



ALFRED
GILLETT
TRUST

Collections Development Policy 2021-2022

Governing Body: Alfred Gillett Trust

Approval Date: 20 November 2021

Policy Review Procedure: The Collections Development Policy will be reviewed after 1 year. This version is an update of the previous Policy (2018-2021), which includes updated information about the ownership of the collections. It is intended as a short-term interim Policy pending a major review in 2022, which will incorporate procedures and priorities for contemporary collecting and collecting direct from Clarks.

Review Date: October 2022

This policy has been structured according to a template published by Arts Council England (May 2014) to satisfy the requirements of the Accreditation Standard for Museums and Galleries in the UK (October 2011).

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 the collections.

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Policy Statement

This policy applies to material which the Alfred Gillett Trust (hereafter 'the Trust') owns and has accessioned into the collection or intends to own and accession into the collection, including a significant quantity of material acquired by the Trust in 2021 from C. & J. Clark Ltd., (hereafter 'the company' or 'Clarks').¹ The company collections include material which was lent to the company by private individuals, businesses and other organisations. These loans were normally established informally and on a long-term basis; the Trust now manages these items pending contact with owners. This policy covers all items held within these groups, including objects, archival and bibliographic materials. The acquisition, management and disposal of collections will be guided by:

- The Trust's statement of purpose
- The legal basis on which collections are held
- The public benefit derived from the effective use and management of the collections
- An assessment of the needs of the Trust's collections
- The collections held by other museums and organisations collection in the same or related geographic areas or subject fields.

1. Statement of Purpose

- 1.1. The Alfred Gillett Trust's vision is to inform and inspire the public by sharing the cultural history of shoemaking. The Alfred Gillett Trust's mission is to share the rich history of Street's shoe industry, demonstrating the principles of stewardship, integrity, and community-mindedness, upon which the collection was founded, and inspiring the next generation of creators, thinkers and innovators. The Trust currently offers a research service including a public reading room for access to the collections. It also shares its heritage through a programme of outreach concentrated in the local area, through loans for exhibition to other museums, and through a programme of online engagement. Its medium-term aim is to develop a public museum to further its vision.
- 1.2. The governing body will ensure that both acquisition and disposal are carried out openly and with transparency.
- 1.3. By definition, the Trust 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 Trust's collection.
- 1.4. Acquisitions outside the current stated policy will only be made in exceptional circumstances.
- 1.5. The Trust 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 Trust will undertake due diligence and make every effort not to acquire, whether by purchase, gift, bequest or exchange, any object or specimen unless the governing body or responsible officer is satisfied that the Trust can acquire a valid title to the item in question.
- 1.7. The Trust will not undertake disposal motivated principally by financial reasons.

2. History of the Collections

The collection was first formally assembled as such in 1950 when Laurence Barber was appointed by the company as Records Officer,ⁱⁱ with the intention of celebrating the company's 125th anniversary and acknowledging its history with a publicly accessible museum. The collection drew together material informally collected by the companyⁱⁱⁱ and Clark family members closely involved in the company, and sought to establish a group of items which illustrated the 'story of Shoemaking through the ages and all over the world, and [...] Clarks' shoemaking in particular'.^{iv} Objects and archives relating to the associated themes of local history, the Clark family and the history of Quakerism were also collected. Under Barber's care – until his death in 1966 – the collection grew through loans, donations and collecting directly from the company. Highlights of this early museum collection include two pairs of 'Brown Petersburg' slippers – the first footwear design produced by C. & J. Clark – which had been discovered in 1961 in a house in Street; the Keats-Clark ('Crispin') closing machine; a child's Roman carbatina excavated at Low Ham and a replica of it made by Clarks hand shoemaker Maurice Whitcomb in 1955.

Concurrently, a parallel collection of point of sale material and current-season sample shoes, were systematically collected under the direction of Stanley Berry (Clarks Advertising Manager, retired 1972). This was not at the time considered integral to the museum and archive collections (although it was stored together) and was used as a reference resource for the company^v; it has subsequently been incorporated into the main collections.

Commercial and family papers primarily accumulated by William Stephens Clark (1839-1925) and his son Roger (1871-1961) were transferred to this centralised archive at some time during the 1950s^{vi} and following the death of Roger's widow Sarah in 1973 further family items entered the collection (some on a loan basis). Many family archives and objects were transferred to the collections following the death of the last custodian via bequest or house clearance by executors. Similarly, a large quantity of company archives were acquired following office clearances at the main C. & J. Clark Headquarters in Street, often with little rationalisation in the process.

In the early 1970s, curator Elaine Dyer was employed by Clarks to acquire new material for a new Shoe Museum. Whilst still housed within the company headquarters, this new museum (opened in March 1974) aimed to engage a wider public as a 'popular attraction' and research resource.^{vii} Dyer's curatorship focussed on developing a chronologically arranged display of footwear styles from Roman times to the 1950s.^{viii} The displays included a large quantity of items on indefinite-term loan – notably from footwear manufacturing company Bally – which remain in the collection today.

Following Dyer's departure in c. 1976, the management of the collections suffered from a lack of focus. Acquisition procedures became less consistent. However, several major archive collections were acquired during this period as Bancroft Clark (1902-1993) and subsequently his son Richard Clark (1937-) encouraged a generation of business associates within the company to assemble corporate archives, including personal memoirs.

Collecting which focussed on product ranges continued within the company throughout the 1950s-2000s, with a noticeable reduction in the 1990s during a period of instability within the company. Contemporary collecting from other manufacturers reduced considerably from the early 1970s onwards so there is limited representation of this period in the Shoe Museum Collection, although this was redressed to an extent by later collecting.

Directed by Bancroft and Stephen Clark, in the late 1970s there was a concerted effort to document and consolidate the company's extensive collection of machinery, with the view that a museum of shoemaking was incomplete without an appropriate examination of the industry's machines. This corresponded to a period in which manufacture in Britain sharply declined, with many factory closures throughout Clarks' business and the industry to a large extent moved abroad. Some of the Machinery Collection was salvaged as a result of this historical change.

While the Shoe Museum continued to be managed by Clarks' Public Relations (subsequently Customer Care) department, the stored collections continued to be added to, managed separately. In 1995, Derek Patch took on the management of the archive and store, restoring some of the focus which had been lost. Notable acquisitions during Patch's tenure include the Bancroft Clark archive collection^{ix}; K Shoes Heritage Collection, transferred in 1996 as part of Clarks' takeover of that company; a large quantity of dead stock from several independent shoe shops (2001-2008); and a consistent run of Clarks men's, women's, children's and Originals ranges direct from the company throughout the first decade of the 2000s. During this period, the Shoe Museum displays were updated to include representation of Clarks children's footwear and retail.

