Collections Development Policy

Name of museum: Canterbury Museums and Galleries

Name of governing body: Canterbury City Council

Date on which this policy was approved by governing body: February/March 2013

Date at which this policy is due for review: February 2018

1. Museum's statement of purpose

Our Vision

To be East Kent's gateway to art, culture and heritage making a major contribution to the international significance of the area reflecting its past and shaping its future.

Our Strategic Objectives

1. To preserve, share, enhance and develop the **collections** for our public
2. To deliver a distinctive, diverse and excellent **learning** programme
3. To broaden our appeal and build a larger, more diverse and engaged **audience**
4. To make the best use of available resources to develop a **resilient museums service**

2. An overview of current collections

The Beaney (The Royal Museum and Art Gallery)

The Art Museum re-opened to the public in September 2012 as "The Beaney: House of Art and knowledge".

The main areas covered by the collection are;

- **The Buffs Regimental Museum -** This collection has been transferred by its trustees to the ownership of the National Army Museum. The display remaining in Canterbury is loaned by the National Army Museum and managed jointly with Canterbury Museums and Galleries.
- **Thomas Sidney Cooper -** The collection is recognised as of national importance for this significant Victorian artist. It includes pictures, prints, drawings and

related items given or bequeathed by the artist's family, added to by others and by the City Council with external grant-aid.

- **The Fine and Decorative Art Collection -** The fine art collection, partly on display and partly for reference in reserve, includes the De Zoete gift and bequest of English and European portraits and landscapes; Dr Beaney's bequest of British and Australian paintings; the Ingram Godfrey gift of Old Master drawings by Guardi and Tiepolo, and European prints including by Canaletto; various donors' gifts of English watercolours, prints and drawings; and a large topographical collection documenting Canterbury, the cathedral and surrounding areas.

  Recent collecting themes include the work of artists connected with East Kent either by birth or association, by theme or commission. Some notable works have been acquired – for example by Anthony van Dyck, Cornelius Johnson, Ben Marshall, John Opie, James Ward, Thomas Hudson, Lucien Pissarro, Walter Sickert, Laura Knight, Roger de Grey, Carel Weight, John Piper, and John Ward.

  There are paintings, drawings and prints relating to Chaucer's Canterbury Pilgrims, and to themes with local connections such as hop-picking.

  Sculpture is a special interest, in part because of the city's history and the existence of patrons from Roman times, and especially the ready market created by the cathedral, abbey, churches and other religious buildings continuing through to the later part of the 19th century. Among locally-born sculptors are John Frend in the 18th century and Henry Weekes, RA in the 19th. Henry Moore's time living near Canterbury was of great significance to his future direction as a sculptor, although there is no work relating to his Canterbury period in the collection. Jacob Epstein produced portrait busts of the Red Dean of Canterbury, and of Joseph Conrad – both of which were acquired in recent years. Canterbury's art colleges have a name for sculpture and continue to teach it.

  The collection of decorative arts includes a fine range of English and Continental ceramics, some English glass, the Viscount Strangford collection of Greek marbles and ceramics, others' collections from ancient Egypt, English small sculpture in stone and bronze including 3D pieces and medallions from the Renaissance through to the 20th century, English jewellery and accessories.

  The Beaney works in partnership with the University of Kent, Canterbury Christ Church University, the University for Creative Arts and other colleges with fine art teaching, creating special interest groups.

- **The Natural World -** Parts of this collection are on display in the various museums, but the greater part is a reference collection in reserve. The collection includes Pleistocene and other fossils from the local area, fossils from outside the area which provide context, minerals and rocks, Hammond collection of British birds, with related printed catalogue and 17 volumes of watercolours by

Hammond of the birds in natural settings, bird and egg collections from local and foreign areas, insects including butterflies which are mostly local, fish which are mostly local including the Fordwich Trout and shells including foreign ones.

- **World Cultures** - The Museum was founded in 1825 and benefited from the early interest in collecting items from across the world, classifying them and making them available as part of widening awareness and education. Included are the collection made by the missionary and explorer Henry Lansdell. Many of the Collections are now on display at the Beaney.

Canterbury Roman Museum

The Museum is located around the remains of a Roman villa in Butchery lane. It details life in the city during the Roman period.

