

Collections Development Policy

Name of museum: Compton Verney

Name of governing body: Compton Verney Collection Settlement

Date on which this policy was approved by governing body: 29 October 2025

Policy availability: A copy of this policy is available to all members of the public via our website. A hard copy of this and all other policies is available on request

Policy review procedure: The Collections Development Policy is reviewed on a regular basis to ensure that any changes affecting the collection are considered. This process occurs at least once every five years.

Date at which this policy is due for review: 2030

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Introduction:

The purpose of this Collections Development Policy is to provide a framework for the maintenance and development of the six collections installed at Compton Verney, to agree priorities, and to promote consistency in future decision making between Compton Verney Collection Settlement, who own the collection and Compton Verney House Charity who manage the collection. Additionally, this policy will be publicly shared to provide clarity and transparency in how the collections are developed and managed.

For the purposes of this policy, the scope of Compton Verney's collections is outlined under the Overview of Current Collections section (page 4). This includes commissioned, bought and donated art works that have been accessioned into the collections subject to meeting criteria and priorities set out within this policy.

Collections Ownership and Management:

Compton Verney collections are owned by Compton Verney Collection Settlement (CVCS) who were set up in 1999 and who loan the collections to Compton Verney House Charity (CVHC). This is detailed in a long-term loan agreement dated 2004, and most recently renewed in 2025. As recommended by ACE when an application for Accreditation was first made in 2004, CVHC is the Accredited organisation. For clarification, the charitable objectives of both organisations are below:

Compton Verney Collection Settlement charitable objectives (registered charity number 1085810):

To promote, encourage, maintain, improve and advance education of the public in relation to painting, sculpture and the applied and other visual arts and in relation to the fine arts generally in particular by making the collection available to the public by all appropriate means including display, research, publication and other educational activity at Compton Verney House and/or in such other places as the CVCS shall determine from time to time.

Compton Verney House Charity charitable objectives (registered charity number 1196705):

To advance such exclusively charitable purposes (according to the Law of England & Wales) for the public benefit as the trustees see fit from time to time including but not limited to 1. The preservation, maintenance and improvement of the Compton Verney Estate, 2. The advancement of Education in the UK and in particular in the West Midlands, 3. The provision and maintenance of art for exhibition to the public and the commissioning of art in connection with Compton Verney Estate, and 4. The promotion of physical and mental health and wellbeing through the provision of physical and digital access to, and facilities for, the appreciation, study and (where relevant) practice of the arts, culture, nature, heritage and science on the Compton Verney Estate and/or any other place or places.

Statement of Purpose:

CVCS and CVHC have a long-term joint purpose to preserve and take care of all collections for which they are responsible and to develop, interpret and make accessible to as wide an audience as possible, thereby improving and increasing visitor enjoyment, engagement and learning. In addition, to ensure all due diligence and appropriate procedures are applied in collection development.

An important purpose of this policy is to ensure the distinctive nature of the collection at Compton Verney and its appeal and engagement is maintained and developed.

Aims:

To manage and develop each of the 6 collections as unique collections that collectively create a compelling visitor experience that places art at the core of Compton Verney.

To care for, develop and present the collections in compelling ways that ensure interest in the collections for the public including education, research and exhibition both nationally and internationally.

To align and engage with CVHC strategy and programme aims.

To manage and conserve our collections to the highest standards including minimizing risks associated with display and storage.

Objectives:

- To increase visitor numbers, engagement and accessibility of the collections
- Through compelling and changing interpretation, loans and redispays engage audiences with the themes and importance of each collection focusing on the role of artists and the art they make across different cultures and time periods
- Through research and partnerships increase our knowledge of each collection in order to increase audience appreciation, engagement, and develop new learning programmes
- To develop and manage our collections, acquisitions and interpretation in a way that enhances the reputation and character of Compton Verney, together with new research, learning programmes and the work of living artists

History of the Collections:

The main body of the current collections owned by Compton Verney Collection Settlement, CVCS, (Trust Deed dated 14.10.1999) was acquired by CVCS with financial assistance from the Peter Moores Foundation (PMF) whose founder was philanthropist Sir Peter Moores (1932-2016) and who financed the setting up of the collection. Peter Moores' vision for the collections was that they were accessible and functioned to "open doors and minds".