The Alfred Gillett Trust was proposed, with the intention that the archive and museum collections would be given to the Trust for long-term management and preservation,^x in 1977.^{xi} However, the Trust was not formally established until 2002 and at that time no formal ownership agreement was drawn up with the company.

In 2004 Tim Crumplin was employed as a post-doctoral researcher to compile a history of the company since 1903 (earlier published histories had covered the 1825-1903 period). Crumplin took on management of the collection following Patch's death in 2009, employed by the Trust. An extended body of professional staff were appointed following the decision by the Trust to establish a new museum, and work began to tackle much-needed improvements in the standard of documentation and care of the collections. Archivist Charlotte Berry (2010-2015) coordinated the transfer of several significant deposits of Clark family material.

From 2014 onwards, the Trust began to acquire collections formally, in contrast to the poorly managed systems which had previously been employed to construct the company-owned collection. In 2015 a dedicated Collections Management team was created, with responsibilities for different collections areas shared between curatorial staff. The Shoe Museum continued to be managed and staffed by Clarks' Customer Care Department. In 2016 several significant collections were acquired, some of which had previously been held informally in the Trust's custody and were retrospectively transferred, for example the Helen Sophia Heath Clark (HSHC) collection. Alongside the digitisation and repackaging of the footwear in the collection (2014-2020), a discrete Packaging Collection was created, and the Trust now holds a substantial representation of shoe boxes. In 2019, due to concerns for the condition of the collections on display, the Shoe Museum at 44 High Street was permanently closed to the public. In 2021, following the LionRock purchase of the

company, the collections owned by Clarks were formally transferred to the Trust's ownership. Securing ownership of collections, resolving historic loans, and ensuring intellectual property assets are appropriately managed are key areas for development resulting from the collections purchase.

3. Overview of Current Collections

The existing collections in the custody of the Trust include those formerly owned by C. & J. Clark Ltd. ('the company collections'), several groups of materials privately owned by descendants of Cyrus (1801-1866) and James Clark (1811-1906), items on loan to the company through the Shoe Museum or company archives, and those owned by the Trust. These collections may be described under three broad subject areas as follows.

3.1. History of Clarks

Collections either generated by or brought together by C. & J. Clark Ltd. form a significant majority of the overall collection.

The company which became C. & J. Clark Ltd. in 1903 was established in Street, Somerset in 1825. The two Quaker brothers who founded it, Cyrus and James Clark, and subsequent generations of the family developed an international manufacturing, wholesaling and retail company which remains a recognisable footwear brand today. Particularly evident throughout the 19th century, the Quaker influence on the development of the company is fundamental and a core area of interest for researchers. Taken as a whole, this material embodies an unrivalled representation of the socio-industrial history of a key business within the 19th and 20th century British boot and shoemaking industry through its material culture, both in scale and diversity of the types of material in the collection. Interrelation within the collections (i.e. between products, archives, machinery etc.) is a particular strength, meaning historical developments can often be interpreted in detailed context.

3.1.1. Company Records

Business collections comprise approx. 2500 boxes,^{xii} are predominantly 19th and 20th century and derive from the clearances of administrative departments and individual offices at the C. & J. Clark headquarters (Street), its subsidiary companies (e.g. Clarks Limited, Peter Lord, Clarks Overseas Shoes, Avalon Industries), and companies acquired through acquisition or merger (e.g. A & F Shoes, London Lane, Mondaine, K Shoes). Provenance is broadly known, and documents represent principal business functions to give a comprehensive overview of the holding company and its constituents from 1825 to the present.

Significant collection strengths include early shareholder records, correspondence between 19th century partners, their creditors, and the wider commercial world.^{xiii} This is supplemented by financial records incorporating books of prime entry for the early partnership, ledgers and banking records.^{xiv} 20th century corporate records include main board, managers' meetings, subsidiary minutes and associated papers provide a strong sense of commercial development, mapping the evolution of a business management system empowering senior staff with the daily running of a company from outside the boardroom.^{xv} Comprehensive collections of annual report and accounts

to shareholders and miscellaneous organisational and structural plans document 20th century corporate development.^{xvi} Strengths also reflect fourth generation family members' efforts to unify the business records of predecessors and contemporaries in the creation of a formal archives service, principally initiated by Bancroft Clark.

Other documentary strengths relate to the growth of ancillary administrative and support services. Financial records illustrate the special considerations of a private limited company in exploring sources of capital for international expansion and evolving systems of budgetary and accounting control to accompany decentralisation.^{xvii} Collection strengths fully document the company's evolving 19th and 20th century wholesaling function through sales planning, stock control, warehousing and logistics.^{xviii}

Senior managerial papers dating from after the departure of Bancroft Clark in 1967 are supplied by the Daniel Clark (DC), Nathan Clark (NMC), John Clothier (JCC) and Family (FAM) collections, which give some idea of the deconstruction of Clarks (and UK) manufacturing and the decision to begin outsourcing production overseas from the 1960s and 1970s.^{xix}

3.1.2. Manufacture

Manufacturing records document the post-war building of a private business, from regional to international manufacturer through policies of specialisation and decentralisation in producing a full gender offering, across all age ranges and at multiple price points.^{xx} Creative and technical disciplines are represented considerably with comprehensive records of style agreements, range building and foot-fitting, particularly in the papers of Bancroft Clark, Leslie Graves (Board Director 1952-1966) and Stanley Berry.^{xxi} Laboratory papers provide insight into the company's pioneering involvement in processes by direct injection moulding, and the development of new materials, in particular polyvinyl chloride (PVC) and polyurethane (PU).

The Machinery Collection comprises shoemaking machinery, mainly used in Clarks factories, dating from the 1860s to the 1990s. Significant machinery manufacturers represented in this collection include the British United Shoe Machinery (BUSM) Ltd. (Leicester), the Gimson Shoe Machinery Co. (Leicester), Standard Engineering Co. Ltd. (Leicester), Ralphs Unified (later CIC Ralphs) as well as Clarks' in-house engineering department and Clarks subsidiary CIC Engineering Ltd. (Bath). Among Clarks' commercial activities in the 20th century was the production of last models. An extensive 'library' of nearly 2000 last models dating 1960s-2000s constitutes a valuable resource for the company, and many may be matched with footwear styles in the collection.

Personnel records range in date from 1898 to 1999 and derive from factories and offices around the UK and Ireland. Factory life is well documented in the internal company newspaper, *Clark's News Sheet* (1924-1957), which was introduced following the installation of the Factory Council at the Street factory. This was later succeeded by the *Clarks Courier* (1957-1992) and *Clarks International* (1992-1996).