Particular display themes are;

- The villa's mosaic floor
- Building the city
- Marketplace, including jewellery and food
- Household Gods
- Death and burial
- Roman glass
- Theatre and baths
- End of empire

Canterbury Heritage Museum

The Museum is in the medieval Poor Priests' Hospital, and tells stories of the old city from earliest times to the present day. It includes a displays relating to Bagpuss and Rupert Bear.

Among the display themes at present are:

- small section on local fossils
- archaeology including the Anglo-Saxon Kingdom of Kent
- The Vikings
- Becket and the medieval pilgrimage
- medieval Canterbury
- medieval Poor Priests' Hospital (the museum building)
- Tudors & Stuarts
- Huguenots
- Victorians
- Canterbury and Whitstable Railway/Invicta
- Joseph Conrad
- World War 2 Blitz
- 20th century ways of living

- Photographic collection
- Characters from children's' TV and stories including Bagpuss and Rupert Bear

West Gate Towers

The building is the last of the city's fortified gatehouses, rebuilt about 1380. It is a scheduled ancient monument and grade I listed building owned by the Council, but leased to The Pound Ltd to open to the public.

The lease holders open the Westgate Tower Museum to the public as a condition of the lease. The building has limited space and limited environmental controls reflected in the current displays which focus on;

- the building and the theme of the Defenders of Canterbury (which includes World War 2 when the gate was used as a look-out post and Special Constable station)
- weapons
- the building's use as a prison and part of former police station
- city walls and gates

Herne Bay Museum and Gallery

The Canterbury Museums and Galleries Collection comprises approx.1000 items which have been acquired since 1997.

Since May 2015 the Herne Bay Museum Trust has been Canterbury City Council's delivery partner which manages Herne Bay Museum Trust. The collection is still owned by CCC, but the Trust is now the delivery partner and manages all aspects of the running of the museum with advice from a professional mentor. The Herne Bay Museum Trust also manages the loaned collection belonging to the Herne Bay Historical Records Society which contains approx. 5000 items. This collection's main themes are natural history, archaeology, local topography and local memorabilia. A separate loan agreement exists for this collection.

Collecting will still be carried out with advice from the Canterbury Museums and Galleries team. The main focusses will be on key aspects of the town to relate to displays. Among these are:

- Pleistocene, Tertiary and other fossils
- Archaeology including the Roman fort and Saxon church at Reculver
- the development of the 19th century planned town
- the piers, pier theatre and roller hockey
- sea-bathing, seaside holidays, beach huts
- entertainment including Punch & Judy
- coastal sports and recreation including sea-angling, wind and kite surfing, coastal rowing

- World War Two including the Barnes Wallis bouncing bomb trials at Reculver
- local topography
- local photographers including the Scrivens family
- locally linked artists including WTM Hawksworth
- oral history
- Flood, especially the 1953 East Coast storm
- Hampton Oyster Fishery Company

Whitstable Museum and Gallery

The inherited collections came from a trust formed to set up a town museum that opened in 1985.

The Service since taking on the provision of the Museum has themed collecting to focus more on key aspects which will also differentiate this Museum from that at Herne Bay and in the other towns in the area. Among these themes are:

- 1953 Flood
- local fossil material, including Mammoth
- ship building and related industries such as sail-making and Olympic yachting
- ship pictures, souvenirs from journeys, trading links
- Roman wreck finds from Pudding Pan Sands
- Graveney boat
- oyster cultivation and exploitation
- fishing including whelks
- Historic helmet diving and links to the Mary Rose. Whitstable involvement in the development of contemporary scuba
- seashore and estuary wildlife
- Canterbury & Whitstable Railway
- Harbour
- Shopping in the town and its recent attraction to outsiders
- seaside holiday town, souvenirs
- fire brigade
- wartime
- local heroes, celebrities and links including Peter Cushing and Oliver Postgate
- local photographers including a particular intention to collect one of Douglas West's plate cameras
- locally linked artists, especially new upcoming artists whose work relates to the local area, or our collections.
- oral history. The museum has developed an excellent resource in this area that relates to core topics and complements the Douglas West photographic collection.

3. Themes and priorities for future collecting

Period of time and geographical area

Collecting covers the period of time of the existing collections, and similarly the geographical area is defined by how the policy is set in order to continue or develop particular collections or subject areas. This includes aspects of archaeology where Canterbury Museums and Galleries have had a wider collecting remit across East Kent where no other museum authority was available or able to participate.

