

COLLECTIONS DEVELOPMENT POLICY

DATE APPROVED: 04 SEPTEMBER 2023

Name of the Museum:
Royal Academy of Music Museum

Name of governing body:
Governing Body of the Royal Academy of Music

Policy review procedure:
The Collections Development Policy will be published and reviewed every five years.

Date at which this policy is due for review:
4 September 2028

Arts Council England will be notified of any changes to the Collections Development Policy, and the implications of any such changes for the future of collections.

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1. RELATIONSHIP TO OTHER RELEVANT POLICIES/PLANS OF THE ORGANISATION

1.1 The Museum's statement of purpose:

The Mission of the Museum is aligned with the wider mission of the Royal Academy of Music (the Academy). The mission of the Academy's Museum is *to support the work of the Academy and to advertise it to the wider public, highlighting the potential of music to inspire, unite and stimulate through performance, displays and research.*

1.2 The core aims of the Museum are:

- To increase awareness, understanding and enjoyment of our collections of musical instruments, art, photographs, scores, manuscripts and other objects in the galleries and the wider Academy, through lively and innovative displays, interpretation, outreach and programming.
- To support the culture of musical research and practice in the Academy and beyond, through displays, events, collaboration and access to the collection.
- To provide access to the collections and information about them, for users within the Academy and the wider public, using digital means as well as traditional methods.
- To enable active use of the collections today whilst responsibly preserving them for tomorrow.

1.3 The Governing Body will ensure that both acquisition and disposal are carried out openly and with transparency.

1.4 The Museum has a long-term purpose and holds collections in trust for the benefit of the public in relation to its stated objectives. The Governing Body therefore accepts the principle that sound curatorial reasons must be established before consideration is given to any acquisition to the collection, or the disposal of any items in the Museum's collection.

1.5 Acquisitions outside the current policy will only be made in exceptional circumstances.

1.6 The Museum recognises its responsibility, when acquiring additions to its collections, to ensure that care of collections, documentation arrangements and use thereof meet the requirements of the Museum Accreditation Standard. This includes using Spectrum¹ primary procedures for collections management. It will consider limitations on collecting imposed by such factors as staffing, storage and care of collection arrangements.

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

¹ 'Spectrum is the UK museum collections management standard that is also used around the world.' Collections Trust, 2023, 'Spectrum'. [://collectionstrust.org.uk/spectrum/](https://collectionstrust.org.uk/spectrum/) Consulted on 15.12.2023

1.8 In exceptional cases, disposal may be motivated principally by financial reasons. The method of disposal will therefore be by sale and the procedures outlined below will be followed. In cases where disposal is motivated by financial reasons, the Governing Body will not undertake disposal unless it can be demonstrated that all the following exceptional circumstances are met in full:

- The disposal will significantly improve the long-term public benefit derived from the remaining collection.
- The disposal will not be undertaken to generate short-term revenue (for example to meet a budget deficit).
- The disposal will be undertaken as a last resort after other sources of funding have been thoroughly explored.
- Extensive prior consultation with sector bodies has been undertaken.
- The item under consideration lies outside the Museum's established core collection.

2. HISTORY OF THE COLLECTIONS

2.1 Foundation and development of the Academy

The Royal Academy of Music was founded in 1822 by Lord Burghersh and had its first premises in Tenterden Street, Hanover Square, London. The Academy rapidly became an important educational institution, leading and influencing music throughout the 19th and 20th centuries via its ethos and alumni. Today the Academy's reach is global and it continues to be an international leader in musical education.

2.2 Royal Charter and Statutes

The Royal Academy of Music gained its Royal Charter in 1830. The Academy's objectives, powers and framework of governance are set out in the Charter and its supporting Bye-Laws. Under the terms of the Charter, its direction is the responsibility of the Governing Body, which makes rules, orders and regulations as are deemed useful and necessary for the regulation and management of the institution. Supplemental charters were granted in 1910, 1928, 1930 and 1998.