The internal company library was developed as an instructional collection of material on shoemaking and industrial organisation, and this material was passed in its entirety to the Library collection now cared for by the Trust.

3.1.3. Footwear

Footwear is largely represented in the Counting House Museum Collection (approx. 500 items^{xxii}) and the Shoe Museum Collection (roughly estimated at around 10,500 items).

Of this material, around 5,500 items are Clarks-made and this footwear is well complemented by other material in the wider collections, in particular the company archives (including patents, specifications and designs), catalogues, POS, machinery and retail furniture. The company-owned collections consist primarily of single sample shoes reflecting the styles produced by Clarks and acquired directly from the company throughout their history (particularly from the 1920s onwards). There is also a substantial group of experimental or prototype samples. The 2014-acquired material salvaged from the Water Tower of Clarks HQ includes particularly significant prototypes relating to designer Derek Radford's development of the iconic Polyveldt and related ranges. Another significant group is the experimental sample wood-soled shoes and components developed by Clarks as a wartime expedient during WWII (c. 1940-1945).

The Clarks footwear in the collection is exceptional in its range and coverage, comprehensively reflecting the history of the company's output. Particularly strong areas include the post-war diversified ranges aimed at new markets, the development of new technologies in 20th century production including innovations in direct-moulded constructions, product development of infants' and children's footwear and the widespread uptake of 'casual' styling from the mid-20th century onwards. All of these were successes for Clarks and themes which are considered central to the current brand identity.

Approximately 8000 items from the women's and Originals ranges also entered the collection direct from the company from the early 2000s onwards; the quantity, which is disproportionate to the rest of the collection, reflects the expansion of main ranges but also some duplication.

The Shop Stock Collection includes a substantial group of Clarks footwear dating from the 1930s-1990s and differs from the material acquired from the company in that it predominantly comprises of unworn pairs with original packaging.

3.1.4. Retail and Marketing

The retail and marketing components of the company are well represented with collections of sales catalogues (1848-present), visual merchandising and packaging. Significant archive collections relating to this area of the business history include the papers of Stanley Berry (Clarks Advertising Manager 1950s-1972) and Hugh Bryan Clark (Director of Home Sales 1928-1952). Documents created by Hugh Bryan Clark in the planning of a 20th century sales organisation are supported by retail papers which are also well represented, both in an agency form and as an owned responsibility from the 1930s. Marketing boasts material from the first national press campaigns from the same era to strategies adopting television and direct advertising for children in the 1950s.

As a discipline, marketing is chronically underrepresented from the 1970s (following the retirement of Stanley Berry), an observation evident to a lesser extent throughout the entire collection; this

may be interpreted as a reflection of the waning influence of Bancroft Clark and his cohort of employees.

A comprehensive collection of point of sale materials comprises approximately 2050 items (e.g. showcards, posters, display sets) ranging in date from the 1840s to the present. This is a rich resource featuring the work of major commercial illustrators, artists and photographers such as Mela Koehler (1885-1960), Edward McKnight Kauffer (1890-1954), John Hinde (1916-1997), Jacques Demachy (1898-fl. 1968), David Bailey (b. 1938), Helmut Newton (1920-2004) and Rene Gruau (1909-2004). Product packaging is well represented in a growing collection, ranging in date from the 1930s onwards, often as ensemble items with original contents. A complete run of Clarks' magazine for retailers, *Comments*, from 1939 to 1973 provides a rich source of information about the retail environment and Clarks' concerns in that period. In addition, there is a smaller group of Clarks shop furniture and fittings, mainly dating from the 1950s-1960s, and foot-fitting equipment such as the Pedoscope and the Brannock Device and versions of it, and Clarks foot-fitting items such as the Dana electronic footgauge and several iterations of the hand-held footgauge.

3.2. History of Shoemaking

Due to the express intention in the two museum collections of representing the general history of shoemaking, the collections contain examples of footwear not made by Clarks, dating from the Roman period to the 20th century. Several significant British, European and North American manufacturers are represented, for example I Miller (USA), Salamander (Germany), Bally (Switzerland) and Bata and Svit (Czechoslovakia).

The earliest footwear items in the collection are fragmentary Roman leather sandals, some of which were excavated locally. 18th century footwear, made before the advent of mechanised production, illustrates some of the main stylistic changes of that century (mainly women's). 19th century footwear includes several examples made in the USA, demonstrating that country's industrial output and stylistic and technological influence on the British trade.

The collections include approx. 560 examples of traditional styles of footwear from around the world, which were assembled as an 'Ethnographic Collection'. These items range in date from the 19th century to the 2000s. Some of the items in this collection were collected by members of the Clark family or representatives of the company on their travels; further research and improved documentation would improve access to this collection.

The company-owned collection includes examples of footwear (and often related packaging) not made by Clarks and representative of the British boot and shoe trade in the late 19th and 20th centuries. Significant manufacturers represented within this material include Peter Yapp Ltd. (London), Hickson & Sons (Northampton), Manfield and Sons Ltd. (Northampton), Lotus Ltd. (Stafford), G B Britton and Sons (Kingswood) and James Southall and Co. Ltd./ Start-Rite (Norwich). The heritage collections of K Shoes (Kendal) comprise a significant group of material including men's, women's and children's footwear made by K Shoes and others, point of sale materials, product catalogues and archival material.

The ~~Trust-owned~~ Shop Stock Collection offers insight into the boot and shoe trade in the mid-20th century. The majority of this material is marked made in Britain/ England. Many of the companies

represented by this material were significant within the industry at the time but following the collapse of the manufacturing industry in Britain from the 1970s onwards have become obscure. Most do not have archives of their own. The collection has examples from the shoemaking heartlands of Northamptonshire, Leicestershire and Norwich, but also from Clarks in Street and from nascent manufacturing centres such as Wigan and east London, known for cheaper 'fashion' footwear in the mid-20th century. Much of this material represents the period just prior to the industry shift to overseas manufacture.

3.3. History of the Clark Family

Material brought together within the private collections of various lines of the Clark family forms a substantial part of the collection. Whilst some parts are indistinguishable from material relating to the company history, other areas are significant in their own right in respect to topics outlined below. Many of these collections remain in private ownership (often shared between individuals as inheritors of a line) and are in the Trust's custody informally.

Most of the collections derive from antecedents of James Clark, but some relate to forebears of the company founders and families which are related by marriage (such as Liberal MP John Bright's papers and the papers of the Delaware-based Bancroft family).

