



Crafts Council Collection

Crafts Council Collections Development Policy

Name of organisation: Crafts Council

Name of governing body: Crafts Council Board of Trustees

Date on which policy was approved by governing body:
2014/2016/2019 -2020

Policy review procedure: The collections development policy will be published and reviewed at least once every five years.

Date at which policy is due for review:
2019/2024; 2020/2025

The policy is one element of the Crafts Council Collection's wider collections management framework.

It should be considered with the documents contained in the Crafts Council Collection Collections Management Policy Framework, which includes the Collections Information Policy, Collections Access Policy, Loan Policy, and Care and Conservation Policy¹

¹ Included as procedures within Museum Documentation System.

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

1.1 The organisation's statement of purpose is:

We are the national charity for craft.

We inspire making, empower learning, and nurture businesses

Details of our work can be read here:

<https://dev.craftscouncil.org.uk/about-us/our-work>

- 1.1.1** The governing body will ensure that both acquisition and disposal are carried out openly and with transparency.
- 1.1.2** By definition, the Crafts Council 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.
- 1.1.3** Acquisitions outside the current stated policy will only be made in exceptional circumstances.
- 1.1.4** The Crafts Council recognises its responsibility, when acquiring additions to its collections, to ensure that care of collections, documentation arrangements and use of collections will meet the requirements of the Museum Accreditation Standard. This includes using Spectrum primary procedures for collections management. It will take into account limitations on collecting imposed by such factors as staffing, storage and care of collection arrangements.
- 1.1.5** The Crafts Council 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.
- 1.1.6** 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 Crafts Council's established core collection

2. History of the collections

The Crafts Council Collection began in 1972; a year after the Crafts Council (then the Crafts Advisory Committee) was established. Its purpose was to buy work from makers working principally in England, Wales and Scotland. The Collection evolved in an ad hoc way through the purchase of objects from the Council's touring shows in the early 70s to offer support and encouragement to emerging makers. The first objects in the Collection date from the time of the *British Potters' Exhibition*, when significant pieces by such potters as Bernard Leach, Hans Coper and Lucie Rie were acquired.

The Crafts Council Collection, unlike most museum collections of craft, is independent of an historic decorative arts collection which might dictate the choice of contemporary material, e.g. The Whitworth Art Gallery which has a special remit to acquire art textiles, building on its existing collections. Many contemporary craft collections in museums are currently specialising in particular media, e.g. Manchester City Art Gallery (Furniture and Lighting); Nottingham Castle Museum (Art Textiles); Birmingham Museum and Art Gallery (Metalwork). The Crafts Council Collection, on the other hand, takes craft in all the main media into consideration and would not acquire exclusively in a single area.

Many internationally acclaimed makers are represented, and the aim has been to maintain a balance between purchasing work from young makers and those already well established. It is not intended as a survey of the crafts overall but reflects a wide and lively spectrum of activity in contemporary craft.

The Crafts Council accepts the definition of craft in its widest sense, from its interface with cutting edge design on the one hand, innovation in industry and material science to its crossover with fine art on the other.

3. An overview of current collections

The Crafts Council Collection falls broadly into four distinct areas, though there is inevitably occasional overlap of content, material and purpose, within these areas. These are the Primary Object Collection, the Handling Collection, the [collections] Archive and the Library.

The Collection is not a survey of craft, and so reflects a wide spectrum of activity in contemporary work. The acquired work must be ambitious, innovative and show new approaches to making in keeping with the Crafts Council's overall focus. The Crafts Council will also collect material to support the acquired objects including drawings, sketchbooks, photos, notes and variable media subject to the ability to provide suitable storage and conservation.

3.1 Primary Object Collection

In 2019 there are 1,700 objects Primary collection organised into 16 categories:

- book bindings, calligraphy and lettering

- glass,
- jewellery
- metalwork
- ceramics,
- textiles
- furniture,
- wood,
- baskets,
- automata and toys

3.2 Geographical and temporal scope of the Primary Object Collection

The scope of the Collection is craft between circa 1960 and the present day, that is; made in the UK; originated in UK or made by a UK maker (either as domicile or citizen). Work can be acquired from both established and emerging makers.

3.3 Handling Collection

Handling Collection was established in 1979 to complement the main Collection and add value to exhibitions at the Crafts Council Gallery and touring shows.

