

THE WALLACE COLLECTION MANAGEMENT POLICY

Name of governing body: **The Trustees of the Wallace Collection**

Date on which this policy was approved: **30 November 2023**

Date at which this policy is due for review: **30 November 2028**

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1. PURPOSE OF POLICY

1.1 Purpose

The purpose of the Collections Management Policy is to set out the standards of care by which the collections are governed in order to enable the Wallace Collection to deliver on its strategic objectives. The Collection aims to achieve a balance between access, preservation, the needs of the collections and the people who use them. Realising this balance is vital to successful collections management and key to achieving the aims set out in the Wallace Collection's Statement of Purpose. This is delivered through four key policies: Collections

Access, Collection Care and Conservation, Collections Development and Collections Information. Our research priorities inform these key areas and tie in with our strategic objectives.

This Collections Management Policy has been developed in consultation with departments across the museum, including Collection Care, Curatorial, Digital, Gallery and Front of House Team, and Learning.

1.2 Statement of Authority

1.2.1 The Museums and Galleries Act 1992, established a Board of Trustees of the Wallace Collection. The Act sets the overall statutory objectives for the Wallace Collection. Its wording is as follows:

"4) so far as practicable subject to the provisions of this Act, the Wallace Collection Board shall maintain the collection of objects known as the Wallace Collection and shall:

- (a) care for and preserve the objects in their collection;
- (b) secure that the objects are exhibited to the public;
- (c) secure that the objects are available to persons seeking to inspect them in connection with study or research; and
- (d) generally promote the public's enjoyment and understanding of fine and applied art both by means of the Board's collection and by such other means as they consider appropriate."

In 2019, following consultation with DCMS, the Charity Commission granted an Order under section 105 of the Charities Act 2011 to authorise the temporary lending and borrowing of objects for exhibitions or displays. The following powers were vested in the Board of Trustees:

"1.2.1. Being satisfied that it is expedient in the interests of the Charity that it should do so, the Commission authorises the Charity:

- 1) to lend any objects in the Charity's collection (whether the loan is for purposes of public exhibition or not and whether, under the terms of the loan, the object is to remain in the United Kingdom or not) provided that in deciding whether or not to lend an object, and in determining the time for which, and the conditions subject to which, an object is to be lent, the Charity:

- (a) shall give special consideration to the request for the loan of an object for public exhibition; and
- (b) subject to that, shall have regard to the interests of students and other persons visiting the Charity's collection, the sustainability of the prospective borrower, the purpose of the loan and the physical condition and degree of rarity of the object and any risk to which it is likely to be exposed."

1.2.2. The Board delegates the authority to the Director to take operational decisions and, with the assistance of the Senior Management Team, to comply with the obligations laid down by the Act. The Director is answerable to Parliament as the Accounting Officer responsible for the proper expenditure of public money granted to the Museum.

1.3 Wallace Collection's Statement of Purpose and Strategic Objectives

The Wallace Collection is an internationally acclaimed treasure house of outstanding masterpieces, from paintings, sculpture and furniture to porcelain and arms and armour. Built over the eighteenth and nineteenth centuries by the Marquesses of Hertford and Sir Richard Wallace, it is one of the finest and most celebrated collections in the world.

The Collection was given to the British Nation in 1897 by Lady Wallace so that it could be kept together and enjoyed by generations of visitors. It was an astonishing bequest and one of the greatest gifts of art works ever to be transferred into public ownership. Sir Richard and Lady Wallace had a mission to share their works of art with the public, and this wish to create a public space was at the heart of their bequest.

Following in their footsteps, today our purpose is to look after the Collection, through research and conservation, and preserve it for future generations. We seek to share the Collection with as broad an audience as possible onsite and digitally, in order to enlighten, to spark the imagination, and to emotionally engage.

We also aim to create an excellent visitor experience for all ages which stimulates engagement with our Collection. Our outlook is international, and we strive to be a centre of excellence, recognised by our audiences around the world.

Our priorities are:

1. To maintain, research and preserve the Collection for future generations;
2. To broaden and deepen visitor engagement, connecting with audiences onsite and digitally;
3. To build and support a strong exhibition programme which opens new windows onto the works of art we hold; and
4. To support these activities by laying a strong financial foundation for the future.

1.4 Policy Implementation

The implementation of the principles set out in the four key areas in this policy are documented in the following:

- Access Plan (2023)
- Collection Care and Conservation Plan (2023)
- Collections Management Procedures Manual (2018)
- Collections Management System Data Manual (2012, currently being updated)
- Corporate Plan (2022-2025)
- Emergency Plan (2023)
- Environmental Policy (2018)
- Exhibitions Policy (2020)
- Archive Accreditation (2018)
- Loans In Policy (2019)
- Loans Out Policy (2019)

1.5 Accreditation

The Wallace Collection is an Accredited Museum. Accreditation is a UK industry standard for museums and galleries, providing the minimum standards through which museums and galleries can protect their collections for the future and promote wide engagement. The Wallace Collection affirms its commitment to the adoption of these standards through the governance and running of the museum, proper collections management and an accessible user experience. The Collection is committed to encouraging confidence in museums as organisations that research, manage collections for the benefit of society and reinforce the importance of a shared ethical and professional basis throughout the sector.

1.6 Policy Review Procedure

This Collections Management Policy (CMP) was approved by the Board of Trustees of the Wallace Collection 30 November 2023.

Any future updates to the CMP will be submitted to the Wallace Collection Audit and Risk Committee for approval, who can refer the policy to the Board of Trustees if deemed necessary. The CMP will be reviewed every five years (with interim reviews where needed). The date when the policy is next due for review is on or before November 2028.

2. COLLECTIONS DEVELOPMENT POLICY

2.1 Introduction

Guided by the Wallace Collection's Statement of Purpose, this Collections Management Policy describes the history of the collections and the collections as they are now, including an overview on the priorities and themes for developing the Hertford House Historic Collection.

This policy outlines the legal framework within which the Wallace Collection operates and the legal obligations of the Board of Trustees of the Wallace Collection. It also covers the museum's policy regarding governance and processes for acquisitions and disposals.

The Arts Council England (ACE) will be notified of any changes to the Collections Development Policy and the implications of any such changes for the future of collections at the museum.

2.2 Statement of Purpose and Statutory Requirements

Our purpose is to look after the Collection, through research and conservation, and preserve it for future generations. We seek to share the Collection with as broad an audience as possible onsite and digitally, in order to enlighten, to spark the imagination, and to emotionally engage.

We also aim to create an excellent visitor experience for all ages which stimulates engagement with our Collection. Our outlook is international, and we strive to be a centre of excellence, recognised by our audiences around the world.

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1. To maintain, research and preserve the Collection for future generations;
2. To broaden and deepen visitor engagement, connecting with audiences onsite and digitally;
3. To build and support a strong exhibition programme which opens new windows onto the works of art we hold; and
4. To support these activities by laying a strong financial foundation for the future. The Museums and Galleries Act 1992 sets the overall statutory objectives for the Wallace Collection. Its wording is as follows:

“(4) so far as practicable and subject to the provisions of this Act, the Wallace Collection Board shall maintain the collection of objects known as the Wallace Collection and shall:

- (e) care for and preserve the objects in their collection;
- (f) secure that the objects are exhibited to the public;
- (g) secure that the objects are available to persons seeking to inspect them in connection with study or research; and

(h) generally promote the public's enjoyment and understanding of fine and applied art both by means of the Board's collection and by such other means as they consider appropriate.

In 2019, following consultation with DCMS, the Charity Commission granted an Order under section 105 of the Charities Act 2011 to authorise the temporary lending and borrowing of objects for exhibitions or displays. The following powers were vested in the Board of Trustees:

2.2.1 Being satisfied that it is expedient in the interests of the Charity that it should do so, the Commission authorises the Charity:

2) to lend any objects in the Charity's collection (whether the loan is for purposes of public exhibition or not and whether, under the terms of the loan, the object is to remain in the United Kingdom or not) provided that in deciding whether or not to lend an object, and in determining the time for which, and the conditions subject to which, an object is to be lent, the Charity:

c) shall give special consideration to the request for the loan of an object for public exhibition; and

d) subject to that, shall have regard to the interests of students and other persons visiting the Charity's collection, the sustainability of the prospective borrower, the purpose of the loan and the physical condition and degree of rarity of the object and any risk to which it is likely to be exposed."

The Board delegates the authority to the Director to take operational decisions and, with the assistance of the Senior Management Team, to comply with the obligations laid down by the Act. The Director is answerable to Parliament as the Accounting Officer responsible for the proper expenditure of public money granted to the Museum.

In accordance with the Museums and Galleries Act 1992, the Wallace Collection cannot acquire or dispose of works of art from the Collection. The only exceptions are when such items pertain to the Hertford House Historic Collection (HHHC) or the Wallace Collection Library and Archive (TWCLA) which are not governed by the Act. In these rare cases, the Senior Management Team and the Board of Trustees will ensure that both acquisition and disposal are carried out openly and with transparency.