Family collections include diverse material: furniture, costume, household textiles and objects, correspondence, diaries and personal papers, photographs, paintings and audio-visual material. Due to the nature of collecting (largely by house-clearance and in the absence of a formal collecting strategy) there are large quantities of personal papers, costume, furniture and household items which have no recorded relationship to any other area of the collection, except that they were once owned by individuals or families in some way related to the Clarks of Street. Significant topical areas represented in the collection are as follows:

3.3.1. Development of 19th/20th Century Family Business

The core of the Clark family archives demonstrates the inextricable relationship between family life and the development of the company; collections such as Nathan Clark (NMC), Bancroft Clark (BC) and Hindhayes (HH) represent individuals' involvement in and impact on the family business alongside the broader family collections of Whitenights (WN) and Millfield (MIL). Many of these archives were donated via Roger and Sarah Bancroft Clark and their subsequent heirs or executors.

The ~~Trust-owned~~ collections include the papers and object collections of Nathan Middleton Clark (NMC), who has been credited with the Clarks Desert Boot which became its most iconic style. These papers cover a range of NMC's personal and business interests.

The personal and business dynamics of nearly 200 hundred years of a family run business are demonstrated through the extensive correspondence contained in the family collections; with many privately forged friendships becoming closely involved in the business. This is particularly noted in the various correspondence of Hilda Clark, Margaret Clark Gillett, Alice Clark, Bancroft Clark and Nathan Clark; many of these letters are contained in ~~Trust-owned~~ collections NMC (Nathan Middleton Clark), MCG (Margaret Clark Gillett), SC (Stephen Clark) and HH (Hindhayes) as

well as in the larger collections of WN (Whitenights) and MIL (Millfield) (the latter two originally lent to the company and now under the Trust's management).

3.3.2. Local Quaker Practice

The history of Quakerism is demonstrated throughout many of the family collections; the early history of Quakerism – with specific reference to the local area of Street, Walton and Greinton – is strongly represented in the ~~Trust-owned~~ CLO (Clothier) collection.

With both James Clark and wife Eleanor Clark being staunch Quakers the history of Quakers throughout the 19th century is well documented across many of the collections including the ~~Trust-owned~~ HSHC (Helen Sophia Heath Clark) collection.

Late 19th and early 20th century Quakerism is extensively demonstrated throughout the family collections, alongside business collections developed predominantly by William Stephens Clark including PROP (Properties), No1 Office and No2 Office, and broader family collections such as MIL (Millfield) and that of Roger and Sarah Bancroft Clark - WN (Whitenights). The Village Album (VA) collection records 150 years of the Clark family's literary endeavours, constituting 99 volumes of their sketches, poems, natural history notes, travel musings and other efforts. Meeting with their wider family from Street and Glastonbury, the regular gatherings followed the popular trend for essay societies and book meetings among the Quaker community.

3.3.3. Quaker Concerns and Social Influence in Street

These same collections highlight various Quaker concerns and political viewpoints of the family from the development of Quakerism in Somerset to the mid-20th century, including conscientious objection; abolition of slavery; and women's suffrage, alongside a broader societal concern for the development of better education and housing for workers. The collections reflect the Clarks' activities in these spheres in the local area, with items related to education (including the British School, Elmhurst School, Strode School and the Day Continuation School), Greenbank swimming pool, housing, Street Club and Institute etc.

The Trust has recently acquired several collections which derive from local organisations funded or founded by the company or Clark family, including [the archives of Strode Theatre and ~~ichthyosaur~~ fossils from the Geological Museum \(open 1887-1948 and part of the company-affiliated Street Club and Institute\) ~~and~~. The fossils comprise a significant body of material and were originally collected -by the Trust's namesake Alfred Gillett \(1814-1904\), a cousin of the Street Clarks. The Street Club and Institute Collection includes 19 large fossils of ichthyosaurs and plesiosaurs, and many smaller fossils and items of geological and natural historical interest which were collected in the local area, mainly though the quarrying of the area's distinctive Blue Lias in the nineteenth century.](#)

[Also associated with this collection is the Latin Verse Machine 'Eureka' \(c. 1830-1845\), a unique and idiosyncratic machine which mechanically composes Latin hexameter verse. It was the creation of the Street Clarks' inventor cousin John Clark \(1785-1853\) and in the years following its creator's](#)

[death it was displayed in the Geological Museum and then the Shoe Museum; however, the archives of Stode Theatre. the current ownership of this item is unascertained.](#)

3.3.4. 19th/ 20th Century Politics

The political concerns of the family surrounding social topics such as the women's suffrage movement and conscientious objection to involvement in conflict are well demonstrated through the correspondence, diaries and personal papers of the family. These concerns are most evident in the papers of Helen Priestman Bright Clark (MIL), Roderic Clark (HSHC) and the extensive correspondence between William Stephens Clark, his wife Helen Priestman Bright Clark and their children, as demonstrated in the ~~Trust-owned~~ MCG (Margaret Clark Gillett) collection, as well as the WN (Whitenights) collection and papers of Hilda Clark (HC collection).

4. Collections Development Objectives 2021-2022

- 4.1. To acquire objects and archives to support the themes identified in this Policy.
- 4.2. To review, and where relevant dispose of following agreed disposal procedures, collections which include significant duplication AND do not support the themes identified in this Policy.
- 4.3. To retrospectively acquire family-owned collections already in the Trust's custody, according to a priority list developed by the Archivist and Collections Management Team.
- 4.4. To establish rightful owners of collections, including ownership of intellectual property rights, and systematically update documentation accordingly.
- 4.5. To ratify or restore to their legal owner historic 'long-term loans' to the Shoe Museum and Company Archive according to Spectrum and other international museum standards.

5. Major Thematic Areas for Collections Development

Based on the strengths of the existing collections and the Trust's strategic objectives, the three major thematic areas for development in future are:

- Theme 1: History of Industrial Footwear Trade (page 14)
- Theme 2: History of Clarks (page 15)
- Theme 3: History of the Clark family (page 17)

The subthemes within these thematic areas are:

- Industrialisation and Globalisation (page 15)
- Development of Use of Plastics in Manufacture (page 16)
- Footfitting and Foot Health (page 16)
- Children's Footwear (page 16)

- Casual Footwear (page 17)
- History of Footwear Marketing (page 17)
- 19th/ 20th Century Politics and Quaker Concerns (page 18)
- Life in Street, Somerset (page 18)
- Local Quaker Practice 17th Century-20th Century (page 18)

5.1. Theme 1: History of Industrial Footwear Trade (c. 1800-Present)

The Trust's vision to share the 'cultural history of shoemaking' narrows the focus of collections development towards the history of the footwear industry. The existing collections are particularly strong in representing the history of shoemaking in an industrial context. For the purpose of future development, this is defined as the production and distribution of footwear on a mass-production^{xxiii} scale and limited in time to the 19th, 20th and 21st centuries. Relative to other manufacturing industries the mechanisation of footwear production arrived late, in the mid-late 19th century. The period of interest includes that leading up to mechanised, centralised factory systems, as introduced at C. & J. Clark, and incorporates the systems of large-scale handmade production found in the early 19th century across Europe.