Sir Peter Moores travelled to Germany and Italy as a young man which ignited his interest in making art acquisitions which formed the basis of Compton Verney's Northern European and Neapolitan collections. He became interested in Chinese works of art later in his life and began purchasing at auction, advised by experts in the field and the British Museum. A limited Portraits Collection was also acquired with a focus on notable historical figures. Compton Verney's Folk Art Collection was purchased as a group in the 1990s to save it from being split up, sold and leaving the UK. The works collected by Enid Marx and Margaret Lambert were a donation from Enid Marx in the late 1990s. Portrait miniatures are the most recently acquired group and were a bequest from the Estate of Lady Grantchester, Sir Peter Moores' sister. Works have been added by purchase or donation to all the collections owned by CVCS since they were initially acquired.

An Overview of Current Collections:

The six collections displayed at Compton Verney are individual, eclectic and of exceptional quality, and in their focus and range often unique to Compton Verney. Similar collections cannot easily be found in other institutions, it has never been the intention to present a comprehensive art history of the periods they cover, it is the intention that all works in the collection engage and educate audiences.

The collection includes many works of national and international significance including work that has been "saved for the nation". Significant amongst these are two views of London by Canaletto and an unusual allegorical painting: Two Women Wearing Beauty Patches. Others are the Kalman folk art collection which might otherwise have been sold abroad, and a silver ewer and basin in the Northern European collection.

Collectively the collections are comprised of 1,742 items including painting, sculpture, photography, craft, textiles, bronzes and ceramics ranging in date from about 1800 BCE to work made in the present day. The character of the collections continues to evolve; an example being the acquisition of a sculpture by Erika Verzutti as part of Compton Verney's 2024 sculpture park launch.

ACE Designated collections:

Chinese archaic bronzes, cloisonné and pottery which span the period from the Zhukaigou culture in the early Bronze Age (about 1800 BCE) to the Tang Dynasty (618-906 CE), designated in 2008. The bronzes represent one of the largest and most important collections of bronze ritual vessels outside China. There are 111 pieces in the collection with a very small number in storage. The collection includes a small group of Cloisonné works and 3 bronze items approved for handling and used by groups of all ages under supervision.

Non-designated collections:

Neapolitan works of art, principally from the period 1600-1800; including oil paintings, works on copper, marble sculpture, silver-gilt sculpture and coral decorative works. There are 52 works in this collection, around 5 in storage at any one time, and a drawer of a cabinet used in supervised handling sessions.

Germanic and Netherlandish works of art, principally from the period 1450-1650; primarily panel paintings and sculpture. There are 33 pieces in this collection and one or two in storage at any one time.

Portraits and miniatures, portraits from the period 1500 to 1820, including a bequest of portrait miniatures from the late Lady Grantchester. There are 93 works in this collection. This includes 73 portrait miniatures, with around 57 in storage at any one time. A small group of portrait miniatures are used in supervised handling sessions. This collection includes a series of long-term loans, including 4 works by Michael Dahl from a private lender and over 840 portrait miniatures from the Dumas Egerton Trust Collection.

Folk Art from the 19th and early 20th centuries, a mixture of objects and paintings collected by private collector Andras Kalman (1919-2007) and his wife Dorothy and acquired as a group. A few works have been added to this collection since the initial acquisition. This forms the largest display of its type in the UK. There are 176 pieces in this collection and only one or two in storage at any time.

The Marx-Lambert Collection, bequeathed by designer Enid Marx (1902-1998) and comprising a small group of works by Marx and a large number of objects collected by Marx and historian Margaret Lambert (1906-95), which inspired Marx's design work. There are over 430 pieces in this collection, including 70 in storage. These are rotated in and out of storage as display space allows.