By definition, the museum has a long-term purpose and holds its collections in trust for the benefit of the public in relation to its stated objectives. The Board of Trustees therefore accepts the principle that sound curatorial reasons must be established before consideration is given to any acquisition to the HHHC or the TWCLA, or the disposal of any items from the aforementioned.

The museum recognises that its responsibility, when acquiring additions to the HHHC or TWCLA, 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.

The museum will undertake due diligence and make every effort not to acquire for the HHC or TWCLA whether by purchase, gift, bequest, exchange any object or specimen unless the governing body or responsible officer is satisfied that the museum can acquire valid title to the item in question. The museum will also take the same due diligence procedures for any loan into the Collection.

The museum will not undertake disposal from the HHC or TWCLA motivated principally by financial reasons.

2.3 History of the Collections

The Wallace Collection is a national museum that displays the art collections brought together by the first four Marquesses of Hertford and Sir Richard Wallace, the likely illegitimate son of the 4th Marquess of Hertford. It was bequeathed to the British nation by Lady Wallace, Sir Richard's widow, in 1897.

Among the Collection's treasures are an outstanding array of 18th-century French art, many important 17th- and 19th-century paintings, Medieval and Renaissance works of art and one of the finest collections of princely arms and armour in the United Kingdom.

The Collection is displayed at Hertford House, formerly the principal London residence of the Marquesses of Hertford and Sir Richard and Lady Wallace. It was opened to the public as a museum in 1900.

Although some important works of art now in the Collection were acquired in the 18th century by the 1st and 2nd Marquesses of Hertford (for example, some paintings by Giovanni Antonio Canal, called Canaletto, and Joshua Reynolds), the first member of the family to have a passion for collecting was the 3rd Marquess of Hertford. A friend of the Prince Regent, later George IV of the United Kingdom, he acquired important 17th-century Dutch paintings, French furniture, gilt bronzes and Sèvres porcelain.

However, it was his son, the 4th Marquess of Hertford, one of the greatest collectors of the 19th century, who determined the essential character of the Collection as seen today.

Brought up in Paris by his mother after she separated from his father, the 4th Marquess of Hertford later lived in style in a large apartment in the rue Laffitte and at Bagatelle, a château in the Bois de Boulogne. His collecting combined aspects of both French and English taste and his enormous wealth (gained largely from estates in England and in particular Ireland) enabled him to indulge that taste to the full. His acquisitions included the great majority of the paintings, porcelain and furniture now in the museum, as well as the non-European arms and armour. He bought art on such a large scale that much of his collection was kept in storage rather than on display, though he was an important lender to contemporary exhibitions.

The 4th Marquess of Hertford never married. After spending his earliest years in London, Richard Wallace became his likely father's assistant and adviser in Paris, particularly in matters relating to art. In 1870, he inherited the 4th Marquess of Hertford's unentailed

collection and property in France, England and Ireland. A great philanthropist, Wallace was made a Baronet in 1871 for his charitable services during the Siege of Paris, which took place during the Franco-Prussian War (1870–71). Before leaving Paris, he presented the city with fifty cast-iron fountains, known as 'Les Wallaces', which provided free, clean drinking water to the public.

In 1872, he brought over to London many of the works of art inherited from the 4th Marquess of Hertford, to which he added important collections of Medieval and Renaissance objects and European arms and armour. While Hertford House was being converted to accommodate his collection (1872–5), Wallace's loan of more than 2,000 works of art as the opening exhibition of the Bethnal Green Museum in the East End of London was a popular sensation. In 1890, he bequeathed his property to his widow, Lady Wallace, born Julie Amélie Charlotte Castelnau, who, on her death seven years later, left the works of art on the ground and first floors of Hertford House to the British nation. She left most of the rest of her property, which included many fine works of art, to her secretary, John Murray Scott.

Hertford House also houses the Hertford House Historic Collection (HHHC) and the Wallace Collection Library and Archives (TWCLA). The HHHC was founded subsequent to the 1897 Wallace Collection Bequest and is separate and distinct from this. The HHHC was formally referred to as the Library of Hertford House Archive Collection but renamed in 2005 to avoid any ambiguity in relation to the Library and Archive Collections.

The Library in its current form has existed since the Millennium project created the courtyard restaurant and opened up the Lower Ground Floor in 2000. The Archives were initiated with the papers of the founders at the time of the museum's inception. Small amounts of material were added to the archive throughout the 20th century, however, between 2006 and 2016 the Wallace Collection acquired c. 40 linear metres worth of collected archives. The vast majority of the archive was acquired during this time.

2.4 Overview of Current Collections

The 1897 Bequest, referred to onwards as the [Collection](#), today comprises about 5,500 objects including paintings, miniatures, illuminated manuscript cuttings, sculpture, furniture, pottery, maiolica, faience and stoneware, porcelain, arms and armour, glass, enamels, metalwork and miscellaneous objects.

Paintings

The Wallace Collection boasts an impressive collection of Old Master and 19th-century paintings. These span all major European schools, with significant works by artists such as Titian, Velázquez, Rembrandt and Van Dyck. Visitors come from far and wide to see Hals's iconic Laughing Cavalier, who has graced the walls of Hertford House since 1875, along with many other well-known masterpieces, such as Rubens's The Rainbow Landscape. The Wallace Collection also houses one of the finest groups of 18th-century French paintings, including Fragonard's The Swing. Here, too, can be seen a significant collection of 334

miniatures, dating from the 16th to the mid-19th century, while the museum also houses over 100 watercolours. The 4th Marquess of Hertford, the main collector of paintings among the museum's founders, had an avid taste for high calibre works with prestigious provenances. This has resulted in one of the most outstanding collections of painting in the world.

Sculpture

Giambologna to Coysevox – sculptures of exceptional quality can be found at the Wallace Collection. The museum has a particularly rich holding of Italian and French works between the 15th and 19th centuries, from the Renaissance through to French Empire. Highlights include Algardi's bronzes of Jupiter and Juno, made after designs commissioned by the great painter Velázquez for Philip IV of Spain, Dircksz's delicate boxwood carving of the Adoration of the Magi and Prieur's bronze of an acrobat, who performs a handstand, an unprecedented form in French sculpture. The museum also contains a smaller but equally important group of non-European sculpture, such as the rock crystal carving of the Good Shepherd, made either in Sri Lanka or India, and the gold Asante trophy head, looted from the palace of King Kofi Karikari during the Anglo-Asante Wars.

Decorative Arts

From a 14th-century mosque lamp to Marie-Antoinette's chest of drawers, the Wallace Collection contains a magnificent range of decorative art. It is especially rich in French 18th-century furniture, gilt bronze and Sèvres porcelain, which furnished the palaces of royalty and courtiers. Italian Renaissance ceramics are superbly represented by almost 150 examples of elaborately painted tin-glazed earthenware (maiolica) from the major centres. There are also more modest holdings of Spanish medieval pottery, French Palissy-style lead-glazed earthenware, German stoneware, Iznik fritware and Chinese porcelain. Painted enamels from Renaissance Limoges illustrate their evolving subject-matter and use, while 16th- and 17th-century Venetian and Venetian-style glasses display the technical and aesthetic virtuosity that enchanted contemporaries. Metalwork from Europe and beyond, jewellery, and two remarkable relics, the Bell of St Mura and the Horn of St Hubert, also enrich the collection.

Arms and Armour

The arms and armour collection at the museum is recognised for its exceptional history and diversity. It comprises works of astonishing quality, made using superlative materials and techniques for royalty and aristocrats from India to France. The works are also remarkable for the array of periods in which they were made. The earliest object is a Danish Bronze Age sword hilt, while one of the latest is a 19th-century French hunting knife presented by Napoleon III, Emperor of the French, to one of the museum's founders, the 4th Marquess of Hertford. Among the most notable works are parts of an armour for the field made by Helmschmid for Charles V, Holy Roman Emperor, a rare horse armour made by Ulrich Rämbs and a north Indian dagger possibly made for Shah Jahan, Mughal emperor.

Around 96% of the Collection is on permanent display at Hertford House, the remainder of the Collection is held in dedicated on-site and off-site storage. Since 2019 the Collection has begun a modest loans out programme and currently commits under 1% annually of its Collection for short term loan to other national and international galleries and museums. There is also a small long loan in programme which comprises just a few items (under 1%) of the objects on display at Hertford House.

The Wallace Collection is also custodian to the following which are distinctly separate from the Collection:

- The Wallace Collection Library and Archive (TWCLA)
- Hertford House Historic Collection (HHHC)
-

The [Wallace Collection Archive](#) holds papers relating to the Founders of the Collection, the Hertford Wallace Family Archive; which includes inventories of the Collection, receipts of purchases and correspondence. The Archive contains records of the museum from Lady Wallace's bequest in 1897 to the present day; these include Gallery Records such as Trustee minutes, Exhibition Records, Object and Conservation files. Some records of the Collection dating from 1897 - 1979 are housed in the National Archives at Kew. The Archive also comprises an important collection of papers relating to dealers, collectors and scholars. A full list of records can be found on the [Archives Hub database](#).

