girtin, Turner, and Varley, as well as Lady Canning's unique watercolours of India and Europe. Other works on paper include examples by Gainsborough and Landseer, Gaudier-Brzeska, Piper and Sargent.

Significant architectural plans relating to the history of the House, from the 18th century and later, include works by John Carr of York, Robert Adam, Charles Barry, Humphrey Repton and Sir Herbert Baker,

The furniture collection on loan to the Trust is recognised as one of the best collections of Chippendale in the country and forms part of Chippendale's largest ever commission. Thomas Chippendale Senior and Junior worked at Harewood from the 1760s to the 1790s, providing a superb range of furniture including pier tables, chairs, mirrors and the celebrated Diana and Minerva Commode amongst many other pieces.

There is a remarkable collection of eighteenth-century Sèvres porcelain on loan, which includes a tea service reputedly made for Queen Marie-Antoinette and an impressive collection of mounted and unmounted Chinese porcelain, mainly collected by Edward, Viscount Lascelles.

The carpets in the house are notably fine. These include two 18th- century Axminster carpets, echoing the ceilings by Robert Adam, in the Yellow Drawing Room and Music Room and fine Victorian Axminster carpets in the Library, Cinnamon Drawing Room and State Bedroom.

There is a collection of photographs by the pioneering British photographer Roger Fenton, one of the first war photographers.

Jacob Epstein's outstanding and monumental sculpture *Adam* is on display in the Entrance Hall.

The clock collection includes French and English examples from the 18th and 19th centuries by makers such as Cronier, Ellicott, Hindley, Sarton, Sotiau, Vulliamy and Wright.

The collection of fans ranges from the 18th to the 20th centuries. Most were wedding presents to Princess Mary.

There are also significant collections relevant to the social history of the House and Estate. These would include the copperware in the kitchens, which was commissioned by the 3rd Earl and Countess as part of a wider scheme of improvements for the servicing of the kitchen and House more generally.

4. Themes and priorities for future collecting

There is no specific acquisition fund and items are only acquired by donation (ensuring that they fall within our priority collecting perimeters) or through specific fundraising campaigns, taking advantage of the emergence of key relevant objects for acquisition. We focus specifically on items which have direct relevance to our collections - These might include preparatory studies for paintings in the collection, architectural plans connected to the house, maquettes for sculpture and works inspired by our collections. Any opportunity to acquire a relevant object is pursued only after careful discussion and consideration about the likelihood of success of a campaign. We specifically focus on the following areas when considering acquisitions:

- Relevant 18th, 19th and 20th-century portraits. (A recent example was the acquisition of the Hoppner portrait of Edward, Viscount Lascelles in 1996).
- Relevant late 18th and early 19th - century watercolours, such as the Turner watercolour of Harewood Castle, acquired in 2015, and relevant ceramics, furniture, sculpture, social history and textiles
- Archival material relating to the building of the house in 18th century and alterations in 19th century. Items specifically relating to the collecting of Edward, Viscount Lascelles and the 6th Earl of Harewood or specific items which would enhance our understanding of our collections.
- 20th -century Items relating specifically to the Princess Royal, (but only when of artistic merit).
- Contemporary artistic responses to house collections, the architecture itself and landscape.

Acquisitions or donations will be governed by the content of the core collection, as outlined above, and should have a Harewood historical significance or Lascelles family provenance, or items with direct relevance to the collections such as studies, plans or maquettes or contemporary art inspired by the collections or the surrounding landscape.

Harewood House Trust will not acquire objects in poor condition, with no known or suspect provenance or objects that are already represented in the collection to avoid duplication, unless it will add to larger collection of similar objects.

5. Themes and priorities for rationalisation and disposal

5.1 Harewood House Trust does not intend to dispose of collections during the period covered by this policy. Disposal is not a priority. The majority of objects have been acquired with funds given to the Trust specifically for the purchase of works of art and supported by grants, such as from the Art Fund. Others have been acquired through gifts and bequests, mostly from the Lascelles family. Disposal will only be undertaken for legal, safety or care and conservation reasons, for example spoliation, infestation or repatriation.

6. Legal and ethical framework for acquisition and disposal of items

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 will be made to Leeds Art Gallery

8. Archival holdings

8.1 The Lascelles family's West Indian trading archive, detailing the family's involvement with the Caribbean Slave trade and their ownership of lands and plantations in the West Indies. These are held on loan at the Borthwick Institute in York.

8.2 The Harewood House Trust archive collection includes:
Harewood Estate papers, dating from the 18th and 19th century, which look at the estate holdings of the Lascelles family and the creation of Harewood House, Estate and Village.

9. Acquisition

This section of the policy only applies to Harewood House Trust.

9.1 The policy for agreeing acquisitions is:

New acquisitions are initiated by the Head of Collections in consultation with the Director and Chair of Harewood House Trust. Recommendations for acquisitions will then be made to the Collections Committee, the sub-committee of the Harewood House Trustees. The proposed new acquisition will be accompanied by a funding strategy when

being presented to the Collections Committee.

Harewood House Trust staff are kept informed of proposed and actual acquisitions through regular Collections Meetings.

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

In acquiring artefacts for Harewood House Trust, staff will recognise their responsibility to ensure that care of collections, documentation arrangements and use of collections will meet the requirements of the Accreditation Standard. It takes into account limitations on collecting imposed by such factors as staffing, storage and care of the collection arrangements. Harewood House Trust does not normally accept a gift, bequest or loan that has special conditions attached, for example that items must be permanently displayed or housed in a specific location. The acceptance of any gift, bequest or loan is made in relation to the stated themes and priorities for future collecting and at the discretion of Head of Collections who makes recommendations to the Director and the Sub-committee of the Trustees Collections Meeting.

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

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

11. Biological and geological material

The museum will not acquire any biological or geological material.

12. Archaeological material

The museum will not acquire any archaeological material, with the exception of objects which may be found on Harewood Estate.

13. Exceptions

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

13.1 Acting as an externally approved repository of last resort for material of local (UK) origin

13.2 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

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. The Repatriation and Restitution of objects and human remains

15.1 The museum's governing body, acting on the advice of the museum's 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' issued by DCMS in 2005), objects or specimens to a country or people of origin. The museum will take such decisions on a case by case basis; within its legal position and taking into account all ethical implications and available guidance. This will mean that the procedures described in 16.1-5 will be followed but the remaining procedures are not appropriate.

15.2 The disposal of human remains from museums in England, Northern Ireland and Wales will follow the procedures in the 'Guidance for the care of human remains in museums'.

16. Disposal procedures

This section of the policy only applies to objects owned by Harewood House Trust, but it should be noted that there are no plans at present or in the foreseeable future to make any disposals.

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, or sale 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, 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 museum will not dispose of items by exchange.

Disposal by destruction

- 16.14** If it is not possible to dispose of an object through transfer or sale, the governing body may decide to destroy it.
- 16.15** 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.
- 16.16** 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.
- 16.17** 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.
- 16.18** 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.