With this provision, the generality of collecting is focused on the Canterbury City Council local government district area which includes the coastal towns of Herne Bay and Whitstable and the countryside around.

The Beaney

The Buffs – Policy

1. Acquisition and disposal policy is determined by the National Army Museum.

Thomas Sidney Cooper - Policy;

1. To acquire further items about T S Cooper and his family and connections which help extend understanding and interpretation of the artist and his connection with Canterbury.
2. To acquire further work by T S Cooper which helps to fill gaps and reflect his artistic interests and subjects – especially those which add value with topographical views of the Canterbury area.
3. To acquire a restricted range of work by his son Thomas George Cooper in order to fill gaps in the existing small number of items by him.

Fine and Decorative art collection – Policy;

1. Canterbury Museums and Galleries will not seek, because of limitation on funds, to extend the Old Master drawings or European paintings collections except by gift, bequest or transfer
2. Canterbury Museums and Galleries not will seek to make the European print collection more comprehensive except b gift, bequest and transfer
3. Canterbury Museums and Galleries will seek to fill gaps in the English watercolour, prints and drawings collection, and will acquire further items to extend the coverage of the district topographical collection.
4. Canterbury Museums and Galleries will seek to acquire work by targeted artists who have strong links to East Kent including through subject matter
5. Canterbury Museums and Galleries will seek to acquire portraits of people who link to the Canterbury district.
6. Canterbury Museums and Galleries will seek to collect examples of work of contemporary artists with links to the area.
7. Canterbury Museums and Galleries will seek to acquire contemporary craft.

8. Canterbury Museums and Galleries will collect to extend the English ceramic collection with contemporary work and not add historical ceramics unless exceptional and by gift, bequest or transfer
9. Canterbury Museums and Galleries will collect locally relevant jewellery and accessories usually only by gift, bequest or transfer
10. Canterbury Museums and Galleries will continue to collect items which reflect the theme of Canterbury and links to Europe
11. Canterbury Museums and Galleries will actively seek to acquire images or items which help document the cathedral and its changes over time including the internal ordering; as also for other important buildings in the district ; and will add to the topographical collections
12. Canterbury Museums and Galleries will not seek to add to the 19th century collections of Greek and Egyptian material, unless through specific gifts or bequests of individual pieces which are correctly provenanced and documented with legal title, in good condition and which add to the interpretation of the existing collection.
13. Canterbury Museums and Galleries will collect significant or locally important works in sculpture.

Priorities;

Canterbury Museums and Galleries will prioritise acquisition of pictures by significant artists – especially from contemporary times - where there is also a connection to the local area.
A second priority will be the acquisition of contemporary crafts.

Natural History – Policy;

1. The Service will continue to collect across the range of the themes set out above, but only to fill gaps, or to provide replacement specimens.
2. In the case of birds' eggs there will be a presumption against collecting unless in addition to local relevance there is sufficient proof and documentation of collecting having taken place within current law.

World Cultures – Policy;

1. The Service will collect information and other items which relate to these collections, the early museum or collectors and their times in order to increase understanding and interpretation.
2. The Service will only add to these collections if there is clear connection to the existing material, or to the early museum Collectors, or to fill gaps.

Canterbury Heritage Museum

Policy and priorities;

1. The Canterbury Museums and Galleries will prioritise acquisition of items which have a direct link to Joseph Conrad; which relate to people's experience of WW2 in Canterbury area.

2. The Canterbury Museums and Galleries will make efforts including through grant-aid to acquire heritage items found in the local area and offered to the Museum under the Treasure Act.
3. Will collect targeted items pertaining to contemporary Canterbury.
4. To collect more children's related topics, particularly Peter Firmin/Oliver Postgate, Chitty Chitty Bang Bang and Bligh Brothers.
5. Canterbury Museums and Galleries will not seek to collect further archives, or film. We will seek to have archives given to Canterbury Cathedral Archives and film to the South East Film Archive, or the Christchurch University.
6. To collect archaeology that relates to the Poor Priests Hospital and its history, particularly its time as an Ambulance station and clinic.

Westgate Towers

Policy and priorities;

The below will be undertaken in conjunction and agreement with the lease holders.

1. To acquire further material which extends the present display themes and the existing collections especially on the theme of World War 2?
2. To take account of the future potential for a stronger prison theme,

Canterbury Roman Museum

Policy and priorities;

1. The museum will continue to acquire Roman items found by Archaeology units and individuals in the Canterbury district, or that have a connection to Canterbury. In particular we will look to extend the Nationally important collections, such as the Roman Glass.
2. The Service will make efforts including through grant-aid to acquire age items offered to the Museum under the Treasure Act.