The management of the Archive is guided by the Code of Practice on Archives for Museums and Galleries in the United Kingdom (third edition, 2002). The Archive Development Plan and Policy is managed separately to this policy through the Archive Service Accreditation.

The [Wallace Collection Library](#) consists of around 30,000 books, including rare books, reference works, periodicals, exhibition catalogues, and auction sale catalogues. Full details of the Library and Archive's holdings and its rationale and approach to developing this collection can be found in the Wallace Collection's Library and Archive Development Plan.

The Hertford House Historic Collection (HHHC) contains a range of object types including, miniatures, pictures, photography and sculpture. Objects range from those that are first class and of national importance to ephemera retained for local interest. The HHHC comprises under 1,000 accessioned objects; it consists of objects relating to the history of the Wallace Collection and Hertford House, as well as material that enhances the study of the works of art in the Collection.

2.5 Themes and Priorities for Future Collecting

2.5.1 In accordance with section 4(6) of the Museums and Galleries Act 1992, the Wallace Collection cannot acquire or dispose of works of art from the Collection. This does not pertain to the Hertford House Historic Collection (HHHC) or the Wallace Collection Library and Archive (TWCLA), which are not governed by the Act. In these cases, the governing body will ensure that both acquisition and disposal are carried out openly and with transparency.

2.5.2 This policy sets out the circumstances under which the Board of Trustees of the Wallace Collection will authorise the acquisition of objects to HHC or TWCLA.

2.5.3 The Trustees will continue to consider the acquisition of objects and material for the HHC which, in the opinion of the Director, relate demonstrably to the history of the Wallace Collection, or which enhance the context, appreciation and study of objects in the Wallace Collection.

2.5.4 The themes and priorities for collecting for TWCLA are outlined separately in the Archive Accreditation.

2.6 Collecting Remit for the Hertford House Historic Collection

2.6.1 Collecting activity for the HHC is limited to items relating demonstrably to the history of the Wallace Collection and Hertford House, alongside material that enhances the study of the works of art in the Wallace Collection. These may include:

- a) Works of art which once formed part of the Collection, but were not included in the 1897 bequest;
- b) Archival material relating to the formation, history and work of the Wallace Collection and Hertford House both before and after its opening in 1900;
- c) Archival material relating to the history of collecting, in particular in London and Paris in the 18th and 19th centuries;
- d) Archival and documentary material relevant to the study of key areas of its collections, including French eighteenth-century art and European princely arms and armour, etc.

2.6.2 The collecting remit of the Wallace Collection Library and Archive is outlined separately in the Archive Accreditation.

2.7 Legal and Ethical Framework for Acquisitions and Disposals

2.7.1 In accordance with section 4(6) of the Museums and Galleries Act 1992, the Wallace Collection cannot acquire or dispose of works of art from the Collection. Exceptions to this are the HHC and TWCLA as previously mentioned.

2.7.2 The Board of Trustees will work within the parameters of their legal position and according to sector ethical guidelines when considering an acquisition, disposal, sale, exchange, gift or in response to a third-party claim for restitution or repatriation.

2.7.3 The Trustees will take decisions on a case-by-case basis, acting on the advice of the Director, Director of Collections and Research, relevant Curator and Head of Exhibitions and Collection Care, and follow the procedures described in any relevant legislation.

2.8 Spoliation

2.8.1 The museum will use the 'Spoliation of Works of Art during the Holocaust and World War II period: Statement of Principles and Proposed Actions', issued by the National Museum's Directors' Conference in 1998, and report on them in accordance with the guidelines.

2.8.2 Should an object(s) or material be subject to an enquiry or claim, the Curator will follow the practices established by the Department of Culture, Media and Sport (DCMS) to extend research, share information and, if appropriate, refer the case to the Spoliation Advisory Panel.

2.9 Illicit Trade

2.9.1 In accordance with the provisions of the UNESCO 1970 Convention on Means of Prohibiting and Preventing Illicit Import, Export and Transfer or Ownership of Cultural Property, which the UK ratified with effect from 1 November 2002, and the Dealing of Cultural Objects (Offences) Act 2004, the Wallace Collection will reject any items that have been illicitly traded. The Board of Trustees will be guided by the national guidance on the responsible acquisition of cultural property issued by DCMS in 2005.

2.10 Human Remains

2.10.1 The museum does not hold and will not acquire any human remains

2.11 Biological and Geological Material

2.11.1 The museum will not acquire any biological or geological material

2.12 Archaeological Material

2.12.1 The museum will not acquire any archaeological material

2.13 Exceptions

2.13.1 In the unlikely event that there is an exception to the above clauses (2.10 - 2.12), the Wallace Collection 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 Wallace Collection will document when these exceptions occur.

2.14 Acquisition Policy for the Hertford House Historic Collection

2.14.1 The restrictions of 2.7.1 do not apply to the HHHC. The Board of Trustees of the Wallace Collection may acquire objects either by gift, purchase or bequest to the HHHC, subject to the Wallace Collection's acquisition policy and procedure. Not all offers of

donations or sales can be taken up. If the Wallace Collection does not accept such an offer, the owner will be advised in writing.

2.14.2 Objects or material will never be purchased or accepted as gifts from serving Trustees, staff, volunteers, trainees, interns, contractors, partners or business associates of any of the above. Objects or material may be acquired from the moment a Trustee steps down from service or from when an employee leaves the Wallace Collection.

2.14.3 There is an acquisition process for the Hertford House Historic Collection. Authorisation to acquire objects and material rests with the Trustees. The Board of Trustees of the Wallace Collection have delegated authority to the Director to purchase any material or work of art up to the value of £25,000 without prior Trustee approval.

2.14.4 All acquisitions proposals are submitted by the relevant Curator for consideration by the Acquisition and Long Loans panel. The panel comprises of the Director, Director of Collections and Research, Head of Exhibitions and Collection Care, the Curator proposing the acquisition and Collection Registrar. For acquisitions over £25,000, the panel will seek Trustee approval. All acquisitions and long loans will be formally reported to the Trustees

2.14.5 Each HHC acquisition is assessed on a case-by-case basis, long term management and care of the object or material is considered, alongside fitting the collecting remit, historic importance, quality and public benefit.

2.14.6 The Wallace Collection recognises its responsibility, when acquiring, to ensure that care, documentation and use of collections will meet the requirements of the Accreditation Standard and that its resources, including staff and storage or display conditions can meet the requirements to ensure best care.

2.14.7 The Wallace Collection will ensure all acquisitions comply with the acquisition documentation procedure, and that catalogue information includes the object or material's inventory number, legal status and activity and history of the object, complete with provenance, exhibition history, copyright agreement and credit line.

2.14.8 The Wallace Collection will not accept any object without confirmation that the donor or vendor has valid and legal title to retain and transfer the object. The Wallace Collection will ensure that there is a good title document for every acquisition.

2.14.9 The Wallace Collection will not acquire any object or material unless it is satisfied that the object or material 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).

2.14.10 The Curator proposing the acquisition is responsible for undertaking full provenance checks for all objects proposed for acquisition, in accordance with the Wallace Collection Due Diligence procedure.

2.14.11 The acquisition remit of the Archives is outlined separately in the Archive Accreditation.

2.15 Collecting Policies of Other Museums

2.15.1 The Wallace Collection 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)/organisations:

- British Library
- Bowes Museum
- Royal Armouries
- Royal Collection
- Orford Museum
- Lisburn Museum
- The National Gallery, London
- Victoria & Albert Museum
- Warwickshire County Record Office

2.16 Themes and Priorities for Rationalisation and Disposal

2.16.1 The Wallace Collection does not intend to dispose of collections during the period covered by this policy.

2.16.2 Under s.4(6) of the Museum and Galleries Act 1992, the Trustees are required to neither add nor dispose of any object in the collection of the Wallace Collection. Therefore, unlike other national collections, there are very limited circumstances in which a disposal from the Wallace Collection will be lawful. As the law currently stands, the only circumstance in which an object from the collection of the Wallace Collection may be lawfully disposed of is where the Spoliation Advisory Panel recommends a transfer and the Secretary of State has approved that recommendations under the Holocaust (Return of Cultural Objects) Act 2009.

2.16.3 The restrictions mentioned above do not apply to the Hertford House Historic Collection. However, only in the interest of increased public benefit, will the Trustees consider responsible, curatorially motivated disposal from the HHC. If an object or material is considered for disposal, a framework for decision making will be followed so that the motivations and intended outcomes are clear. If a disposal from the HHC is undertaken, the Wallace Collection will attempt to achieve as many of the below outcomes as possible:

- Improved care for the item;
- Improved access to the item, increased enjoyment and engagement by the public;
- Improved context for the item, where it would be more appropriately housed;
- Continued retention of the item within public museum collections or the wider public domain; or
- The removal of any hazard posed by the item (for example through contamination).

2.16.4 The disposal and rationalisation policy for the Archive is outlined separately in the Archive Accreditation.

2.17 Documentation

2.17.1 A disposal proposal for the HHHC must follow curatorial review and be planned as part of a Collection Development plan which will feed into the Documentation plan.