Reflecting the content of the current collection, future collecting will focus on the British boot and shoe trade of the 19th and 20th centuries, expanding to represent the changes effected by globalisation from the second half of the 20th century onwards to the present day. Clarks was a globally significant brand from the mid-19th century, however, and collecting should concentrate on the trade of industrially produced footwear in global context throughout this period.

All areas of the boot and shoe industry, including manufacture, wholesaling, export and retail, will be represented and collecting will therefore extend beyond objects classified as footwear to manufacturing equipment, packaging, business papers, catalogues, advertising materials and retail furnishings as already represented in the wider collections, particularly where relevant to the subthemes below.

Some object categories have been identified as lower priority for development, or indeed exclusions from future collecting. At present, the Trust's policy is to only collect machinery related to Clarks' history due to restrictions of storage space and conservation resources. This category includes machinery made by Clarks or its subsidiaries or with a demonstrable provenance in Clarks factories. Tools and furnishings related to the wider British boot and shoe trade will be appraised with similar considerations, and items which develop understanding of Clarks' history will normally receive preference. Further specific exclusions are listed in section 6.3.

As collecting will focus on the mass-produced, the emphasis is on mass-markets and the quotidian in production and consumption. Bespoke, haute couture, 'designer' and celebrity footwear are not a collecting priority.

In order to best develop understanding in this thematic area, branded footwear with a maker's label or with a strong and demonstrable association to a known manufacturer will be given

preference to that without. However, the unbranded segment of the industry is also of interest, and if items have a provenance which links them to this area they will also be a priority.

5.2. Theme 2: History of Clarks (c. 1825-Present)

The nature and focus of collecting Clarks' history in the future will be reviewed in the period covered by this policy with the intention of developing a more purposeful approach which meets the needs of collections users. This review will centre on consultation with Clarks employees and ex-employees and other collections users.

For the period 2021-2022, collecting - whether archives or object collections - which relates to the history of the company will concentrate on items which support the priority areas outlined in section 5.

Contemporary collecting into the Trust's custody from Clarks will be according to specific schedules agreed in dialogue with appropriate personnel within the company, and these items will be subject to the same acquisition procedures as any other material.

Items offered to the Trust from current or ex-employees of the company, which were previously considered to remain company property, no longer require additional authorisation from Clarks to transfer title to the Trust, except if there are issues of confidentiality, intellectual property and copyright.^{xxiv}

In the period covered by this policy, the Trust will focus on developing its collection of Clarks footwear 1830s to the present. This may mirror the existing Clarks collections in terms of the styles represented, but the emphasis will be on acquiring pairs, ideally with a recorded object biography, as opposed to samples. This has been developed to some extent in the Shop Stock Collection, which includes good representation of some of the key Clarks ranges and comprises footwear and associated original packaging. The aim of this is to develop a socially contextualised history of the consumption of Clarks footwear; this is an area which is weaker in the Clarks collections, notwithstanding some significant donations to the company or its museums from the public over the years.

Collecting will not extend indiscriminately to any example of Clarks footwear; curatorial discretion will be applied to select items which contribute to our understanding of the history of Clarks or of the footwear industry more generally.

In particular, future acquisition will focus on **Clarks footwear which also develops the subthemes** outlined below. Additional specific priorities for development within this group are:

- Clark family-related (worn/ designed by)
- Archive references i.e. designs which have been reused or revisited in Clarks' output

5.3. Subthemes Relating to Themes 1 and 2

a) *Industrialisation and Globalisation*

- Import/ export, wholesale and retail c. 1790s-present

- Early mechanisation and industrialisation c. 1840s-c. 1900
- Cheaper processes and specialisation c. 1920s-c. 1930s
- Wartime expedients, government intervention, US influence on British industry 1940s-1950s
- New materials, machinery and production methods c. 1950s-c. 1970s
- Global expansion; new markets and new manufacturing c. 1970s-present

b) Development of Use of Plastics in Manufacture c. 1840s-c.1980s

- Early use of rubber and gutta percha in footwear c. 1840s-c.1900
- Crepe soling and composite rubbers c. 1910s-c. 1950s
- New plastics (especially PVC and PU) mid-20th century
- Direct and injection-moulded footwear c. 1950s-c. 1980s
- Artificial and imitation leathers for uppers 19th and 20th centuries
- 3D-printing and mass-produced footwear 21st century

c) Footfitting and Foot Health

- Measuring devices, footgauges
- Footfitting machinery and devices
- Literature and marketing promoting footfitting and foot health
- Corrective footwear, especially mass-produced e.g. 'Curator' / 'Thomas' extended heel for children, Earth Shoes, Dr Martens
- Footwear and related items made and sold on merit of fittings

d) Children's Footwear

- Especially as related to subthemes a) – c)
- Marketing and retail items relating to selling, and the experience of buying, children's shoes c. 1920s-c. 1990s
- Clarks infants' and children's footwear (with object biographies) c. 1850s-c. 1990s
- Clarks children's marketing campaigns and retail systems for children's footwear e.g. Lucky Two Shoes Club, Autofill system
- Clarks children's retail furniture and shop fittings c. 1920s-c. 1990s

e) Casual Footwear

- Men's and women's c. 1930s-c. 1990s, especially 1950s-1970s
- New leisure markets c. 1920s-c.1950s
- 'Casual' styling e.g. Clarks 'Desert Boot', Clarks Clippers late 1940s-1960s
- Footwear and marketing materials related to informal footwear and 'comfort' styling and technologies e.g. Clarks Polyveldt especially 1970s

NB. This subtheme does not include sportswear or fashion trainers, which are not a priority for collecting

f) History of Footwear Marketing

- Especially as related to subthemes a) – e)
- Literature about retail and marketing of footwear especially as related to British industry c. 1900-present
- Items relating to trademarks and branding e.g. Footwear Organiser Trade Marks and Trade Names directories 1920s-1960s
- Point of sale and advertising material deriving from British boot and shoe industry, especially as related to footwear in collections

5.4.Theme 3: History of the Clark family (c. 1825-present)

During the period 2018-2021, collecting in this area will focus on retrospective acquisition of material already in the custody of the Trust, according to a schedule developed by the Archivist. Future development of the family collections will take into consideration both the Trust's statement of purpose and existing strengths of the collection.