Recent and important additions which sit outside these collecting areas are high profile and create unparalleled opportunities for new collection displays: two works by Canaletto of London, the allegorical *Two Women Wearing Beauty Patches*, a sculpture acquired from Erika Verzutti and work in the Chinese collection by Gayle Chong Kwan.

Themes and priorities for future collecting:

General Criteria

CVCS and CVHC work collaboratively on collections development initiatives and future acquisitions, taking into consideration this document and any wider CVHC strategies and policies. Future collecting focus is on audience engagement with the collection and ways of maintaining interest long-term in Compton Verney's collections, acquiring works that shed new light on or enhance the existing collections.

The collections can be added to by purchase, bequest, gift and donation and CVCS will consider acquisitions of works of art that fit into wider collection narratives that may expand the collections beyond the original parameters to help build quality of collections, visitor experience, research, engagement and educational opportunities.

At times CVCS and CVHC may focus on a specific collection for development and acquisitions,

however this will not preclude consideration of potential acquisitions in other collection areas. CVCS 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.

Other means of adding to the collection include legacies and donations although CVCS reserve the right to refuse part or all of the these.

Areas for future collections development in general are:

Audience Engagement:

- Enhance the impact of individual collections by acquiring exceptional works that fill identified gaps within individual collections with the aim of maximising relevance, vitality and visitor impact of each collection in line with the vision of Compton Verney's founder Sir Peter Moores
- CVHC will also actively secure loans into the collection that increase opportunities for engagement and storytelling and enhance the visitor experience
- Focus on audience engagement through displays, loans, research, installations and interpretation within individual collections, and across the 6 collections as a whole.
- Occasional acquisition of work that supports educational or engagement activity for audiences
- Acquisition of strategically important work for specific collections that will enable more regular redisplay of collections
- CVHC will only recommend any acquisition to CVCS where CVHC have the organisational capacity and resources to fulfil collections care standards.
- Focus on acquisition of artworks that enhance the accessibility of collections in the longer term on a case-by-case basis. This could include contemporary commissions

Specific collections

- **Naples Collection:** CVCS has a particular interest in developing this collection to include exceptional works that help to animate the collection by artists who were living and/or working in Naples during the period who are not currently represented in the existing collection.
- **Northern European:** CVCS will consider acquiring paintings and sculpture with particular regard given to prints and works on paper with the aim of supporting audience understanding of art-making and production methods in the 1400s-1600s. However, the acquisition of works on paper will be limited to a few exceptional pieces that resonate with the existing collection. There is no intention to acquire a comprehensive review of works on paper during this period.
- **Portraits and miniatures:** These are not a current focus for acquisition but CVCS will consider exceptional works that enhance or develop the existing collection and foster audience interest and engagement.
- **Chinese Collection:** CVCS is not currently actively acquiring for this collection. However, acquisition of relevant work that fit within the remit of the existing collection will always be considered.
- **The Marx-Lambert Collection:** CVCS is not currently actively acquiring for this collection

subject to the completion of an ongoing research project that will inform how this collection will be developed in the future.

- **Folk Art:** To diversify the medium, period and cultural origin of objects in the existing collection - currently comprised of largely 19th and early 20th century objects and paintings - to represent a diverse history of folk making in the Midlands and nationally up to the present day.

Themes and priorities for rationalisation and disposal:

CVCS recognises that the principles on which priorities for rationalisation and disposal are determined will be through a formal review process that identifies which collections are included and excluded from the review. The outcome of review and any subsequent rationalisation will not reduce the quality or significance of the collection and will result in a more usable, well managed collection.

The procedures used will meet professional standards and follow all ACE guidelines for disposal. The process will be documented, open and transparent. There will be clear communication with key stakeholders about the outcomes and the process. CVCS have disposed of a small number of works in the 20 years since Compton Verney opened as an art gallery, with all processes carried out by CVHC. Each of these were discussed at length with ACE and there was a strong curatorial rationale as to why these pieces no longer fitted within the collection.