Herne Bay Museum and Gallery

The below will be undertaken in conjunction and agreement with Herne Bay Museum Trust, Canterbury City Council's delivery partner.

Policy and priorities;

- Pleistocene, Tertiary and other fossils
- The development of Herne Bay as a seaside resort

- Coastal sports and recreation including sea-angling, wind and kite surfing, coastal rowing
- World War Two including the Barnes Wallis bouncing bomb trials at Reculver
- locally linked artists including WTM Hawksworth
- Flood, especially the 1953 East Coast storm
- Famous people relating to Herne Bay
- Hampton Oyster Fishery Company

Whitstable Museum and Gallery

Policy and priorities;

- 1953 Flood
- ship building, trade and related industries such as sail-making and Olympic yachting
- Roman wreck finds from Pudding Pan Sands
- Graveney boat
- Fishing, whelking and oyster cultivation and exploitation
- Historic helmet diving and links to the Mary Rose. Whitstable involvement in the development of contemporary scuba
- Canterbury & Whitstable Railway
- Harbour
- Shopping in the town and its recent attraction to outsiders
- local heroes, celebrities and links including Peter Cushing and Oliver Postgate
- local photographers
- locally linked artists, especially new upcoming artists and Artist commissions whose work relates to the local area, or our collections.
- Will collect targeted items pertaining to contemporary Canterbury
- Pleistocene, Tertiary and other fossils to fill gaps

4. Themes and priorities for rationalisation and disposal

Canterbury Museums and Galleries is committed to following the Museums Associations Code of Ethics when it comes to disposal and is embarking on a programme of managed rationalisation of the collections. The aim is to make our museums more sustainable and to increase public benefit derived from the collections. It is intended that any disposals will be for curatorial reasons (See 13e below), but the museum does not want to rule out the possibility that, in very exceptional cases, disposal may be for financial reasons. In this latter case the disposal will need to meet certain extra criteria that are outline in section 13 (See 13f below).

The Collections team is currently undertaking a full Collections Review. This review will, amongst other outcomes, highlight areas of the collection that can be considered likely candidates for rationalisation. This will be done through the consideration of each object's status, condition, provenance, current and potential use, relevance to this policy and its significance. Reference will also be made to the MA Disposal Toolkit once an initial check has been carried out.

Once the review has highlighted areas for consideration the items will be reviewed by the management team who will give full consideration to the reasons for disposal and take expert advice where necessary. A final list will then be passed on to the Governing Body for a decision. Any decision would take into account the Disposal Procedures outlined in section 13.

Currently identified areas that would be considered for disposal are;

1. Items that have deteriorated so much that they are useless for display, or educational use and cannot be conserved.
2. Items that do not fit into the collecting categories outlined in this policy, particularly those from other geographical areas.
3. Items where there are several duplicates within the collection, or where one item is considered enough.
4. Some items collected under the theme of "Contemporary collecting" that have no relevance to the area and are not linked by provenance to it.

5. Limitations on collecting

Canterbury Museums and Galleries recognises its responsibility, in acquiring additions to its collections, to ensure that care of collections, documentation arrangements and use of collections will meet the requirements of the Accreditation Standard. It will take into account limitations on collecting imposed by such factors as staffing, storage and care of collection arrangements.

6. Collecting policies of other museums

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

Specific reference is made to the following museum(s):

Dover Museum
Folkestone Museum
Margate Museum
Maidstone Museum
Kent Life
National Army Museum
Rochester Museum

Others include :

Canterbury Library
Canterbury Cathedral Archives
Canterbury Christchurch University
The South East Film Archive

7. Policy review procedure

The acquisition and disposal policy will be published and reviewed from time to time, at least once every five years. The date when the policy is next due for review is noted above.

Arts Council England will be notified of any changes to the acquisition and disposal policy, and the implications of any such changes for the future of existing collections.

8. Acquisitions not covered by the policy

Acquisitions outside the current stated policy will only be made in very exceptional circumstances, and then only after proper consideration by the governing body of the museum itself, having regard to the interests of other museums.