The Handling Collection contains part-made objects and materials which relate to a range of crafts. The Collection was designed to provide an opportunity to investigate pieces at various stages in the making process in order to gain a better knowledge and understanding of the finished work. Originally contained in a series of boxes and portfolios it was based on the work of selected makers who were considered to represent the best of their discipline at the time.

Purchases for the Handling Collection were originally based on following criteria:

1. Work from the same makers being acquired for the Primary Collection
2. To add value to the gallery exhibition programme
3. Work in specific disciplines for the education outreach programme

Some shows in the Crafts Council Exhibition programme left a lasting impression on the Handling Collection. Some of these include: *Contemporary International Basketmaking*, 1999; *Industry of One*, 2001 charted the development of a British phenomenon, the designer-maker; Ann Sutton in 2003 and Richard Slee in 2004 retrospectives. The Table Manners exhibition in 2005 was an opportunity to purchase 80 ceramic mugs for the Handling Collection which were handled as part of the exhibition, commissioned work for touring exhibition *Twelve Tall Tales* in 2016.

The Handling Collection comprises over 700 objects accompanied by sketches, books and background material.

All acquisitions to the Main Collection are accompanied by a request from the maker for a contribution to the Handling Collection.

3.4 Library

Around 5000 items actively collected and maintained from 1970s to 2015. Acquisitions will be made by purchase, and donation, gift, bequest, and be guided by a Library Scope and Content and Development plan.²

3.5 Archive

The Crafts Council Collection holds archives (Archive Materials Collection), including photographs, documents, sketches and printed ephemera. It will be guided by the Code of Practice on Archives for Museums and Galleries in the United Kingdom (3rd ed., 2002).

4. Themes and priorities for future collecting

4.1 The Crafts Council will collect works for the Primary Collection which

- Support the aims and objectives of the Crafts Council
- Demonstrate innovation in skills, materials, and intention
- Show excellence in skills of making and handling of materials
- Mark key moments or a new area of activity in contemporary practice of either an individual maker, or a craft discipline
- Demonstrate influence and impact on audiences, the sector and practice.

4.2 The Crafts Council will not

- Acquire any archaeological material.
- Acquire by any direct or indirect means biological or geological specimens, 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;

4.3

The Crafts Council Collection is responsive to developments in contemporary craft, making and art, design, and other disciplines where craft sensibility is central. Through the acquisition process aims to represent them and to support emerging British makers and making. Priorities for future collecting are steered by the Head of Exhibitions and Collections, and the Acquisitions Panel and the addition of new works responds to the Committee's expertise and knowledge.

² May 2020: Plan in development, as Keeper post vacant, and no dedicated Library staff in post. Library care falls under remit of the Exhibitions and Collection Team, and development plan to be scoped during 2020, in consultation with Crafts Council Teams and peer library resources.

From time to time, the Panel may consider work that is more than 5 years since making, should the work, or maker be deemed a significant omission or a new strand of practice is evident and therefore worthy of further consideration.

Crafts Council Collection acquisitions are for the benefit of the public through the Collection's function as a contemporary loan collection. Only the best work by contemporary maker's whose work and practice contribute to the story of UK contemporary craft will be acquired. Members of the Acquisitions Committee have a responsibility to include within the range of purchases both the innovative and the progressive.

Acquisitions from emerging artists will be made only when they show definite qualities, and are recognised by members of the Committee, curators or other specialists in the field as works of significance and relevance. Whilst practical considerations concerning the transport and storage of works will always be borne in mind, the Collection will make every effort to accommodate work which is physically complex and demanding. Where special equipment (e.g. A/V projectors, amplifiers etc.) is required to show a work of art, this must be paid for as part of the purchase price.

The Acquisitions Policy is executed on an 'equal opportunities' basis for all makers, and consistent with the Crafts Council's published policies on diversity and on arts and disability. Committee members must consider a range of works for acquisition which reflects and supports the diversity of contemporary making.

There is a no dedicated main fund for acquisition per year. However, Crafts Council commits to allocation of funds to purchase works per year, including via raised funds, gifts, donations of purchase funds, and via additional funds - which via project commissions and purchase, can be acquired formally for the Collection- but this is not guaranteed.

Additional funds to support acquisitions from established bodies, such as the Art Fund may be sought.

Crafts Council Collection welcomes offers of gifts from makers, collectors, private individuals or bequests through private estates and legacies, all of which are presented and approved through the Acquisitions Panel and must fall within the scope and criteria of the Collection.