Items offered to the Trust in this period will be prioritised for acquisition where they develop understanding of the history of the family business and its impact in the community i.e. where they develop thematic areas 1 and 2 described above. This may include items related to individuals' careers at Clarks and their significant achievements. The existing collections could be strengthened with additions from families who were influential within the company but are currently underrepresented, for example the papers of John Anthony Clark (Director, 1936-1974) and his descendants.

Other subject areas have historically been collected as they relate to the collection's implicit themes. However, the Trust's vision and mission focus the activities of the Trust towards the objective of sharing the cultural history of shoemaking. As such, future collecting shall relate to the following subthemes only insofar as they support or develop one or more of the major themes above, or fill gaps in the existing collections. However, some material which might otherwise be considered peripheral may be retained by the Trust if its removal from a collection is deemed damaging to the integrity of the whole collection or that of an individual item(s).

5.5. Subthemes Relating to Theme 3

g) 19th/20th Century Politics and Quaker Concerns

Specific reference to the women's suffrage movement, pacifism and conscientious objection, the abolition of slavery and the anti-lynching movement, international aid and refugees.

h) Life in Street, Somerset

Clark family and company's influence on and involvement in education, housing, leisure and entertainment.

i) Local Quaker Practice 17th Century-20th Century

Quaker practices and social relationships in Street and its locality, when related to the Clark family.

6. Acquisition

6.1. Acquisition Criteria

Acquisition will be prioritised where items:

- **Substantially develop understanding** relevant to a key thematic area (as outlined above) i.e. fills gap, alters or extends previous understanding;
- Develop understanding (i.e. provides additional context, supports existing understanding) of **more than one** thematic area;
- AND are good or exceptional examples of their type, in good or fair condition;
- AND are considered to have strong potential for display or research.

Items may be refused at the absolute discretion of the curatorial staff. Reasons for refusal may include:

- The item would be better cared for (either due to curatorial expertise or conservation requirements) in another public collection;
- The item would be better suited to another public collection's aims, as specified in their collection development policy, and would be more accessible to the public in that collection;
- The item duplicates material in the existing collection (see the Appendix on page 25 for definition of a duplicate);
- The item's condition or composition poses a threat to existing collections, staff or other collection users e.g. hazardous content, infestation.

6.2. Appraisal Process

- 6.2.1 The procedure for agreeing acquisitions is that potential acquisitions will be assessed by the Alfred Gillett Trust Collections Management team according to the criteria described in section 6.1 of this policy. Curatorial staff are responsible for researching significance and identification of items, establishing proof of title, liaising with donors and recommending whether an item should be acquired into the Trust's collections. This recommendation will normally be in writing in the form of an Acquisition Proposal. Potential acquisitions will be discussed in Collections Meetings before final decisions are minuted. Curatorial staff are authorised to approve acquisitions for their respective areas of the collections. Decisions will be referred to the Director for large-scale acquisitions or any potential purchases, accompanied by a curatorial recommendation.
- 6.2.2 All acquisitions will be undertaken with reference to the Spectrum Primary Procedures.

6.3. Exclusions from Future Collecting

- 6.3.1 The Trust will not acquire any item for which legal and valid title cannot be transferred. So-called long-term or 'permanent' loans will not be accepted (see Alfred Gillett Trust's Loans Policy).
- 6.3.2 The Trust does 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).
- 6.3.3 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.
- 6.3.4 Other exclusions

In addition to specific exclusions from future collecting described in other areas of this section, and in line with the acquisition criteria in 6.1, several object categories in particular have been identified as being outside our current collecting priorities although they have been collected in the past. These categories of material will only be collected in future if items significantly develop or add to understanding of priority themes in the collection as identified in this policy. These are:

- Images and models of footwear e.g. ceramic miniatures, and artworks generally relating to footwear or shoemaking;
- Artwork used to decorate Clarks offices or family houses;
- Furniture, costume or personal or household items except as related to thematic priorities;
- Items relating to the repair of footwear e.g. cobblers' lasts. This is a separate trade to footwear production;

- Geological or biological specimens. NB. The Street Club and Institute Collection is closed to accruals since it is a discrete historic collection.

7. Rationalisation and Disposal

7.1. Priority Areas for Rationalisation

- 7.1.1 The Trust recognises that the principles on which priorities for rationalisation and disposal are determined will be through a formal appraisal process. The outcome of appraisal and any subsequent rationalisation will not reduce the quality or significance of the collection and will result in a more useable, well managed collection.
- 7.1.2 Various rationalisation projects will be undertaken within the time period this policy covers, usually as part of collections moves. Disposal assessment will be prioritised when:
- The item's condition or composition poses a threat to existing collections, staff or other collection users e.g. hazardous content, infestation.
 - The item represents a clear and significant duplication of other items within the collection (see Appendix).
 - The item has been erroneously accessioned without transfer of title and is being returned to its legal owner.

7.2. Disposal Process

- 7.2.1. The procedures used will meet professional standards. The process will be documented, open and transparent. There will be clear communication with key stakeholders about the outcomes and the process.
- 7.2.2. All disposals will be undertaken with reference to the Spectrum Primary Procedures.
- 7.2.3. The Trust will only consider rationalisation and disposal of collections to which it has legal title. Where collections are owned by external parties and held by the Trust on loan but have been identified as extraneous to the collection through thorough curatorial review, the Trust will employ due diligence to return the items to their legal owner.
- 7.2.4. 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.
- 7.2.5. When disposal of a museum object is being considered, the Trust 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.
- 7.2.6. When disposal is motivated by curatorial reasons the procedures outlined below will be followed and the method of disposal may be by gift, sale or as a last resort - destruction.
- 7.2.7. 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 Trust will also be sought.

- 7.2.8. 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 Trust acting on the advice of professional curatorial staff, if any, and not of the curator or manager of the collection acting alone.
- 7.2.9. 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.
- 7.2.10. 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.
- 7.2.11. 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.
- 7.2.12. Any monies received by the Trust's 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.
- 7.2.13. 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.
- 7.2.14. 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 the Spectrum Procedure on deaccession and disposal.

7.3. Disposal by Exchange

7.3.1 The Trust will not dispose of items by exchange.

7.4. Disposal by Destruction

- 7.4.1 If it is not possible to dispose of an object through transfer or sale, the governing body may decide to destroy it.
- 7.4.2 It is acceptable to destroy material of low intrinsic significance (duplicate mass-produced articles or common specimens which lack significant provenance) where no alternative method of disposal can be found.
- 7.4.3 Destruction is also an acceptable method of disposal in cases where an object is in extremely poor condition, has high associated health and safety risks or is part of an approved destructive testing request identified in an organisation's research policy.
- 7.4.4 Where necessary, specialist advice will be sought to establish the appropriate method of destruction. Health and safety risk assessments will be carried out by trained staff where required.
- 7.4.5 The destruction of objects should be witnessed by an appropriate member of the Trust's 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.