2.3 Charitable company status

The Academy is a registered charity, number 310007, and a company registered with Companies House, number RC000438. The Academy is registered with the Office for Students as a higher education provider, OfS: 0135532. The Governing Body has due regard to the Charity Commission's public benefit guidance in considering the Academy's objectives and activities. The Academy makes a significant contribution via its teaching, research, and other activities, to the public benefit in terms of the advancement of education and the advancement of the arts, culture and heritage.

2.4 Development of historic collections: 20th century

Since its establishment in 1822, the Academy has continued to collect in subjects, themes and material types relevant to its purpose, and to make these accessible to students, staff and the

public. Objects collected by the Academy pre-2001 include:

- 1906: The Stringed Instrument Collection began with the receipt of the Rutson Bequest (donated to the Academy in 1890), which comprises nine important Italian instruments, some from the Amati family and fine examples from the Stradivari workshop, like the 'Rutson' violin (1694), the 'Archinto' viola (1696) and the 'Maurin' violin (1718).
- 1966: The Harriet Cohen Collection of modern art was donated to the Academy, becoming the showpiece of the Academy's art collection.
- 1993: The Broadwood Collection was donated to the Academy by the Broadwood Trust.
- Late 1990s: The Academy acquired the Spencer Collection, with the help of The National Heritage Memorial Fund, Mrs Jill Spencer, the Britten-Pears Foundation and many other contributors to a campaign. The collection previously belonged to Robert Spencer, an Academy professor, a pioneering lutenist, scholar, teacher, and collector.
- Late 1990s: The Academy acquired the McCann Collection previously belonging to Norman McCann, an alumnus and musical and theatrical agent.

2.5 Recent development of the collection: 21st century

The Museum for the Academy's collections was created towards the end of the 20th century, and opened to the public in 2001, with funding from the Heritage Lottery Fund. Key acquisitions since the foundation of the Museum include:

- 2004: The Foyle Menuhin Archive was acquired by the Academy with generous funding from the Foyle Foundation and other donors.
- 2005: The Academy acquired (through Acceptance in Lieu) the famous Stradivari violin Viotti ex-Bruce (1709), an exquisite example of this maker's craftsmanship with a fascinating provenance.
- 2012: The Becket Collection was acquired as an important addition to the Stringed Instrument Collection.
- 2020: Five pianos from the Mobbs Collection, previously on loan to the Academy, were allocated to the Museum under the Acceptance in Lieu scheme, having been deemed to be a pre-eminent collection by the panel.
- 2020: A portrait of the former Principal, Sir William Sterndale Bennett by Sir John Everett Millais Bt, PRA was allocated to the Academy under Acceptance in Lieu.

Since 2010, the Calleva Collection has been on loan to the Museum. The Calleva Collection comprises commissions from highly acclaimed contemporary instrument and bow makers. To date, 96 objects have been added, including stringed bowed and plucked instruments, bows, keyboard and wind instruments. The Collection continues its successful development with each year's new commissions reflecting all Academy departments and their specific requirements.

3. AN OVERVIEW OF CURRENT COLLECTIONS

3.1 The Academy has gathered and created an important collection of instruments (see A. below for the most significant collections), paintings, busts, drawings, photography (see B.), manuscripts, printed music and books (see C.), teaching aids, batons, medals, artefacts, furnishings and other items. The collection also encompasses items concerning the

history of the institution that form our own archives. These include student registers, concert programmes, certificates, medals and commemorative photographs.

3.2 Definitions of collection categories:

- **Core collections:** instruments, art and photography, and archival materials directly relating to the Academy's own history or musicians having a direct relationship with it.
- **Supporting collections:** mostly archival materials covering the themes of musical development and performance history, professionalisation of the field and the relationship of music to wider social themes of change.
- **Library's Special Collections:** rare books, manuscripts, named collections, and institutional archives.