2.17.2 Full records will be kept of all decisions on disposals of the object or material involved, including minutes of any board or committee meetings at which the disposal is discussed and will be held in the Archive. Proper arrangements will also be made for the preservation and/or transfer, as appropriate, of the documentation relating to the items concerned, including photographic records where practicable, all of which will be undertaken in accordance with the SPECTRUM Primary Procedures on disposal as well as the requirements of the Accreditation Standard.

2.17.3 The documentation procedure for the Wallace Collection Library and Archive is outlined separately in the Archive Accreditation.

2.18 Disposal Procedures for the Hertford House Historic Collection

2.18.1 All disposals will be undertaken within the legal framework and the Museum Association Code of Ethics. All disposals must follow the SPECTRUM Primary Procedures on disposal.

2.18.2 The Board of Trustees will confirm that it is legally free to dispose of an item. Agreements about disposal made with donors will also be considered, if relevant.

2.18.3 When disposal of an HHHC object or material is being considered, the Wallace Collection 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/or a proportion of the proceeds if the object and material is disposed of by sale.

2.18.4 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.

2.18.5 The decision to dispose of material from the HHHC 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 Wallace Collection 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 communities, and others served by the Wallace Collection will also be sought.

2.18.6 A decision to dispose of an object or material, whether by gift, exchange, sale or destruction (in the case the object or material is too badly damaged or deteriorated to be

of any use for the purposes of the collections or for reasons of health and safety), it will be the responsibility of the Trustees acting on the advice of professional curatorial staff, if any, and not of the curator or manager of the Collection acting alone.

2.18.7 Once a decision to dispose of an object or material 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.

2.18.8 If the object or 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).

2.18.9 The announcement relating to gift or sale will indicate the number and nature of the object or material involved, and the basis on which it 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 Wallace Collection may consider disposing of the material to other interested individuals and organisations giving priority to organisations in the public domain.

2.18.10 Any monies received by the Wallace Collection from the disposal of object or material will be applied solely and directly for the benefit of its collections. 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.

2.18.11 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. Any monies received must be restricted to the long-term sustainability, use and development of the collections

2.18.12 The disposals procedure for the Wallace Collection Library and Archive is outlined separately in the Archive Accreditation.

2.19 Disposal by Exchange or Other Means

2.19.1 The museum will not dispose of items by exchange.

2.20 Disposal from the Hertford House Historic Collection by Destruction

2.20.1 If it is not possible to dispose of an object or material from the HHHC through transfer or sale, the Trustees may decide to destroy it.

2.20.2 It is acceptable to destroy material from the HHC of low intrinsic significance (duplicate mass-produced articles or common specimens which lack significant provenance) where no alternative method of disposal can be found.

2.20.3 Destruction is also an acceptable method of disposal in cases where an object from the HHC 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.

2.20.4 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.

2.20.5 The destruction of objects should be witnessed by an appropriate member of the museum workforce. In circumstances where this is not possible, e.g. the destruction of controlled substances, a police certificate should be obtained and kept in the relevant object history file.

3. COLLECTIONS INFORMATION POLICY

3.1 Introduction

The Wallace Collection recognises that good quality collections information and associated intellectual property is fundamental to enabling access to the collection in line with the Collection's Strategic Objectives.

The aim of this policy is to set out the principles by which the Wallace Collection fulfils its responsibilities, in relation to collection information, management, security and access through:

- Improving accountability
- Maintaining professional standards in documentation procedures and collection information in line with relevant national and international standards;
- Extending access to collections information; and
- Strengthening the security of the collections information

This policy applies to all the information created, received, maintained and developed by staff and employees about its collections. The Library and Archive are covered through the separate Archive Service Accreditation.

This policy is supported by following plans and policies:

- Access Policy
- Archives and Records Management Policy
- Conservation and Collection Care policy
- Corporate Plan
- Loans Policy and Collections Management Procedures Manual
- Security Policy

3.2 Documentation

3.2.1 The Wallace Collection's current collection management system (CMS) is Museum Plus. The CMS is the Wallace Collection's central repository for collections information, and the tool for creating and managing information on objects for which it is legally responsible. It is integrated with Wallace Live (the public website).

3.2.2 Temporary loans to exhibitions and displays are recorded on a separate database (Rapid).

3.2.3 The Wallace Collection is committed to maintaining up-to-date quality catalogue and inventory information, complete with legal status, provenance, copyright agreement and credit line.

3.2.4 The Wallace Collection is accountable for all objects for which it has legal responsibility, including objects and material on loan, uncatalogued or previously undocumented items, temporarily deposited objects and support collections.

3.2.5 Wallace Collection staff responsible for recording collections documentation receive CMS data entry training to ensure accuracy of records.

3.2.6 An audit trail is available for core data entry and edits and the user details are recorded.

3.2.7 Access to object information will be provided to the visitors to the Wallace Collection. Such access will take into account the confidentiality or security implications of some types of information. Access to information will also be provided to remote users using electronic communications where possible.

3.2.8 Documentation must be secure. Where documentation is held in computer systems, a copy should be kept on a separate server in a secure place, protected from fire and water or in the cloud.

3.2.9 To ensure the physical security and long-term preservation of electronic documentation records, the collections management system is held on an SQL Server that is backed up to multiple separate locations daily.

3.2.10 The Wallace Collection is committed to regular reviews of its CMS to ensure it is fit for purpose and that the information is appropriately safeguarded against potential future obsolescence of the systems. The Wallace Collection also monitors data compliance and security.

3.2.11 A record of backlogs of collections information is maintained by the Collection Care department and a programme to complete cataloguing gaps is in place and progressed as resources permit. This is programmed as part of the Documentation Plan which is reviewed and prioritised on an annual basis.

3.2.12 The Collection Care department works closely to ensure that all objects are marked or labelled according to the best practice guidelines. All collection types are reviewed regularly to ensure that the marks are fully legible, have been marked and/or labelled using a technique which does not harm or alter the object, and which is removable.

3.3 Location Control and Auditing

3.3.1 The Collection Registrar is responsible for overseeing the inventory level record for the permanent collection and long-term loans. The Exhibitions Manager and Exhibitions Officer are responsible for inventory records for all temporary loans to exhibitions and displays.

3.3.2 Inventory level records must meet accountability standard for objects in the care of the Wallace Collection, meaning accurate and up-to-date location information for each object, adequate information for the identification of each object, as well as the legal status of each object.

3.3.3 Inventory level records of the Archive is the overall responsibility of the Director of Development and Audiences.

3.3.4 Collection Care and Curatorial departments are the only authorised teams to complete object moves and are trained in the Location and Object Movement procedure. A movement is only complete once the appropriate collections database has been updated.

3.3.5 Object entry and Object exit documentation is maintained for all Collection objects and for any other objects for which the Wallace Collection is legally responsible for documentation is held as a receipt for the entry or exit and records the source, object details, and terms of the receipt. The entry and exit process is also recorded on the appropriate database.

3.3.6 The Collection Registrar manages an annual inventory audit programme, which includes routine spot checks to verify the location of each object in the collection is correctly recorded on the CMS. These programmes ensure that collection information is being accurately recorded and the related procedures correctly followed.

3.3.7 Inventory level audit and reconciliation is performed by the Collection Registrar, and overall responsibility lies with the Head of Exhibitions and Collection Care, with support from Collection Care and Curatorial departments.

3.3.8 The Collection audit programme is reported to the Wallace Collection Board of Trustees on a quarterly basis.

3.3.9 Responsibility for compliance to relevant professional inventory standards is overseen by the Head of Exhibitions and Collection Care, supported by the Director of Collections and Research.

3.4 Collection Cataloguing and Accessioning

3.4.1 In accordance with the Museums & Galleries 1992 Act, there are and will be no acquisitions to the collections at the Wallace Collection.

3.4.2 Information about the collections is held in a series of published scholarly catalogues which act as the accession register for the Wallace Collection bequest.

3.4.3 Individual catalogue entries are maintained and authorised by the responsible Curator, in accordance with the Wallace Collection cataloguing procedure.

3.4.4 A catalogue record adhering to agreed Collection data standards including essential data and complying with our cataloguing policy is held on the CMS. The history of each object and a record of any activities associated with it must be kept on the object's file.

3.4.5 Any changes to the collection catalogue records should be made promptly, and all records are appropriately monitored by the responsible Curator.

3.4.6 The Wallace Collection should hold at least one digital image of each object stored on the CMS.

3.5 Hertford House Historic Collection - Acquisitions and Cataloguing

3.5.1 Upon notice of a potential Hertford House Historic Collection (HHHC) acquisition, an object file is set up, in accordance with acquisition record procedures, with all required object information including written evidence, and history of the object and all associated activities. This is the responsibility of the relevant Curator.

3.5.2 In the event of the potential HHC acquisition becoming a temporary deposit to the Wallace Collection, the Curator notifies the Collection Registrar in advance, and the temporary deposit procedure will be followed and managed by the Collection Registrar.

3.5.3 Following the formal approval of acquisition, the object folder is completed by relevant Curator, to contain all relevant documentation about the acquisition process. The Collection Registrar will then be responsible for the object file and manages the full accession procedure, including generating a unique Accession Number on the CMS and overseeing the transfer of the catalogue details to the CMS. This is all undertaken as soon as possible after acquisition.