9. Acquisition procedures

a. Canterbury Museums and Galleries will exercise 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.

b. In particular, Canterbury Museums and Galleries 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).

c. 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, Canterbury Museums and Galleries 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.

d. So far as biological and geological material is concerned, Canterbury Museums and Galleries 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.

e. Canterbury Museums and Galleries will not acquire archaeological antiquities (including excavated ceramics) in any case where the governing body or responsible officer has any suspicion that the circumstances of their recovery involved a failure to follow the appropriate legal procedures. 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 as defined by the Treasure Act 1996.

f. Any exceptions to the above clauses 8a, 8b, 8c, or 8e will only be because Canterbury Museums and Galleries is:

- acting as an externally approved repository of last resort for material of local (UK) origin
- acquiring an item of minor importance that lacks secure ownership history but in the best judgement of experts in the field concerned has not been illicitly traded
- acting with the permission of authorities with the requisite jurisdiction in the country of origin
- in possession of reliable documentary evidence that the item was exported from its country of origin before 1970

In these cases Canterbury Museums and Galleries will be open and transparent in the way it makes decisions and will act only with the express consent of an appropriate outside authority.

g. As Canterbury Museums and Galleries holds or intends to acquire human remains from any period, it will follow the procedures in the 'Guidance for the care of human remains in museums' issued by DCMS in 2005.

10. Spoliation

Canterbury Museums and Galleries 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.

11. The Repatriation and Restitution of objects and human remains

The Canterbury Museums and Galleries governing body, acting on the advice of the museum's professional staff, if any, may take a decision to return human remains (unless covered by the 'Guidance for the care of human remains in museums' issued by DCMS in 2005) , objects or specimens to a country or people of origin. The Canterbury Museums and Galleries 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 13a-13d, 13g and 13o/s below will be followed but the remaining procedures are not appropriate.

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

12. Management of archives

As Canterbury Museums and Galleries 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).

13. Disposal procedures

Disposal preliminaries

a. The governing body will ensure that the disposal process is carried out openly and with transparency.

b. By definition, Canterbury Museums and Galleries has a long-term purpose and holds collections in trust for society in relation to its stated objectives. The governing body therefore accepts the principle that sound curatorial reasons for disposal must be established before consideration is given to the disposal of any items in the museum's collection.

c. The Canterbury Museums and Galleries will confirm that it is legally free to dispose of an item and agreements on disposal made with donors will be taken into account.

d. When disposal of a museum object is being considered, Canterbury Museums and Galleries 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.

Motivation for disposal and method of disposal

e. When disposal is motivated by curatorial reasons the procedures outlined in paragraphs 13g-13s will be followed and the method of disposal may be by gift, sale or exchange.

f. In exceptional cases, the disposal may be motivated principally by financial reasons. The method of disposal will therefore be by sale and the procedures outlined below in paragraphs 13g-13m and 13o/s 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.

The disposal decision-making process

g. Whether the disposal is motivated either by curatorial or financial reasons, 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 the 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. External expert advice will be obtained and the views of stakeholders such as donors, researchers, local and source communities and others served by Canterbury Museums and Galleries will also be sought.

Responsibility for disposal decision-making

h. 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 of the collection acting alone.

Use of proceeds of sale

i. Any monies received by Canterbury Museums and Galleries' governing body from the disposal of items will be applied 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

j. The proceeds of a sale will be ring-fenced so it can be demonstrated that they are spent in a manner compatible with the requirements of the Accreditation standard.

Disposal by gift or sale

k. Once a decision to dispose of material in the collection has been taken, priority will be given to retaining it within the public domain, unless it is to be destroyed. 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.

l. If the material is not acquired by any Accredited Museums 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 an announcement in the Museums Association's Museums Journal, and in other specialist journals where appropriate.

m. 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.

Disposal by exchange

n. 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.

o. In cases where the governing body wishes for sound curatorial reasons to exchange material directly with Accredited or unaccredited museums, with other organisations or with individuals, the procedures in paragraphs 13a-13d and 13g-13h will be followed as will the procedures in paragraphs 13p-13s.

p. 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.

q. If the exchange is proposed with a non-accredited museum, with another type of organisation or with an individual, the museum will make an announcement in the Museums Journal and in other specialist journals where appropriate.

r. 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.

Documenting disposal

o/s. 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.

14. Public Accessibility

The current policy will be published to the Canterbury Museums and Galleries website and will be made available to individuals or organisations wishing to deposit items with the Service.