3.3 The geographic collecting focus is primarily British, but given the internationalism of both the Academy and the field of music, the collections naturally have a wider spread in origin.

3.4 The time period the collections cover is from the 15th century to the present day.

3.5 Notable collections of the most significance in the collection include the following:

A. INSTRUMENTS

The Academy's Museum contains a large number of rare, interesting and important instruments. The collections contain stringed instruments, keyboards, woodwinds, brass and percussion. These collections are all considered core. Their geographical area is primarily British, German and Italian. Subjects and themes are the technological and aesthetic development of instruments, and their influence and use in performance and composition. In total the Museum collection contains over 700 instruments and bows.

The Keyboard Collection comprises of 30 objects and concentrates on square and grand pianos from the 18th to the 20th centuries, with supporting examples of other keyboards from the 17th to the 20th centuries. These instruments demonstrate the technical development of the keyboard in Britain during the first half of the 19th century, in response to demands from composers and performers; the Museum Piano Gallery enables comparison with examples of French and Viennese piano-making. The Keyboard Collection also contains a domestic 17th century virginal, a fine 18th century Kirkman harpsichord and an early 19th century Viennese six-pedal Heichele piano complete with internal drum and cymbals.

Notable collections (Keyboard Collection):

- The Broadwood Collection consists of six historically important keyboard instruments. Broadwood was the leading British maker of harpsichords and pianos from the 18th to the 20th centuries; these instruments had been preserved by the Broadwood family as important specimens of the firm's production, or, in some instances, provenance relating to famous names such as Elgar. Two of these instruments are on long term loan to the Cobbe Collection at Hatchlands, a National Trust property in Surrey, where Academy students can arrange to play them and other fine keyboards in the Cobbe Collection.

The Museum's Stringed Instrument Collection comprises of almost 600 objects, including around 370 instruments and more than 200 modern and period bows. The majority of the instruments are from the violin family (violins, violas, cellos, double basses) and plucked instruments such as lutes, guitars and theorboes. The Collection includes examples of work by the finest and most influential Cremonese makers like the Amati family and Antonio Stradivari as well as other leading Italian makers like Guadagnini, Gagliano and Pressenda, and instruments from the British, French, German and Dutch Schools.

Notable collections (Stringed Instrument Collection):

- The Becket Collection comprises stringed and wind instruments. Contemporary makers were commissioned to make baroque instruments for the Becket Baroque Collection. The Becket Classical Collection comprises British instruments from the violin family made between 1676 and 1840: most of these are in original condition. Both the Baroque and Classical Collections include contemporary reproductions of bows and woodwind instruments.
- The Spencer Collection contains plucked instruments from the 16th to the 20th century.

The Academy also holds a small collection of historic brass instruments such as the Alexander single B flat horn owned by the celebrated horn player Dennis Brain (1921-1957). The Percussion Collection includes instruments formerly owned by James Blades; Blades worked with Benjamin Britten - amongst many others - and the collection contains a wide variety of both standard and more eccentric instruments.

B. ART AND PHOTOGRAPHY

The Academy collection contains over 8500 paintings, prints, drawings and photographs from the 16th to the 21st centuries, as well as around 80 sculptures. Some of these artworks have been commissioned by the Academy itself (such as portraits of governors and principals etc), and others have been donated or purchased. The collection is particularly strong in its photographic representation of 19th and 20th century international performers and composers. The collection is primarily British, closely followed by works of various European origins.

Paintings and sculptures are displayed throughout the Academy's buildings. Of particular interest are the portraits of opera singers Giulia Grisi, Angelia Catalani and Maria Malibran; and of Charles and Samuel Wesley, Henry Purcell and many other musicians, many of whom studied and taught at the Academy. Artists represented include Sir William Beechey, John Russell, Rodrigo Moynihan, Sir Hubert von Herkomer and Sir John Everett Millais. The collection of paintings of the Royal Academy of Music is included in 'Oil Paintings in Public Ownership in The City of Westminster Vol. 1', published by Public Catalogue Foundation, London, 2013.