Legal and ethical framework for acquisition and disposal of items:

CVHC and CVCS recognise their responsibility to work within the parameters of the Museum Association Code of Ethics when considering acquisition and disposal (reviewed 2025).

Collecting policies of other museums:

CVCS 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, to avoid unnecessary duplication and waste of resources. Specific reference is made by CVCS to the following museums. The lists below are by no means exhaustive and not in priority order.

Relevant networks will also be consulted, eg Rural Museums Network and Chinese Collections Group.

- Birmingham Museum and Art Gallery
- The Barber Institute of Fine Arts
- Herbert Art Gallery & Museum
- The Ashmolean Museum
- The Fitzwilliam Museum
- The National Gallery
- National Portrait Gallery
- Tate Britain
- V&A
- The Wallace Collection
- The British Museum
- Museum of Archaeology, Durham University
- National Museums of Scotland

- National Galleries of Scotland

In relation to the Folk Art and Marx-Lambert collections, particular reference is made to:

- People's History Museum, Manchester
- Pitt Rivers Museum, University of Oxford
- The Museum of English Rural Life, University of Reading
- Horniman Museum and Gardens
- The Whitworth, The University of Manchester - MKOA collection and Arte Util archive
- Museum of British Folklore
- The Museum of Youth Culture
- V&A, including Young V&A and Rapid Response Collecting policy
- Ryedale Folk Museum
- Museum of the Home, London
- Pallant House Gallery
- London Transport Museum
- University of the Arts London
- Centre for Design History, University of Brighton
- Ruskin College Archive

Acquisitions

Methods of Acquisition:

We actively welcome approaches from Acceptance in Lieu (AiL), the Cultural Gifts Scheme or other similar panels.

CVCS and CVHC curatorial team will undertake due diligence and make every effort not to acquire, whether by purchase, gift, bequest or exchange, any object or specimen unless CVCS and CVHC are satisfied that CVCS can acquire a valid title to the item in question.

CVCS will ensure that both acquisition and disposal are carried out openly and with transparency in collaboration with CVHC. Delegated authority to manage and display the collection is given by CVCS to CVHC, outlined in the loan agreement from CVCS to CVHC, and this includes acquisition and disposal process.

CVHC and CVCS will make those in the art market and relevant artists aware of the Collections Development Policy to attract relevant acquisitions and advice.

Recommendations for individual acquisitions will be made by CVCS Trustees or CVHC curators or researchers. Submissions will only be made for artworks/collections that can be properly conserved, housed and maintained.

All potential acquisitions will be presented using the acquisition rationale in the CDP. CVHC and CVCS will then discuss the selection, suitability, acquisition method, provenance, authenticity and condition. If CVCS and CVHC are in agreement, the acquisition will be formally submitted to the next CVCS board meeting for approval.

At times CVCS may commission CVHC to liaise with an independent expert to discuss suitability of acquisitions that will include provenance, authenticity, value and relevance. Wherever possible an independent condition report will be obtained, which includes an indication of conservation and considerations for display, including light levels, ideal environmental conditions, display period and storage requirements.

CVCS may also acquire objects or collections through the cultural gift scheme or acceptance in lieu. CVCS may also acquire works via legacies and donations although it reserves the right to refuse legacies entirely or in part subject to curatorial assessment of relevance and reference to this policy.

CVCS will not acquire any object unless it is satisfied that the object 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.)

In addition to the CVCS accessioned collection, CVHC hold a small group of reference items which relate to the accessioned collection, for example exhibition prints and ephemera. On occasion some potential acquisitions may fit better into this category.

CVCS also hold a small group of accessioned items agreed for supervised handling sessions.

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, CVCS will reject any items that have been illicitly traded. CVCS will be guided by the national guidance on the responsible acquisition of cultural property issued by the Department for Culture, Media and Sport (DCMS) in 2005.