3.5.4 A digital image of each new HHC accession should be taken and a copy of the image attached to the CMS record.

3.5.5 A back up copy of the HHC accession records will be produced annually, which records the formal acceptance of items into the Collection.

3.5.6 The acquisition procedure for TWCLA is undertaken in accordance with the Wallace Collection Archive acquisition procedure and is guided by the 'Code of Practice on Archives for Museums and Galleries in the United Kingdom' (3rd ed., 2002) This is the responsibility of the Director of Development and Audiences. Full detail is provided separately within the Archive Accreditation.

3.6 Management of Copyright

3.6.1 The Wallace Collection will ensure that all information is processed in accordance with relevant statutory requirements, including the Data Protection Act 1998, Freedom of Information Act 2000 and Reuse of Public Sector Information Act 2015.

3.6.2 The Wallace Collection is committed to ensuring that it accurately records the Intellectual Property Rights (IPRs) associated with the objects and information for which it is responsible. When collections information is created or commissioned by the organisation, the Wallace Collection will record the associated rights and ensure that all IPRs are assigned to the organisation.

3.6.3 The copyright status of objects must be established as part of the acquisition process or loan (for exhibitions and displays). It should be possible to obtain either an assignment of copyright or a licence for reproduction for most objects. If the copyright owner will not agree to either then the acquisition of an object should be reconsidered. The management of risk is supported by the Wallace Collections Notice and Take Down Policy and takes into account relevant UK Copyright law.

3.6.4 The Wallace Collection provides access to copyrighted low-resolution jpg images via our website. These Images are available for non-commercial and educational purposes under a Creative Commons License. High-resolution files are sold and licensed via our external Image Agents, Bridgeman Images.

3.6.5 The Wallace Collection's Photographer and Digital Assets Manager is responsible for providing training to the relevant departments to aid cataloguing and rights clearance for

short- and long-term loans and for checking the accuracy of any copyright agreements the gallery enters into agreements with third parties.

3.6.6 The Photographer and Digital Assets Manager is responsible for the protection of the Wallace Collection's high-resolution images and internal access is given only to staff whose work requires full-size files.

3.6.7 The Exhibitions team will seek to clear image rights for all loans for exhibition publications, exhibition panels and labels, as required. The Communications and Marketing team will seek to clear image rights for all loans for exhibition press and marketing materials, as required.

3.6.8 The Curatorial department are responsible for seeking to clear rights for acquisitions, long term loans in and for any images for publication in a relevant article or catalogue.

3.6.9 Staff training, written guidelines, documentation and policies for the use of internal and external copyrighted materials are provided by the Photographer and Digital Assets Manager. This postholder also provides advice on copyright agreements, cataloguing and rights clearance for short and long term loans, publications and licensing when the Wallace Collection enters into agreements with third parties.

3.7 Documentation Policy

3.7.1 The Wallace Collection holds a documentation policy which is guided by the Museums Association Code of Ethics, Accreditation, and SPECTRUM standards, as well as legal requirements including the Data Protection Act 1998 and Freedom of Information Act 2000.

3.7.2 This Documentation Policy is implemented and monitored through a Documentation Plan, which manages documentation backlogs in order of priority. This ensures essential requirements and standards in collection information are fulfilled and identifies improvements in line with Collection Management Objectives. This is reviewed on an annual basis and overseen by the Head of Exhibitions and Collection Care, supported by the Collection Registrar and wider Collection Care and Curatorial teams.

3.8 Loans

3.8.1 In 2019, the Wallace Collection was granted a section 105 order under the Charities Act 2011 which authorises the Collection to borrow and lend objects, in line with other National Museums.

3.9 Lending

3.9.1 The objects and material from the Collection may be requested for short term loan by other public national and international museums and galleries.

3.9.2 The Wallace Collection will consider loans for the following reasons:

- To increase national and international awareness and access to the Collection;
- To broaden and deepen knowledge and further scholarship about the Collection;
- To support the strategic objectives of the Wallace Collection, including staging significant loaned exhibitions; or
- To increase national and international reach and develop special partnerships.

3.9.3 All loans must meet the Wallace Collection's Loans Policy and Conditions of Loan which are published [online](#). The request to borrow will be assessed by the Wallace Collection Loans Committee. The final decision to lend is held by the Board of Trustees.

3.9.4 All practical arrangements are made through the Collection Registrar, who holds a central record of all loans and ensures the conformity of arrangements to museum standards in line with our loans out procedure.

3.10 Borrowing

3.10.1 The Wallace Collection has a policy which enables it to borrow objects from public museums and galleries and private collections for inclusion in temporary exhibitions or displays, for long-term loan in the galleries, or for study.

3.10.2 The Wallace Collection will afford all loaned objects the same level of care that it applies to its own collections. Loans are managed in accordance with the terms of the specific loan agreement held between the lender and the Wallace Collection which clearly set out the responsibilities of both parties.

3.10.3 Overall responsibility for the administration of loans in sit with the Head of Exhibitions and Collection Care. The judgement of suitability of loan is the responsibility of the relevant Curator and Head of Exhibitions and Collection Care. Objects are only borrowed if deemed to be in a suitable condition for loan and fit for travel and display.

3.10.4 Any conservation treatment of loans to the Wallace Collection for temporary exhibition and display will not be carried unless prior permission is provided by the lender in writing. In the unlikely event of unforeseen deterioration if an emergency situation arises, permission from the owner will be sought, in writing, if possible, before a treatment is undertaken.

3.10.5 Detailed loan arrangements including indemnity, transport, loan receipt and display are the responsibility of the Exhibitions Manager, Exhibitions Officer or Collections Registrar, overseen by the Head of Exhibitions and Collection Care.

3.11 Long Terms Loans In

3.11.1 Authority for the acceptance of loans in rests with the Board of Trustees and is delegated to the Director. The approval process is reviewed through the Acquisitions and Long Loans panel which is chaired by the Director

3.11.2 All long term loans are reviewed on a three-yearly basis, and arrangements will be made to return if the plans for the display change, including the long loan no longer being on display or accessibly to the public.

3.11.3 The Collection Registrar is responsible for the upkeep of up-to-date loan agreements with all lenders as well as arrangements for indemnity and insurance.

3.12 Indemnity and Insurance

3.12.1 Wallace Collection objects:

- The Collection cannot be covered by the British Government Indemnity Scheme (GIS) while on Wallace Collection premises or in transit for reasons other than loan. The Wallace Collection mitigates risk through a planned risk management approach in line with the Collection Care Policy and best sector practice.

3.12.2 Wallace Collection loans to UK non-National and Designated Collections:

- When the Wallace Collection lends an object(s) to UK borrowers, these may be covered by GIS, subject to meeting GIS guidelines. The GIS guidelines include stipulations around demonstrating public benefit through the loan, as well as conditions around meeting the Wallace Collection's loan requirements as laid out in the loan agreement. These include maintaining the required standards of care, including security and environmental controls; using reputable fine art transport agents; and sharing information on fire risk to satisfy the Collection Registrar requirements. This information all contributes to the decision making of the loan approval process.
- These standards of care can be achieved through adhering to the Wallace Collection requirements for security, handling, packing and transport, and meeting the standard conditions as set out in the Wallace Collection Loan Agreement (which has been approved by the Arts Council National Security Advisor).
- Where these standards are met and the loan is approved by the Board of Trustees, UK borrowers are required to accept minimum liability for the loan, as outlined in the terms of GIS.

3.12.3 Wallace Collection loans to other UK Nationals and exchequer funded bodies:

- As standard, loans made to other national museums and exchequer funded bodies are not eligible for GIS. In these instances, the GIS guideline - 'Object loaned from one National Institution to another' clause 6.4 (J) - is applied. Loans are still subject to the aforementioned standards, including the formal approval process, and should meet the Wallace Collection's loan requirements and safeguarding measures.

3.12.4 Wallace Collection loans to International Museums, Galleries and Institutions:

- International Museums, Galleries and institutions are unable to apply for GIS and therefore must arrange insurance cover which meets Wallace Collection Conditions of Loan and satisfies the Collection Registrar requirements. Cover will need to be arranged through a suitable foreign state indemnity or commercial insurance, and the cost should be borne through the borrower as a condition of loan. Loans are still subject to the aforementioned standards, including the formal approval process, and should meet the Wallace Collection's loan requirements and safeguarding measures.

3.12.5 Loans to Wallace Collection exhibitions and display:

- The Wallace Collection applies for GIS for works on loan for temporary exhibitions and displays which are eligible for GIS. The Wallace Collection will take the same reasonable care of such works as it would of its own collections and will adhere to the GIS Guidelines.
- The Head of Exhibitions and Collection Care maintains overall responsibility for ensuring adherence to GIS standards for loans in. The Head of Exhibitions and Collection Care is the key liaison point for Arts Council England (ACE) and is responsible for the annual reporting of contingent liabilities to the DCMS.