The core photographic collection dates from the late 19th century and comprises (along with some architectural plans) images of the former and present building and their development; of past and present students and members of the professorial staff; masterclass performances; production scenes from theatrical and operatic rehearsals and performances; press images and those relating to Academy events including the Centenary in 1922, the 150th and 175th anniversary celebrations, and royal events. Also included is a general selection of images of eminent international musicians and chamber ensembles.

Notable collections:

- The Harriet Cohen Collection comprises paintings and works of art on paper by British and French artists of the late 19th to mid 20th centuries and includes paintings by Marc Chagall, Marie Laurencin, William Scott, Edward Wolfe, Duncan Grant and Josef Herman. Harriet Cohen was a famous pianist and Academy alumna.
- The Granville Collection of nearly 200 items of graphic art from 20 countries represents some of the world's finest artists in this field. Highlights are the six-sheet War Orchestra series by Croatian Boris Bucan, and work by the German Gerhard Voigt. The Collection also includes famous graphic posters such as the early design images selling the new Sony Walkman.

C. PERSONAL ARCHIVES AND MEMORABILIA

The Academy has acquired a number of collections formerly belonging to eminent musicians and Academy alumni. These include those of Norman McCann, Sir Arthur Sullivan, Sir Henry Wood, Sir John Barbirolli, Sir Charles Mackerras, Harriet Cohen, Otto Klemperer, David Munrow, Nadia Boulanger, Robert Spencer, and Yehudi Menuhin. They tell the personal story of these remarkable musicians as well as shedding light on musical and social history.

Many personal archives and collections donated the Academy are multi-format and are therefore split in terms of collection care and management between the Library Special Collections (manuscripts, early printed music and books, archival material) and the Museum (iconography, instruments, objects and certain letters). All of the Academy's collections - irrespective of managing department - are accessible and used for displays and are under one administrative directorate of the Academy.

Notable collections:

- The McCann Collection comprises an extensive collection of photographic materials, programmes, playbills and memorabilia. The Collection is very strong in singers, instrumentalists, conductors and composers, dating back to the 1830s. There are currently over 16000 objects documented in the McCann Collection, with more to be added.
- The Spencer Collection contains over 300 objects that date back to the 15th century. It includes instruments, playbills, iconographic material, and an internationally significant collection of manuscripts and early printed music and books.
- The Foyle Menuhin Archive, covering the life and work of Yehudi Menuhin also includes items collected by him such as a material relating to Niccolò Paganini, and documents illustrating the performer/composer relationship with Bela Bartók. There are currently over 1200 objects documented in the Foyle Menuhin Archive, with more to be added.

4. THEMES AND PRIORITIES FOR FUTURE COLLECTING

- 4.1 The Museum has specific themes and priorities for future collecting. For the timescale of this policy (next five years), these are:
- Significant figures connected with the Academy (staff, students, associates)
 - Composition and performance
 - Significant instruments relevant to the Academy's musical subjects
 - Significant interpretive material illustrating traditions in performance and composition.
- 4.2 The time period focus for collecting is on the 16th to the 21st century.
- 4.3 The geographic area of focus covers all parts of the world that have created material supporting the Western tradition of music, with a naturally occurring emphasis on the United Kingdom and Europe.
- 4.4 All collections may be subject to further collecting as long as they fit the themes and priorities criteria above.
- 4.5 Regarding collection material types, the Academy concentrates on books, special collections, archives, manuscripts, photographs, ephemera, paintings, textiles, instruments, and medals and awards given by the Academy (only representative samples for these latter). The Academy does not collect corporeally human or archaeological material.
- 4.6 Pro-active collecting priorities for the duration of this policy are:
- Building on existing instrument collections (especially fine stringed instruments and early keyboards)
 - Increasing interpretive material from the most significant figures in the Western tradition of music, with special emphasis on those who have influenced or have been a part of the Academy.
- 4.7 Condition, storage space, provenance and ability to make the collection material accessible will always play a part in the decision-making process.