4.4 Priority areas of consideration for acquisition are currently

Core Acquisition Programme: offers a snapshot of any given moment of acquisition. The funds are to facilitate the purchase of new works to continue to build the collection as one that reflects a historic overview of key moments in contemporary craft practice in the UK. Under this strand of acquisition works will not be acquired retrospectively, but a leeway of five years is acceptable.

Focussed priorities for acquisition are:

Diversity: across all strands of collecting, Black, Asian and other ethnic minorities, and disabled makers will be considered. The Crafts Council

will actively seek to build the representation of diversity of makers, across the collection, to reflect contemporary making and makers across UK and whose work is contributing to the narrative of contemporary crafts in UK now. We actively seek to acquire works by black, Asian and other ethnic minority makers and makers who identify as disabled which address the gaps in Crafts Council Collection holdings. Also, works exploring issues of race and diversity to re-orientate the collections towards the diversity of making the Crafts Council Collection document, broaden narratives of contemporary making and audiences for contemporary craft.

Off -Plinth: capturing the zeitgeist: subject to external/raised funds

Off Plinth programme acquires ambitious, ephemeral, installation, cross platform/variable media, or large-scale, experimental work.

While the Crafts Council Collection holds examples of excellence in skill and making, and represents key moments in the career of a number of emerging and established makers, it is clear that there is an increasing type of contemporary craft practice that is not currently being collected. Further, as this work is experimental and ambitious in process and often scale, it is not currently being acquired into public collections.

As the Crafts Council is the national agency for the support and development of contemporary craft in UK, in particular England, a programme to acquire such work and in turn make it available to museums and galleries across the country through CC Collection loans programme, would support both regional collections and also the work of makers who are pushing the boundaries with avant-garde approach to their practice and discipline.

The programme would include:

- the acquisition of works
- the acquisition of supporting documentation, archive material and process information;
- professional knowledge development within the sector through establishing and sharing experience, good practice and standards.
- commissioned films documenting the making and installation of work (or group of works) subject to funds

Plug the Gap programme: subject to external funds.

This strand of acquisition is in line with the organisational objective to move from a 'snapshot' collection to a fuller story of the best of UK contemporary craft, through identifying 'omissions' in the Collection of disciplines, materials, skills and makers. The Crafts Council may hold some works but, for makers, the journey of their career and practice is not fully captured, documented and represented, a discipline or skill may not be fully represented, and certain materials may be unrepresented.

Strategic iconic works: purpose is to develop the collection a national resource by increasing holdings of popular works to make available for loan. Emphasis is on supporting though loan from CC collection of such works, the programmes of other organisations. It is expected that as a

national organisation, the Crafts Council has numbers of core and key pieces by the most popular makers available to borrow.

Commissioned work: the strategic decision has been taken to confirm that any art works commissioned by the organisation and or undertaken as part of a Crafts Council project should be considered for acquisition. This also applies to partnership projects and must be openly discussed and agreed by all partners involved.

International makers and making: Since 2016, the Crafts Council has acknowledged that makers from outside the UK, practicing outside the UK, and work made internationally by UK, or International makers, play a role in the narrative of UK contemporary craft. For this reason, this acquisition of such works is now accepted and fits within the scope and criteria of the Crafts Council Collection.

Work acquired will be accessioned to either the Primary Collection or Handling Collection as determined by the Acquisition Panel. Accompanying documentation will be held in Maker files, and may be accessioned as Archive Materials, this is at the discretion of the Keeper of Collections, and Head of Exhibitions and Collections.

4.5 Acquisitions procedures

1. Decisions on acquisitions are made by the appropriate Acquisition Panel
2. An annual report will be presented to the Trustees
3. Work will not be acquired unless at least one person on the Acquisition Panel has seen it.
4. If applicable, ethical issues of restoration, conservation and intervention must be agreed with the maker and documented.
5. The Crafts Council will not acquire any object unless the Keeper of the Collection is satisfied that the Crafts Council can acquire a valid title to the item in question, and that in particular it 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.
6. The Crafts Council will consider Gifts and Bequests under the following criteria:
 - a) Work is approved by the panel according to the normal criteria for acquisition
 - b) The gift or bequest is unconditional, approved credit lines excepted: this includes objects funded or partly funded by Crafts Council Patrons
7. Acquisitions under £1,000 can be made by the Keeper of Collections with the agreement of the Head of Exhibitions and Collections.