3.13 Valuation

3.13.1 For loans out from the Wallace Collection, it is the responsibility of the relevant Curator to determine and research the current and fair market value for objects as required for collection management purposes. External expertise will be sought as necessary.

3.13.2 For loans in to Wallace Collection exhibitions, displays or for study, it is the responsibility of the relevant Curator to review values for collection management purposes. External expertise will be sought as necessary.

3.13.3 Valuations and checks are carried out in line with current best practice and follow the Museums Association Code of Ethics.

3.13.4 Valuations for the Collection will be kept up to date and reviewed when required for loans out and a minimum of every three years for loans in or with a significant change in market value.

3.13.5 All variations are kept confidential and secure and only authorised Wallace Collection staff will be able to access these.

3.14 Due Diligence

3.14.1 The Wallace Collection Due Diligence Policy is published [online](#).

3.14.2 The Wallace Collection will undertake due diligence to ensure all necessary precautions have been taken to ensure that only ethically acceptable objects or material is borrowed, loaned or acquired; to reject objects which may have been looted or illegally exported; and to ensure that legitimate ownership of an object is clearly documented.

3.14.3 The Director of the Wallace Collection has overall responsibility for ensuring proper due diligence procedures are completed. Responsibility for carrying out provenance research and due diligence procedures is assigned primarily to the relevant member of the Curatorial department, assisted closely by the Exhibition Manager or Collection Registrar and overseen by the Head of Exhibitions and Collection Care. Where appropriate, further guidance and advice is sought from additional external scholars, academic institutions, curators, specialists, auction houses, and researchers in the relevant field, as well as consulting art loss databases.

3.14.4 This due diligence policy is applicable to loans in or acquisition of all objects, (including long-term loans in) without exception, and ensures works of art, cultural

property and material acquired and loaned to the Wallace Collection for the purpose of exhibition, display or study conform to and are guided by this procedure, along with the following accepted national and international standards:

- Statement of principles and proposed actions issued by the National Museum Directors Conference on Spoliation of works of art during the Holocaust and World War II period, 1998;
- Combating Illicit Trade: Due diligence guidelines for museums, libraries and archives on collecting and borrowing cultural material, DCMS, October 2005;
- UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, 1970;
- The Museums Association Code of Ethics;
- ICOM Code of Ethics;
- ICOM Red List;
- Convention on the International Trade in Endangered Species of Wild Fauna and Flora (CITES); and
- SPECTRUM: UK documentation and collection management standard.

3.14.6 Documentary evidence on the provenance checks will be held securely for all loans and acquisitions. Records include signed loan agreements, lender's evidence, details of provenance history and relevant correspondence.

4. ACCESS POLICY

4.1 Access Policy Statement

The Wallace Collection is committed to enabling the widest possible access to its collections, which it cares for and displays at Hertford House, London. The Collection is free for everyone to access, onsite and online.

The Wallace Collection is also committed to enabling access to its facilities, programmes and expertise. Access is freely offered regardless of age, race, disability, sex, marriage or civil partnership, sexual orientation, gender re-assignment, religion or belief, pregnancy and maternity.

The Wallace Collection's current strategic objectives are set out in its 2022-2025 Strategic Plan. These are to:

- To maintain, research and preserve the Collection for future generations;
- To broaden and deepen visitor engagement, connecting with audiences onsite and digitally;
- To build and support a strong exhibition programme which opens new windows onto the works of art we hold; and
- To support these activities by laying a strong financial foundation for the future.

The Collection proactively works to remove physical, intellectual, cultural and digital barriers. This work is managed through a cross-departmental Access Group and an Equity, Diversity and Inclusion Working Group, both of which aim to establish models of best practice for sharing and accessing the collection.

The Collection is committed to upholding the Equality Act (2010) and Public Sector Equality Duty. In addition, the Collection consults with visitors, programme participants and non- visitors to identify and resolve barriers to access. It works with external consultants to undertake access assessments.

This Access Policy is informed by, and informs, the following policies and documents:

- Access Plan
- Collections Information and Care and Conservation Policies
- Collections Management Procedures Manual
- Corporate Plan
- Equity, Diversity and Inclusion Action Plan
- Emergency Plan
- Equality Policy
- Exhibitions and Displays Policy
- Loans Out Policy
- Safeguarding Policy

4.2 Buildings and Facilities

4.2.1 The Wallace Collection works to provide complete access to its building, Hertford House, and its facilities, within the constraints of its Grade II Listed status. Where access may be restricted, the museum will seek to provide alternative provision. All public areas

in the building are accessible by wheelchair. Appropriately trained assistance dogs are welcome throughout the Wallace Collection.

4.2.2 Some of the facilities and equipment the Collection provides include:

- Wheelchairs - available from the Welcome Desk. Wheelchairs can be reserved in advance.
- Seating - fixed seating is provided in several galleries and spaces throughout the building. Portable folding stools are available from the Welcome Desk and Landing.
- Lift - there is one lift to all floors, providing step-free access. The lift dimensions are 123.5cm wide, 104.5cm deep (front to back) and 219cm high. The lift door dimensions are 80cm wide and 200cm high. The lift can accommodate a maximum load of 6 people, or 800kg.
- Toilets - public toilets are provided on the lower ground floor. Toilets are gender-neutral, individual cubicles that contain a toilet, sink, soap, hand-dryer, mirror and bin. An adapted toilet with panic button and audio-visual alarm is located at the end of the toilet corridor. The Wallace Collection does not yet provide a Changing Places toilet. The nearest Changing Places toilet is in Paddington Station (1.3 miles away).
- Baby change facilities - a baby change cubicle with changing table and seating is provided in the toilet corridor, on the lower ground floor.
- Parking - While no parking is available on site, visitors can be dropped off by vehicle directly outside the front door of Hertford House. A Blue Badge parking bay is available in Manchester Square, approximately 80 metres from the entrance, and in other streets nearby.
- Signage - galleries are named on the door of each room, and orientation maps are provided outside the lift on each floor, and by the toilets. Most rooms are staffed by Gallery Team Members, who can give directions.
- Induction loops - installed in the Theatre.
- Magnifying glasses - available from the Welcome Desk.
- Torches - available from the Welcome Desk.

4.2.3 Hertford House is a historic building, which has been renovated and adapted over centuries. Galleries and some public spaces retain their historic features. A sensory map of the building is available online and from the Welcome Desk. Some environmental factors to be aware of include:

- Floors - gallery floors are firm and level. Some public areas are sloping and are carpeted.
- Stairs - staircases are spiral and access all levels. They have handrails on one or both sides.
- Lighting - most of the building is well-lit with both natural and electric light. Some spaces, such as the Arms and Armour Galleries and Smoking Room, are darker.

4.2.4 The Wallace Collection Gallery Team are trained to respond to emergencies including fire safety and first aid incidents. In the event of an emergency, a full building evacuation will commence. Wheelchair users and people with reduced mobility may, if they are unable to exit unaided, initially be taken to a refuge point by Gallery Team Members or Fire Marshalls, who will remain with the person and be in radio contact with the Incident

Coordinator. In some circumstances, evacuation chairs may be used to aide evacuation from the building.

4.3 Physical Access to the Collection and Interpretation

4.3.1 The Wallace Collection displays approximately 96% of the Collection in Hertford House. A large proportion of the collections is on open display, which means that objects are not in glass cases or behind ropes or screens in order that they can be seen up close by visitors. Visitors are asked not to touch any objects on display and to take extra care when manoeuvring around the museum, as touching objects can cause unseen damage.

4.3.2 Access to the Collection on display and in storage must be balanced against the need for conservation care, security of objects and availability of resources, to ensure their long-term survival. Accordingly, the Wallace Collection may refuse any request for access that might jeopardise the long-term future of an object. The Collection will offer full reasons for a refusal where that decision is made, and the opportunity to examine a photograph or replica of the object will be granted wherever reasonably possible. All visitor special access requests require a pre-arranged appointment and will be fully supervised. To further encourage research and study, access to the Collection's Library and Archive is facilitated by appointment.

4.3.3 As well as the digital provision and learning programmes described below, information about works on display at the Wallace Collection is provided through:

- Wall labels - with basic information for objects on display.
- Introductory text panels - with information about each room, located at room entrances.
- Large print labels - for temporary exhibitions.

4.3.4 The Wallace Collection encourages wide access to the collections, collection information and interpretation, through free displays, loans to national and regional venues, publications, temporary exhibitions onsite, international partner exhibitions, the website and public programmes.

4.3.5 The Wallace Collection has a dynamic temporary exhibition and display programme based on or around works of art in the Collection, its history, or reflect areas of art and history represented in the Collection. These allow objects usually on display in the main galleries, or those not usually on display for conservation reasons, to be shown in a different context, alongside loans from other institutions or private collections, allowing opportunities for new interpretation and academic research.

4.4 Digital Access

4.4.1 The Wallace Collection provides digital access to its collection and programming through:

- Its website (wallacecollection.org) and online collection database
- (wallacelive.wallacecollection.org);
- Its digital guide on the global Bloomberg Connects app;

- Livestreaming talks and events;
- Social media channels including Instagram, YouTube and X;
- Film content on our website, digital guide and social media channels, which has captions and/or transcripts;
- Audio content on our website, digital guide and social media channels, which has transcripts, and which is available in multiple languages;
- Virtual and Augmented Reality content on our website or through partner websites; and
- Wi-Fi throughout the building.