5. THEMES AND PRIORITIES FOR RATIONALISATION AND DISPOSAL

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

- 5.2 The procedures used will meet professional standards. The process will be documented, open and transparent. There will be clear communication with key stakeholders about the outcomes and the process.
- 5.3 Responsible, curatorially-motivated disposal may only take place as part of the Museum long-term collections policy, in order to increase the public benefit derived from museum collections.
- 5.4 The criteria for considering rationalisation and disposal are as follows:
- Physical condition beyond economic repair in relation to the item’s significance.
 - Not fitting within the Academy’s collecting policy, eg, does not support the Academy’s mission.
 - Duplication within the collection.
 - Of insufficient quality in terms of ‘performability’ or historic significance (this applies to the playing instrument collection only)
 - Duplication in another, accessible, equivalent collection.
- 5.5 We are currently considering disposal of a section of our McCann Collection programmes. There are a large number of ballet programmes in this collection which do not fully meet our collections criteria, but they were gifted as part of a wider collection incorporating concert programmes, images, and other items. We are looking at disposing of the ballet programmes to either the English National Ballet, Royal Opera House, British Library or the V & A theatre and performance collection.

6. LEGAL AND ETHICAL FRAMEWORK FOR ACQUISITION AND DISPOSAL OF ITEMS

- 6.1 The Museum recognises its responsibility to work within the parameters of the Museum Association Code of Ethics² when considering acquisition and disposal.

7. COLLECTING POLICIES OF OTHER MUSEUMS

- 7.1 The Museum takes account of the collecting policies of other museums and other organisations collecting in the same or related areas or subject fields. It consults with these organisations where conflicts of interest may arise or to define areas of specialism, in order to avoid unnecessary duplication and waste of resources.
- 7.2 Specific reference is made to the following museum(s)/organisation(s):

² The Museum Association Code of Ethics can be consulted here:
<https://www.museumsassociation.org/campaigns/ethics/code-of-ethics/#>

The Ashmolean Museum, Oxford (instrument collections)
 The Royal College of Music Collections and Museum, London
 Trinity College of Music collections, London
 The Bate Collection of the Faculty of Music, Oxford University
 The Horniman Museum and Gardens, London (instrument collections)
 Fenton House, London (National Trust) (instrument collections)

8. ARCHIVAL HOLDINGS

- 8.1 As the Museum 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). It will take account of any other standards and codes of practice that may be developed between the date of this document and its next revision.

9. ACQUISITION

- 9.1 The policy for agreeing acquisitions is:

All potential Acquisitions are discussed at Acquisitions Panel (curator) meetings with the Head of Collections and the relevant members of Museum and Collections Team. Once agreed the suitability of the item for the Collections, a due diligence process is initiated. The Head of Collections then accepts or declines the acquisition, or recommends it for further consideration to the Senior Management and Philanthropy Teams. More information can be found in the Documentation Procedural Manual.

- 9.2 The Museum will not acquire any object or specimen unless it is satisfied that the object or specimen has not been acquired in, or exported from, its country of origin (or any intermediate country in which it may have been legally owned) in violation of that country's laws. (For the purposes of this paragraph 'country of origin' includes the United Kingdom).
- 9.3 In accordance with the provisions of the UNESCO 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, which the UK ratified with effect from 1 November 2002, and the Dealing in Cultural Objects (Offences) Act 2003, the Museum will reject any items that have been illicitly traded. The Governing Body will be guided by the national guidance on the responsible acquisition of cultural property issued by the Department for Culture, Media and Sport in 2005.