8 Handling Collection

From 2017, the Trust has introduced a Handling Collection of material which may be used for outreach, loan and learning activities with support the Trust's strategic aims, where using accessioned collections is not appropriate. This material will be owned by the Trust but not accessioned into the Trust's permanent collection.

Items acquired into the Handling Collection must be owned outright by the Alfred Gillett Trust. The decision to add an item to the Handling Collection will be made by the Collections Management team.

Items may be:

- Duplicates of objects in the main collection. Duplicates are defined in the Appendix on page 25.
- Objects which replicate the informational significance of other objects in the collection. For example, an edge finishing tool – similar but not identical to items in the accessioned collection – which may be used to explain shoemaking processes.
- Replicas of items in the main collection. These may have been made by the company or the Trust, with the intention of creating a lower-value copy of an original object e.g. copies of photographs.

NB. Replicas may be included in the Handling Collection, but their historical significance in their own right may also be considered substantial enough to designate them main collection material. Replicas are further defined in the Appendix.

9 Legal and Ethical Framework for Acquisition and Disposal of Items

- 9.1 The Trust recognises its responsibility to work within the parameters of the following ethical guidelines when considering acquisition and disposal: Museums Association Code of Ethics; Archives and Records Association (UK and Ireland) Code of Ethics; International Council of Museums (ICOM) Code of Professional Ethics; International Council on Archives Code of Ethics.

10 Collecting Policies of Other Museums

- 10.1 The Trust 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.
- 10.2 Specific reference is made to the following museums/ collecting organisations:

Shoemaking, footwear and costume

- Ballyana Archive, Schönenwerd, Switzerland
- BATA Shoe Museum, Toronto, Canada
- Bowes Museum, Newgate (Accredited #362)
- Cumbria Archive Service
- Design Museum, London (Accredited #825)
- Fashion & Textile Museum, London (Non-Accredited)
- Fashion Museum, Bath (Bath and North East Somerset Council Heritage Service, Accredited #925)
- Killerton House, National Trust, Exeter (Accredited #1969)
- Museum of London, London, (Accredited #102)
- Northampton Museum and Art Gallery, Northampton (Non-Accredited)
- Snowhill Manor and Garden, National Trust, Gloucestershire (Non-Accredited)
- Victoria and Albert Museum, London (Accredited #568)

Related family collections

- Hagley Museum and Library, Delaware, USA

Religious Society of Friends

- Friends House, London (Non-Accredited)
- Quaker Tapestry Museum, Kendal (Accredited #1904)
- Woodbrooke Quaker Study Centre, London (Non-Accredited)

Local history

- Glastonbury Abbey, Glastonbury (Accredited #844)

- South West Heritage Trust:
 - Museum of Somerset, Taunton (Accredited #816)
 - Somerset Rural Life Museum, Glastonbury (Accredited #817)
 - Somerset Brick and Tile Museum, Bridgwater (Non-Accredited)
 - Somerset Archives and Local Studies, Taunton (Non-Accredited)
- Wells & Mendip Museum, Wells (Accredited #944)

Natural history and archaeology

- Bristol Museum & Art Gallery, Bristol (Accredited #936)
- Museum of Somerset, Taunton (Accredited #816)
- National Museum of Wales, Cardiff (Non-Accredited)
- Natural History Museum, London (Accredited #1784)

Other

- National Media Museum, Bradford (Accredited #1676)
- Science Museum, London (Accredited #1674)
- The Housman Society, Kidderminster (Non-Accredited)

This list is not exhaustive; other organisations shall be consulted where relevant.

11 Management of Archival Holdings

- 11.1 As the Trust holds archives, including photographs and printed ephemera, its governing body will be guided by the Code of Practice on Archives for Museums and Galleries in the United Kingdom (third edition, 2002).
- 11.2 The Trust's archival collections are integral to the wider collections and will be developed following the same principles and with the same priorities as other types of material held in the collection, as laid out in this policy.

12 Human Remains

- 12.1 The Trust does not hold or intend to acquire any human remains, as defined in the Human Tissue Act 2004 and the DCMS Guidance for the Care of Human Remains in Museums (2005).^{xxv}

13 Biological or Geological Material

- 13.1 So far as biological and geological material is concerned, the Trust will not acquire by any direct or indirect means any specimen that has been collected, sold or otherwise transferred in contravention of any national or international wildlife protection or natural history conservation

law or treaty of the United Kingdom or any other country, except with the express consent of an appropriate outside authority.

14 Archaeological Material

- 14.1 The Trust will not acquire archaeological antiquities (including excavated ceramics) in any case where the governing body or responsible officer has any suspicion that the circumstances of their recovery involved a failure to follow the appropriate legal procedures.
- 14.2 In England, Wales and Northern Ireland the procedures include reporting finds to the landowner or occupier of the land and to the proper authorities in the case of possible treasure (i.e. the Coroner for Treasure) as set out in the Treasure Act 1996 (as amended by the Coroners & Justice Act 2009).

15 Firearms

- 15.1 The Trust does not hold or intend to acquire firearms.

16 Exceptions

- 16.1 Any exceptions to the above clauses will only be because the Trust is:

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

In these cases, the Trust 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 Trust will document when these exceptions occur.

17 Spoliation

- [17.1](#) The Trust 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.

18 Appendix: Definition of Duplicates, Replicas and Facsimiles

Duplicates

Only items produced by mass production techniques may be classed as duplicates.

In order to be defined as duplicates of each other, items must satisfy the following criteria:

- They must be functionally the same and have equivalent object biographies i.e. they have been made and used in similar ways – for example, have existed as unsold stock in the same shop, have

been worn to similar degrees in similar circumstances or been produced as samples for the same stage of development

- They must be visually similar
- They must have been produced in the similar circumstances – for example, have been made in the same factory or using the same processes (cf. replicas)

Curatorial discretion must always be used, and a thorough understanding of each object and its historical significance must be established before recommending disposal or refusing acquisition on the basis of duplication. Any judgement about the value of an item in relation to the collection, including whether or not it constitutes a duplicate, must be made by curatorial staff.

Duplication is not in itself a reason for rejecting an item from the collection. Sometimes it may be desirable to acquire more than one duplicate of an item, as illustration of some aspect of mass manufacture. Acquisition of duplicates may be considered where, for example, the condition of the new item is better, or it represents a better assemblage e.g. pair of shoes plus original box and packaging.