4.4.2 The Wallace Collection's website is designed to meet Web Content Accessibility Guidelines (WCAG) 2.1. These guidelines explain how to make web content more accessible. To improve the accessibility of the website, users can:

- Change colours, contrast levels and fonts;
- Zoom in up to 300% without the text spilling off the screen;
- Navigate most of the site using just a keyboard;
- Navigate most of the site using speech recognition software; and
- Listen to most of the website using a screen reader, including the most recent versions of JAWS, NVDA and VoiceOver.

4.4.3 The Wallace Collection has an active and ongoing photography programme which aims to ensure all works in the Collection have high-quality images, making the images available on its online collection database. These images can be used free of charge for the purposes of private use and educational purposes, under a Creative Commons licence.

4.4.4 Images for commercial purposes are supplied and licensed through the Wallace Collection's Image Agents. Reproduction fees may be waived for supply of high-resolution images and reproduction fees by the Director in exceptional circumstances, such as reciprocal agreements or collaborative projects with other institutions.

4.5 Photography and Filming

4.5.1 The public may take personal photography of the Collection on display, including temporary exhibitions, unless there are copyright, conservation or loan restrictions, in which case there will be signage by the object to indicate restrictions. The use of tripods and flash photography is not permitted.

4.5.2 Although filming and photographic shoots, concerts and internal and external events are an important part of providing access to the Collection and generating income, the safeguarding of the Collection must always be paramount. The Venue Hire team and Conservation staff work closely together to ensure the best possible access to the Collection whilst ensuring the preservation of the Collection. No unauthorised filming is permitted in the galleries, in accordance with the Data Protection Act 2018

4.6 Learning and Engagement

4.6.1 The Wallace Collection delivers a wide range of programmes designed to meet the needs of learners of all backgrounds, abilities, interests and learning styles. The Collection works in partnership with external organisations to broaden its audience reach.

4.6.2 Some of the accessible programmes and resources the Collection provides include:

- Free events delivered in British Sign Language or with British Sign Language interpretation;
- Communication support at events provided by a lip speaker;
- Free audio-described events for blind and partially sighted people;
- Live speech-to-text captioning at events provided by STAGETEXT;
- Film content delivered in British Sign Language and Audio-Described film content;
- Sessions for children and young people with SEND, delivered at the museum and in schools; and
- Concessions on exhibition tickets for visitors with access requirements, who can bring a carer free of charge.

4.7 Access and Equity, Diversity and Inclusion (EDI) Groups

4.7.1 The Wallace Collection has a cross-departmental Access Group that meets to identify and agree actions that can be made to improve access. The Access Group reports directly to the Senior Management Team.

4.7.2 The Collection also has a cross-departmental Equity, Diversity and Inclusion (EDI) Working Group, which reports directly to the Senior Management Team.

4.7.3 The EDI Working Group produces recommendations for how the Collection should positively integrate the principles of equity, diversity and inclusion across all of its functions.

4.7.4 These recommendations are developed and implemented through an EDI Action Plan that enables the Collection to both exceed the responsibilities set out in the Equality Act (2010) and be proactive in identifying and removing the barriers that staff and visitors may encounter in accessing the Collection, both as a public museum and place of work.

4.7.5 The following duties are delegated to the EDI Working Group with oversight by the Senior Management Team. The SMT has final decision making powers for all of the duties below:

- Define what EDI encompasses in respect of the Working Group and its remit;
- Assess the current presence of EDI action across the organisation;
- Identify priority and secondary areas for development within the Group's Scope of Interest;
- Make recommendations for, and draft the content of, an EDI Action Plan;
- Oversee the implementation of, and continuously review, the EDI Action Plan;
- Champion the awareness and knowledge of the EDI Working Group and Action Plan across the Collection and externally as appropriate; and

- Monitor the Collection's compliance with the Equality Act (2010), with particular regard to protected characteristics.

5. COLLECTION CARE AND CONSERVATION POLICY

5.1 Introduction

This policy has been developed in accordance with the Wallace Collection's Statement of Purpose and Strategic priorities, these are to:

- To maintain, research and preserve the Collection for future generations;
- To broaden and deepen visitor engagement, connecting with audiences onsite and digitally;
- To build and support a strong exhibition programme which opens new windows onto the works of art we hold; and
- To support these activities by laying a strong financial foundation for the future.

This policy implements guidelines to guarantee as far as possible the physical safeguarding of the collections in the Wallace Collection, ensuring the preservation of the Collection by maintaining the very highest standards of care. This is managed through the Wallace Collection's conservation approach of minimum intervention, while aiming to preserve and extend as far as possible the life of the objects in the collections. Overall the museum aims to maintain the physical state of the objects as they were at the time of the Bequest in 1897. These objectives are balanced against a need to achieve maximum possible access to the Collection to current and future audiences. The same standards are applied for all objects which are in the care of the Wallace Collection.

This policy is supported and achieved through the Wallace Collection's Collection Care Plan, which sets out the way this policy will be put into action and should be read in conjunction with the following Wallace Collection plans and policies:

- Art Handling Manual;
- Collections Access Policy;
- Collection Care and Conservation Plan;
- Collections Management Procedures Manual;
- Emergency Plan;
- Environmental Policy; and
- Loans Policies

5.2 Preventative Conservation:

5.2.1 The Wallace Collection commits to a minimum intervention approach, through preventing deterioration and damage caused by the 10 agents of decay: incorrect temperature, incorrect relative humidity, light, pest, pollution, fire, water, physical force, theft, chemical deterioration and neglect. These agents are managed through the following preventative measures:

- Providing suitable environmental conditions, through optimum climate of temperature, relative humidity and light levels in a pollution and pest-free environment.
- Monitoring the temperature, relative humidity, and light conditions through
- Building Management System (BMS) as well as the MEACO Environmental Telemetric Monitoring System. Identifying and prioritising improvements, informed by monitoring and analysis.

- Ensuring any new building scheme or gallery/store extension at Hertford House or designated offsite storage includes the provision for environmental control and monitoring in order to maintain or improve the current standards of care.
- Providing storage and display conditions to meet current preservation, conservation and security standards.
- Maintaining high standards in housekeeping throughout Hertford House premises. A high level of cleanliness reduces problems from pests caused by dust build up and a rigorous pest management programme is maintained to ensure that all insect and animal pests are kept under control.
- Promoting best practice in the handling and care of objects, in line with the Art Handling Manual.
- Ensuring all packing/ movement/ transport, storage and display of works of art will be planned and carried out in accordance with sectoral professional standards and best practice, to meet the individual object's needs.
- Collaborating with those organising special events, including corporate and private hire events and filming and photographic shoots, Collection Care staff will help ensure the safety of the Collection housed in areas where events are taking place.
- Monitoring the Collection through weekly gallery checks carried out by the Curatorial team, as well as through daily checks by the Gallery team. A rolling condition survey programme takes place, which is managed by the Object and Preventative Conservator, and assessed through a Benchmark approach.
- Keeping extensive salvage plans up to date and carrying out routine training for all relevant staff in order to mitigate the risk of damage in an emergency situation.

5.2.2 The Wallace Collection will carry out conservation assessments of prior to loan or display, and carry out regular condition monitoring during the period of loan.

5.2.3 Incoming loans to exhibitions and displays are assessed to ensure they present no risk through pest infestation or hazardous material, and are quarantined or managed according to best practise and legislation, as appropriate.

5.2.4 Only trained personnel in Collection Care and Curatorial teams are allowed to handle objects from the accessioned collection. Training is provided by Collection Care, in accordance to the Wallace Collection Art Handling Manual and the Collections Movement procedure. The Wallace Collection also use professional external fine art technicians, who work to in accordance to the Wallace Collection Art Handling Manual and sector standards; their work is always supervised by a member of Collection Care or Exhibitions team.

5.3 Conservation Treatment

5.3.1 Precedence is given to conservation treatments for object(s) and material which are requested for display, exhibition, loan or tour and which require stabilisation or urgent treatment to prevent loss, damage or deterioration.

5.3.2 Collection object(s) and material which require unforeseen urgent treatment or stabilisation will supersede non-urgent conservation activity. In such instances a

Conservation treatment plan will need to be approved by the Head of Exhibitions and Collection Care and Director of Collections and Research.

5.3.3 All planned treatment proposals are brought to the Collections Department meeting, chaired by the Director, and major treatment proposals are then presented to the Research Committee. Further external expert advice is sought, as necessary. Treatments are aimed to preserve and extend, as far as possible the life of the object, while also ensuring a minimum intervention approach. To be appropriate to the nature and significance of the object, and guided by the available resources.