Acquisition Process:

CVCS will follow the same criteria and process to acquire new work for the collections, whether this is by purchase, commission, donation, or bequest:

- CVHC will submit an acquisition proposal form for consideration at a CVCS quarterly board meeting clearly outlining the rationale in relation to the CDP and the needs of the specific collection and the costs. Reasons may include filling a gap in a collection, to support a specific artistic theme, or to enhance the experience or educational value of the collection
- CVCS Trustees will consider the proposals at board meetings and may ask for further clarification, research, advice or an independent assessment to inform their decision. In this case a decision on acquisition will usually be deferred the next board meeting
- In the case of a commission or co-commission intended specifically for acquisition CVCS Trustees will in addition take into consideration presentation by the artist, artists process, visualisations, construction plans, work in progress and any other materials or information deemed relevant to the development of the artwork and commissioning process
- Once the proposed acquisition has been agreed or rejected by CVCS, CVHC will formally communicate the decision to those concerned

Funding:

All purchases and commissions are funded either by CVCS or by CVHC which may require external or project funding. CVCS has a limited but dedicated fund for collections development and acquisitions.

Commissioning:

CVHC regularly commissions art works as part of its wider creative and exhibitions programme. At times these commissioned works may relate specifically to existing collections and/or be of such quality and curatorial relevance to CVHC and CVCS that acquisition is recommended.

CVCS and CVHC may also commission with the specific intention that CVCS will acquire the commission. There is no presumption that all commissions will be considered for acquisition, and those acquired will be subject to an agreed process on a case-by-case basis.

The commissioning process:

Commissioned artworks may include (but are not limited to) painting, drawing, print, sculpture, installation, sound, film, photography, performance and digital art. Commissions can follow three main processes for selecting an artist:

1. A detailed commission brief is drawn up including information on budget and intended future location, and a carefully researched longlist of artists is drawn up. A clear distinction will be made in the brief and criteria between commissions suitable for the galleries and commissions for the grounds
2. A 'Call-out for Expressions of Interest' is made, and artists invited to submit a proposal. The selection panel shortlists artists following agreed criteria
3. A direct invitation is made to an artist following advice and research from the CVHC curatorial team
4. All commissions will relate to the temporary exhibition programme, one of the gallery-based collections or the sculpture park.

CVHC may then recommend the acquisition of the commission to CVCS in accordance with the procedures listed above on page 10.

Human Remains:

The CVCS collection includes human remains in the form of hair which has been used to decorate the edges and reverse of some portrait miniatures.

If CVCS holds or intends to acquire human remains from any period, it will follow the procedures in 'Guidance for the care of human remains in museums' issued by DCMS in 2005. Guidance states that 'human remains' includes human hair

Biological and geological material:

So far as biological and geological material is concerned, CVCS 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.

CVCS have a small number of items containing biological and geological material which were produced many centuries ago, examples being a coral decorated casket, coral decorated mirror, tortoiseshell basin, and portrait miniatures on ivory.

Archaeological materials:

CVCS will not acquire archaeological material (including excavated ceramics) in any case where there is any suspicion that the circumstances of their recovery involved a failure to follow the appropriate legal procedures.

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

Exceptions:

Any exceptions to the above clauses will only be because CVHC 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, CVCS and CVHC will be open and transparent in the way they make decisions and will act only with the express consent of an appropriate outside authority. CVHC will document when these exceptions occur.

Spoliation:

CVHC 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.

The Repatriation and Restitution of objects and human remains:

CVCS, acting on the advice of CVHC, 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. CVCS and CVHC will take such decisions on a case-by-case basis; within their legal position and considering all ethical implications and available guidance.

Disposal:

All disposals will be undertaken with reference to the Spectrum Primary Procedures on disposal. CVCS will not undertake disposal motivated by financial reasons.

However, 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, CVCS 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 CVCS's established core collection.

Items for disposal will be determined by CVHC curators using professional judgement with reference to the below themes and priorities for rationalisation and disposal:

CVCS will confirm that it is legally free to dispose of an item and any agreements on disposal made with donors will be considered.