5. Themes and priorities for rationalisation and disposal

5.1 Ethics

The Crafts Council recognises its responsibility to work within the parameters of the Museum Association Code of Ethics when considering acquisition and disposal.

- 5.2 By definition, the Crafts Council has a long-term purpose and should possess permanent collections in relation to its stated objectives. Crafts Council Collection does not intend to dispose of collections during the period covered by this policy. Disposals will only be undertaken for legal, safety or care and conservation reasons (e.g. spoliation, radiation, infestation, repatriation).
On occasion, due to their composition, works in the Collection will degrade and may require conservation or be considered for disposal. Regular condition checks of works are conducted to monitor possible deterioration. The Crafts Council Collection recognises that, should rationalisation and disposal be required, this will be organised using a formal review process that identifies which collections are included and excluded from the review. The outcome of any review and subsequent rationalisation will not reduce the quality or significance of the Collection and will result in a more useable, well managed collection.
There is a strong presumption against the disposal of any items in the Crafts Council's Collection except as set out below.
- 5.3 In those cases where the Crafts Council is legally free to dispose of an item (if this is in doubt, advice will be sought) it is agreed that any decision to sell or otherwise dispose of material from the Collection will be taken only after due consideration. Decisions to dispose of items will not be made with the principle aim of generating funds. Once a decision to dispose of an item has been taken, priority will be given to retaining the item within the public domain and with this in view it will be offered first, by exchange, gift or sale to Accredited museums or public collections before disposal to other interested individuals or organisations is considered.
- 5.4 In cases in which an arrangement for the exchange, gift or sale of material is not being made with an individual Accredited museum, the museum community will be advised of the intention to dispose of material. This will normally be through an announcement in the Museums Association's *Museums Journal* and other appropriate professional journals and communication channels, if appropriate. The announcement will indicate the number and nature of objects involved, and the basis on which the material will be transferred to another institution. A period of at least two months will be allowed for an interest in acquiring the material to be expressed.
- 5.5 A decision to dispose of an object, whether by exchange, sale, gift or destruction (in the case of an item too badly damaged or deteriorated to be of any use for the purposes of the Collection), will be the responsibility of the Crafts Council's Trustee Board, acting on the advice of professional curatorial staff, if any, and not of the Keeper of the Collection acting alone. Full records will be kept of all such decisions 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.

5.6 Any monies received by the Crafts Council from the disposal of items will be applied for the benefit of the Collection. This normally means the purchase of further acquisitions but in exceptional cases improvements relating to the care of the Collection may be justifiable. Advice on these cases will be sought from the Arts Council England.

6. Collecting policies of other museums

The museum will take account of the collecting policies of other museums and other organisations collecting in the same or related areas or subject fields. It will consult with these organisations where conflicts of interest may arise or to define areas of specialism, to avoid unnecessary duplication and waste of resources.

- **Specific reference is made, but not limited, to the following museums:**

- Arts Council Collection
- Aberdeen Museum and Art Gallery
- Birmingham Museum & Art Gallery
- Craft Study Centre, Farnham
- Exeter Museum and Art Gallery
- National Museum of Scotland
- National Museum of Wales
- Manchester Art Gallery
- Middlesbrough Institute of Modern Art
- Nottingham Castle Museum
- Shipley Art Gallery, Gateshead
- The Hepworth Museum and Gallery, Wakefield
- The Fitzwilliam Museum, Cambridge
- The Potteries Museum, Stoke-on-Trent
- The Victoria & Albert Museum, London
- The Whitworth Art Gallery, University of Manchester
- York Museums Trust

7. Acquisition

7.1 The policy for agreeing acquisitions is:

- Decisions on acquisitions are made by the appropriate Acquisition Panel
- Work will not be acquired unless at least one person on the Acquisition Panel has seen it.

- If applicable, ethical issues of restoration, conservation and intervention must be agreed with the maker and documented.
- The Crafts Council will not acquire any object unless the Keeper of the Collection is satisfied that the Crafts Council can acquire a valid title to the item in question, and that in particular it 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.
- The Crafts Council will consider Gifts and Bequests under the following criteria:
 - a) Work is approved by the panel according to the normal criteria for acquisition
 - b) The gift or bequest is unconditional, approved credit lines excepted: this includes objects funded or partly funded by Crafts Council Patrons
- Acquisitions under £1,000 can be made by the Keeper of Collections with the agreement of the Head of Exhibitions and Collections
- An annual report will be presented to the Trustees

7.2 The Crafts Council will not acquire any object or specimen unless it is satisfied that the object or specimen has not been acquired in, or exported from, its country of origin (or any intermediate country in which it may have been legally owned) in violation of that country's laws. (For the purposes of this paragraph 'country of origin' includes the United Kingdom).