Informational duplication

Items might also be judged to duplicate information in the collection. If something else exists in the collection already which ‘tells the same story’, whereby the inclusion of the second item does nothing to develop understanding of the significance of that theme or story, the proposed addition will be of less value relatively. Decisions about acquisition, disposal and prioritising resources for collections care and development should reflect this.

Footwear:

- In a pair of shoes, the fellow is not a duplicate. A pair is considered a complete item, just as objects in original packaging are considered complete ensemble items.
- Items which were produced in the same way but have acquired different functional or biographical histories – especially if they bear the trace of these – will not be considered duplicates, e.g. worn/ unworn items; samples/ production models; dissected/ complete items.

Where many examples of a style exist in the collection, it will be permissible to reject further examples even if they appear different; for example, if they are produced in a different colour or material.

Replicas

Replicas are produced with the intention of reproducing the appearance and/ or the processes of production or use of an object. Often, they will have been produced for exhibition or demonstration. In early use the word meant response or reply; this is helpful in understanding a replica essentially as an object made in response to an original which necessarily precedes it.

Examples of replicas in the collection include:

- 1234/2181A + B Boots made for Anna Neagle to wear in the 1945 stage production of Jane Austen's 'Emma', based on an 1845 Clarks boot.
- 1234/247 and 1234/248 Replica 'Brown Petersburg' slippers made by Maurice Whitcomb using illustrations from 1887 catalogue.



- 2012/1 and 2012/2 Replica 'Brown Petersburg' slippers commissioned by John Keery for use in the Shoe Museum and for outreach work, based on the c. 1885 unfinished examples found in 1966.
- SHO/RC3sD1 Children's brown buffalo hide replica Roman carbatina, handmade by Maurice Whitcomb for the Shoe Museum, 1955.

Facsimiles

Facsimiles are made with the intention of reproducing the informational content of an item; they are often made using a different medium or format e.g. photographic copies, carbon copies. Like replicas, and unlike duplicates, facsimiles and copies are defined in relation to an original. The same guidance applies as to duplicates in discerning whether a copy is a duplicate in terms of information. If it has been used for a different purpose and bears traces of this use, which add to the understanding of a theme or narrative (e.g. annotated meeting notes), then they may not be considered duplicates.

19 Notes

- ⁱ Section 4, Collections Purchase Agreement between C & J Clark (No 1) Limited and C & J Clark International Limited and The Alfred Gillett Trust, 19 February 2021
- ⁱⁱ Courier, 9th December 1966, 'Death of Mr Laurence H Barber', p. 1
- ⁱⁱⁱ Stanley Berry's notes describe 'many valuable records' being stored in the 'strong room' for safety during WWII, forming the 'nucleous [sic] of a museum collection' (SFB/2/9 'Notes prior to his retirement, April 1972').
- ^{iv} BC/305 Note by Laurence Barber, 28th August 1952
- ^v SFB/43/05 Copy of note by Laurence Barber 27th November 1957
- ^{vi} Crumplin, Tim, (2011) *The Alfred Gillett Trust Archive* (unpublished essay)
- ^{vii} Dyer, Elaine (1974) *Museums Journal* Vol 74 No 1 'The Street Shoe Museum', pp. 17-19
- ^{viii} Dyer, Elaine (1974) *Museums Journal* Vol 74 No 1 'The Street Shoe Museum', p. 17
- ^{ix} Crumplin, Tim, (2011) *The Alfred Gillett Trust Archive* (unpublished essay)
- ^x BC/202 Memo: History, Museum, Archives etc. BC with additions from SC, 14 Feb 1977
- ^{xi} 'Although family discussions to set up a new Alfred Gillett museum and archive trust took place at this time and into the 1980s, this was not achieved until 2002 [...] In 1991, the Clark family agreed to use the existing Alfred Gillett Trust as a 'foundation for the museum and archives trust' 'to provide and maintain a museum and art gallery'. The extant Alfred Gillett Trust (1904) was wound up, the family trustees in 1985 comprising Bancroft Clark, Peter Clothier, Nathan Clark and Mary Lovell. A new form of the Trust was established in 2002, which forms the current charitable agreement under which the Alfred Gillett Trust now operates.' (AGT/ Charlotte Berry: GEO Collection Level Description)
- ^{xii} Excluding unboxed material at Donnes
- ^{xiii} CJC/322–CJC/324, LHB/34 Manuscript history of the company by William Stephens Clark
- ^{xiv} CJC/209-CJC/210, GBL/2-GBL/3, NO.1
- ^{xv} CJC/308-CJC/310, NO.1/37
- ^{xvi} BC/155, BC/264, CJC/131, CJC/138-CJC/144, CJC/156
- ^{xvii} JWGF/86/07, BC/182
- ^{xviii} BC/173, BC/162, BC/182, JWGF/177/07, JCC/44/11
- ^{xix} NMC, DC, JCC/23, JCC/24, JCC/41/07, JCC/44/04
- ^{xx} No.2/20, BC/159/06, BC/303/05, BC/314/05
- ^{xxi} ALG1/07, ALG2/02, ALG14/06, BC/130, BC/191, BC/301, BC/300, BC/304, CLA/52, SFB/42/01
- ^{xxii} A pair of shoes is counted as two items; a pair in an original box as three. Inconsistent documentation throughout the collections makes quantity estimates hazardous and all quantities cited here are approximate.
- ^{xxiii} Mass production: 'Manufacturing goods in large quantities so as to attain high rates of output at decreasing unit cost.' (The J Paul Getty Trust (2004) Art & Architecture Thesaurus Online, 'mass production'. Accessed 27/02/2017)

http://www.getty.edu/vow/AATFullDisplay?find=mass+production&logic=AND¬e=&english=N&prev_page=1&subjectid=300066040)

Mass production: 'The manufacture of a product in very large quantities using continuous flow capital intensive methods of production. Mass production is typically found in industries where the product supplied is highly standardized, which enables automated machinery and processes to be substituted for labour. Mass production industries are usually characterized by high levels of seller concentration, difficult conditions of entry and the exploitation of economies of scale which results in low unit costs of supply.' (Pass, Lowes and Davies (1993) Collins Dictionary of Economics, Second Edition. Glasgow: HarperCollins)

^{xxiv} See terms stipulated in Appendix 1, Collections Purchase Agreement between C & J Clark (No 1) Limited and C & J Clark International Limited and The Alfred Gillett Trust, 19th February 2021,

^{xxv} The collection does contain human hair but this is not defined as human remains according to the Human Tissue Act 2004 (section 54, p. 32).