- When disposal of an object is considered, CVCS will establish if it was acquired with the aid of any external funding organisation. In such cases, any conditions attached to the original grant will be followed. This might include repayment of the original grant and a proportion of the proceeds if the item is subsequently disposed of by sale.
- When disposal is motivated by curatorial reasons the procedures outlined above will be followed and the method of disposal may be by gift, sale exchange or, as a last resort - destruction.
- The decision to dispose of material from the collections will be taken by CVCS only after

full consideration of the reasons for disposal. Other factors including the public benefit, the implications for CVCS of collections and collections held by museums and other organisations collecting the same material or in related fields will be considered. External expert advice will be obtained and the views of stakeholders such as donors, researchers, local and source communities and others served by CVCS and CVHC will also be sought.

- A decision to dispose of an object, whether by gift, exchange, sale or destruction (in the case of an item too badly damaged or deteriorated to be of any use for the purposes of the collections or for reasons of health and safety), will be the responsibility of CVCS acting on the advice of CVHC's CEO and curatorial staff, and not of one member of CVHC curatorial staff acting alone.
- Once a decision to dispose of material in the collection has been taken, priority will be given to retaining the work of art 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 (the specific method to be agreed by the CVCS Trustees).
- If the material is not acquired by any Accredited Museum to which it was offered directly 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 Museums Association's (MA) Find an Object web listing service, an announcement in the MA's Museums Journal or in other specialist publications and websites (if appropriate).
- The announcement relating to gift or sale will indicate the number and nature of the specimens or objects involved and the basis on which the work of art 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 to enable an interest in acquiring the work of art to be expressed. At the end of this period, if no expressions of interest have been received, CVCS may consider disposing of the material to other interested individuals and organisations giving priority to organisations in the public domain.
- Any monies received by CVCS 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 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 these cases where the monies are intended to be used for the care of collections will be sought from Arts Council England.
- The proceeds of a sale will be allocated so it can be demonstrated that they are spent in a manner compatible with the requirements of the Accreditation standard. Money must be restricted to the long-term sustainability, use and development of the collection.
- Full records will be kept of all decisions on disposals and the items involved and proper arrangements made for the preservation and/or transfer, as appropriate, of the documentation relating to the items concerned, including photographic records where practicable in accordance with Spectrum Procedure on de-accession and disposal.
- The nature of disposal by exchange means that CVCS will not necessarily be able to exchange the material with another Accredited Museum. CVCS will therefore ensure that issues relating to accountability and impartiality are carefully considered to avoid undue influence on its decision-making process.
- In cases where CVCS wishes for sound curatorial reasons to exchange material directly with Accredited or unaccredited museums, with other organisations or with individuals, the procedures on pages 12 and 13 directly under the heading "Disposal procedures" will

apply.

- If the exchange is proposed to be made with a specific accredited museum, other accredited museums which collect in the same or related areas will be directly notified of the proposal and their comments will be requested.
- If the exchange is proposed with a non-accredited museum, with another type of organisation or with an individual, CVCS will place a notice on the MA's Find an Object web listing service or make an announcement in the Museums Journal or in other specialist publications and websites (if appropriate).
- Both the notification and announcement must provide information on the number and nature of the specimens or objects involved both in CVCS's collection and those intended to be acquired in exchange. A period of at least two months must be allowed for comments to be received. At the end of this period, CVCS must consider the comments before a final decision on the exchange is made.
- If it is not possible to dispose of an object through transfer or sale, CVCS may decide to destroy it.
- It is appropriate to destroy material of low intrinsic significance (duplicate mass-produced articles or common specimens which lack significant provenance) where no alternative method of disposal can be found.
- Destruction is also an acceptable method of disposal in cases where an object is in extremely poor condition, has high associated health and safety risks or is part of an approved destructive testing request identified in an organisation's research policy.
- Where necessary, specialist advice will be sought to establish the appropriate method of destruction. Health and safety risk assessments will be carried out by trained staff where required.
- The destruction of objects should be witnessed by an appropriate member of the museum workforce. In circumstances where this is not possible, e.g., the destruction of controlled substances, a police certificate should be obtained and kept in the relevant object history file.