7.3 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 Crafts Council will reject any items that have been illicitly traded. The governing body will be guided by the national guidance on the responsible acquisition of cultural property issued by the Department for Culture, Media and Sport in 2005.

7.4 Function of the Crafts Council Collection Acquisitions

Acquisitions to the Collection enable the formation of exhibitions, partnership exhibitions, touring exhibitions and loans to museums and temporary exhibitions produced by other galleries (both nationally and internationally), loans to other public venues and public benefit, where adequate display and conditions can be met. They also enable the provision of long loans to galleries and other public access institutions in the UK.

Acquisitions offer patronage, support and encouragement to makers.

7.5 Criteria Governing Acquisitions

All decisions regarding acquisitions will take into account the remit and needs of the Collection, the condition of the work, and the costs of conserving and storing the work, as well as its value for money.

7.6 Composition of the Crafts Council Collection Acquisitions Panel

Acquisition Panel:

a) The Crafts Council Collection: Executive Director, Trustee, Creative Director, Head of Exhibitions and Collections, Keeper of Collections

b) Handling Collection: Creative Director, Head of Learning & Talent Development, Keeper of Collections³, Exhibition & Collection Projects Curator

The Acquisition Panel convenes to discuss proposals and approve acquisitions. If a physical meeting is not possible, the meeting may be held remotely, and information and communication via email, phone, or other channels of communication. Records of all discussions will be kept.

7.7 Human remains

The Crafts Council does not intend to acquire any human remains⁴.

7.8 Biological and geological material

So far as biological and geological material is concerned, the Crafts Council 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.

7.9 Archaeological material

The Crafts Council will not acquire archaeological material (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.

7.9.1 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).

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

³ Or Head of Exhibitions and Collections, if Keeper unavailable.

⁴ A single work by Julian Stair contains the human ashes of a relative. Relevant paper work and agreements are held in the documentation and records.

- 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 Crafts Council will be open and transparent in the way it makes decisions and will act only with the express consent of an appropriate outside authority. The Crafts Council will document when these exceptions occur.

7.10 Spoliation

In the unlikely event that an acquisition would fall into the category of Spoliation the Crafts Council 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.

7.11 The Repatriation and Restitution of objects and human remains:

In the event of the deaccessioning of any works containing human remains, the remains will be offered to associated family members, community groups, or cultural bodies.

8. Disposal procedures

- 8.1** All disposals will be undertaken with reference to the Spectrum primary procedures on disposal.
- 8.2** 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.
- 8.3** 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.
- 8.4** 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.
- 8.5** 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 Crafts Council's collections and collections held by museums and other organisations collecting the same material or in related fields will be considered. Expert advice will be obtained and the views of stakeholders such as donors, researchers, local and source communities and others served by the Crafts Council will also be sought.
- 8.6** 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 Crafts Council acting on the advice of professional curatorial staff, if any, and not of the curator or manager of the collection acting alone.

- 8.7** 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.
- 8.8** If the material is not acquired by any Accredited Museum to which it was offered as a gift or for sale, then the Crafts Council 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).
- 8.9** 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.
- 8.10** Any monies received by the Crafts Council 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/Welsh Government /Museums Galleries Scotland/ Northern Ireland Museums Council (delete as appropriate).
- 8.11** 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.
- 8.12** 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

9. Spectrum procedure on deaccession and disposal.

9.1 Disposal by exchange

The Crafts Council will not dispose of items by exchange. Remove references to exchange throughout policy.

- 9.1.1** 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.
- 9.1.2** 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.
- 9.1.3** If the exchange is proposed with a non-Accredited museum, with another type of organisation or with an individual, the Crafts Council 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).
- 9.1.4** 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.

9.2 Disposal by destruction

- 9.2.1** If it is not possible to dispose of an object through transfer or sale, the governing body may decide to destroy it.
- 9.2.2** 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.
- 9.2.3** 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.
- 9.2.4** 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.
- 9.2.5** 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.