10. HUMAN REMAINS

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

11. BIOLOGICAL AND GEOLOGICAL MATERIAL

11.1 The Museum will not acquire any biological or geological material.

12. ARCHAEOLOGICAL MATERIAL

12.1 The Museum will not acquire any archaeological material.

13. EXCEPTIONS

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

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

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

14. SPOILIATION

14.1 The Museum will use the statement of principles 'Spoliation of Works of Art during the Nazi, Holocaust and World War II period', issued for non-national museums in 1999 by the Museums and Galleries Commission.

15. THE REPATRIATION AND RESTITUTION OF OBJECTS AND HUMAN REMAINS

15.1 The Museum does not collect human remains (10 above).

15.2 The Museum's Governing Body, acting on the advice of the Museum's professional staff, if any, may take a decision to return objects or specimens to a country or people of origin. The Museum will take such decisions on a case by case basis; within its legal position and taking into account all ethical implications and available guidance. This will mean that the procedures described in 16.1-5 will be followed but the remaining procedures are not appropriate.

16. DISPOSAL PROCEDURES

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

interested individuals and organisations giving priority to organisations in the public domain.

- 16.10 Any monies received by the Museum from the disposal of items will be applied solely and directly for the benefit of the collections. This normally means the purchase of further acquisitions. In exceptional cases, improvements relating to the care of collections in order to meet or exceed Accreditation requirements relating to the risk of damage to and deterioration of the collections may be justifiable. Any monies received in compensation for the damage, loss or destruction of items will be applied in the same way. Advice on those cases where the monies are intended to be used for the care of collections will be sought from the Arts Council England.
- 16.11 The proceeds of a sale will be allocated so it can be demonstrated that they are spent in a manner compatible with the requirements of the Accreditation standard. Money must be restricted to the long-term sustainability, use and development of the collection.
- 16.12 Full records will be kept of all decisions on disposals and the items involved and proper arrangements made for the preservation and/or transfer, as appropriate, of the documentation relating to the items concerned, including photographic records where practicable in accordance with Spectrum procedure on deaccession and disposal.

DISPOSAL BY EXCHANGE

- 16.13 The nature of disposal by exchange means that the Museum will not necessarily be in a position to exchange the material with another Accredited museum. The Governing Body will therefore ensure that issues relating to accountability and impartiality are carefully considered to avoid undue influence on its decision-making process.
- 16.13.1 In cases where the Governing Body wishes for sound curatorial reasons to exchange material directly with Accredited or non-Accredited museums, with other organisations or with individuals, the procedures in paragraphs 16.1-5 will apply.
- 16.13.2 If the exchange is proposed to be made with a specific Accredited museum, other Accredited museums which collect in the same or related areas will be directly notified of the proposal and their comments will be requested.
- 16.13.3 If the exchange is proposed with a non-Accredited museum, with another type of organisation or with an individual, the Museum will place a notice on the MA's Find an Object web listing service or make an announcement in the Museums Association's Museums Journal or in other specialist publications and websites (if appropriate).
- 16.13.4 Both the notification and announcement must provide information on the number and nature of the specimens or objects involved both in the Museum's collection and those intended to be acquired in exchange. A period of at least two months must be allowed for comments to be received. At the end of this period, the Governing Body must consider the comments before a final decision on the exchange is made.

DISPOSAL BY DESTRUCTION

- 16.14 If it is not possible to dispose of an object through transfer or sale, the Governing Body may decide to destroy it.

- 16.15 It is acceptable to destroy material of low intrinsic significance (duplicate mass-produced articles or common specimens which lack significant provenance) where no alternative method of disposal can be found.
- 16.16 Destruction is also an acceptable method of disposal in cases where an object is in extremely poor condition, has high associated health and safety risks or is part of an approved destructive testing request identified in an organisation's research policy.
- 16.17 Where necessary, specialist advice will be sought to establish the appropriate method of destruction. Health and safety risk assessments will be carried out by trained staff where required.
- 16.18 The destruction of objects should be witnessed by an appropriate member of the Museum workforce. In circumstances where this is not possible, eg, the destruction of controlled substances, a police certificate should be obtained and kept in the relevant object history file.