5.3.4 The Wallace Collection works with internal and external Conservators who carry out approved treatments, as follows:

On site conservation treatments

- These are carried out by an in-house Conservator, Conservation interns who are supervised by the in-house Conservator, or by a small pool of external Accredited Conservators, who are overseen by a member of Collection Care or Curatorial.
- Treatments carried out by external conservators are also supervised throughout by Collection Care or Curatorial. The Risk and COSHH (Control of Substances Hazardous to Health) assessment is carried out by an in-house Conservator.

Off-site conservation treatments

- These are only undertaken through our small pool of external Accredited Conservators at secure and approved premises.
- Treatments are monitored throughout with routine visits by Curatorial or Collection Care and are documented at key treatment stages.

5.3.5 Any changes to the approved treatment plan are discussed with the Head of Exhibitions and Collection Care and the updated treatment plan is submitted and approved by the Collection Department and Research Committee, as necessary.

5.3.6 The Wallace Collection Conservation and Collection Care standards are maintained when contracting external conservators through strict use of only a select pool of professionally trained Accredited Conservators with knowledge on the Collection. Only suitably trained and qualified conservators will carry out remedial treatment on objects.

5.3.7 Conservation and treatment records will be recorded and made available upon request, as is appropriate.

5.4 Sustainability

5.4.1 The Wallace Collection is committed to improving its environmental sustainability. As such, where appropriate, environmental impact and cost are factored into the care and conservation of the collection.

5.4.2 Materials will be reused where possible or disposed of in a sustainable way.

5.5 Access

5.5.1 This Conservation and Collection Care Policy promotes access to the Collection in a considered approach. Preventative conservation requirements seek to balance, as far as possible, access and use of the collections with the need to preserve objects.

5.5.2 The majority of the Collection is on display. For objects in store, access is strictly controlled and members of the public are able to make appointments to view material under the supervision of the relevant members of the Curatorial or Collection Care team.

5.5.3 The conservation of Collection object(s) required to make them accessible for display, loan or research will be prioritised, where resources permit.

5.6 Research

5.6.1 Scientific analysis and technical examination, are used, where appropriate, to inform treatments and promote Curatorial research and understanding of works in the Collection.

5.6.2 Such research may also help guide recommendations for improvements to display, storage and handling

5.7 Building

5.7.1 The Wallace Collection recognises that the maintenance of Hertford House is fundamental to the preservation of the Collection and endeavours to keep the building in a suitable condition. A full survey of the estate is completed every five years by the

Collection's retained architects and these surveys inform strategic priorities for the building. The Collection engages an external provider to complete a rolling schedule of planned preventative maintenance which is supervised by the Buildings and Facilities team.

5.8 Management and Review

5.8.1 The Care of the Collection is managed according to a three-year Collection Care Plan and includes:

- Building maintenance;
- Condition Surveys and monitoring;
- Identifying threats to the Collection;
- Housekeeping and cleaning objects on display and in store;
- Environmental monitoring including temperature, relative humidity, light and dust;
- Environmental control and improving the environment;
- Pest monitoring and managing the threat from pests;
- Transporting, packing and storage of objects;
- Collection care resources;
- Professional advice;
- Remedial conservation and working with Conservators; and
- Training for the Collection Care team.

5.8.2 The Collection Care Plan is monitored and reported into a quarterly Preventative Conservation Working Group, attended by Collection Care, Curatorial and other key stakeholders. Recommendations for improvements are taken to this committee and escalated to the Senior Management Team, by the Head of Exhibitions and Collection Care, when required.

APPENDIX 1 – Roles and Responsibilities

Collections Management is a shared responsibility:

Director leads in the strategic development of the Collection, overseeing all strands of programming to ensure the museum is meeting its stated goals and aims as laid out in its statement of purpose. The Director holds ultimate responsibility for ensuring that appropriate due diligence procedures are carried out and is responsible for championing compliance with the Collections Management Policy. The role has overall responsibility for ensuring that the Collections are available and accessible.

Director of Collections & Research is responsible for the strategic leadership to the overall planning of research programmes, working closely with the Exhibitions, Curatorial and Learning teams to enable new understandings and insights. The post holder will support the Head of Exhibitions and Collection Care in ensuring the physical safeguarding of the Collection and collection-wide compliance to collections management policy and associated professional standards. This post holder is also responsible for leading a strategic overview of the interpretation of the collections, and supports the Head of Digital and Audiences, Curatorial and Collection Care departments in promoting the accessibility of the collections and collection information.

Director of Finance & Resources holds ultimate responsibility for the emergency plan, security, IT, capital projects, buildings and facilities. The post holder ensures the safeguarding of the Collection across all commercial activities as well as holding overall responsibility for the financial management of the institution.

Director of Development & Audiences is responsible for leading and maintaining the management and care for the Library and Archives, ensuring these are accessible for research and study. This post holder holds overall responsibility for fundraising, learning, audiences, press and marketing and leads on the management of press. This role also champions EDI at the Senior Management Team level.

Head of Exhibitions & Collection Care is responsible for leading the management of Collections Management, Conservation and Collection Care across the Collection, loans to exhibitions and displays and long loans. This post ensures the safeguarding of the Collection and loans and professional standards in collections management and documentation, in accordance with the Collections Management Policy. This post also reports to senior management on compliance and collections governance and makes recommendations for improvements.

Head of Digital & Audiences is responsible for leading on the strategic development of creative and inclusive learning programmes, to enable participation and to diversify audiences and lead on the Collections' commitment to accessibility and EDI. The post holder is also responsible for delivering digital targets and leading on the digital strategy. This post holder supports the Director of Development and Audiences on communications and marketing strategy and oversees marketing activity.

Head of Buildings & Facilities is responsible for helping ensure that visitors have the best possible physical access to the building through maintenance of the building infrastructure.

The post holder is also responsible for the care of collections through the delivery of improved building and environmental conditions.

Collections Registrar is responsible for the loans out and long loans in programmes and leads on redisplays, including indemnity, transport, packing and display arrangements. The post holder supports the Head of Exhibitions and Collection Care in Collections Management, leads collections management procedural reviews and manages the collection audit programme. This post holder is responsible for ensuring adherence to the Wallace Collection's CMP and sector standards throughout this work.

Exhibitions Manager and Exhibitions Officer are responsible for delivering the Exhibitions and Displays programme. This includes all loan arrangements, from transport, packing, display and indemnity/insurance. These positions are responsible for ensuring adherence to the Wallace Collection's CMP and sector standards throughout this work.

Photographer & Digital Assets Manager is responsible for photography of the collections, managing the Museum's collection of digital assets and is responsible for the Wallace Collection's Intellectual Property Rights Policy.

Collection Care Staff are responsible for both researching and undertaking preventative and remedial conservation treatments and measures for the objects and materials in their care. Collection Care are also responsible for the safe movement of art objects. The team lead a preventative collection care programme, including housekeeping and IPM. Collection Care staff are responsible, in liaison with Curatorial staff, and external specialists concerned, to monitor collections, assess their condition and propose conservation treatments in order to preserve and extend the physical integrity of the collection.

Curatorial Staff are responsible for undertaking research and up-to-date cataloguing on the Collection. Curatorial are also responsible for enabling new understandings and insights on the Collection, the dissemination of this research outside the Collection and for providing information in relation to their area of expertise. The Curatorial team also contribute to the delivery of the exhibitions and displays. The team will ensure adherence to the Wallace Collection's CMP and sector standards throughout their work.

IT Staff are responsible for ensuring Collections information is securely stored and the CMS appropriately safeguarded against future obsolescence and potential risks, including security.

All Wallace Collection Staff are responsible for making sure they undertake their work with the collections in accordance with the principles set out in the Collections Management Policy and by following the guidelines set out in the Collections Management Procedures Manual.

APPENDIX 2- Definitions

Collection or Collections is the total body of items, or part thereof, held by a collecting organisation.

Collections Access is the right, opportunity or means of finding, using or approaching items and/or information about items.

Collection Care is a range of activities intended to safeguard a collection. These activities can include organisational policies, security, storage, cleaning, maintenance, handling, scientific investigation, environmental monitoring and control, exhibitions and loans, conservation, provision of surrogates and emergency planning.

Collections Information is the information that the organisation collects, creates, holds and maintains about its collection and/or collected items.

Collections Management is a range of activities closely related to Collection Care, involved in the safety and protection of a collection. Collections Management ensures standards and procedures, legalisation and ethical standards are met and the Collection develops in line with museum policy and these requirements.

Environmental Conditions refers to relative humidity, temperature, light levels, pollution both gaseous and particulate, vibration and pest control.

Intellectual Access involves making available information about objects and specimens through exhibitions, catalogues and other publications in paper, and/or electronic formats and photographic media, and access to supplementary information about the collections (see the Wallace Collections' Collections Documentation Policy).

Physical Access is provided through display, temporary exhibitions, access to study and reference collections. Access is available subject to our criteria for the care and management of collections and in accordance with the requirements set out in the Wallace Collection's Care and Conservation Policy.

Preventive Conservation is the management of the museum building, site and environment to achieve optimum conditions, including environmental monitoring and control, pest management, storage and display provision.

Remedial Conservation is an interventive technique applied to an item to achieve chemical and physical stabilisation for the purpose of extending the useful life of the item to ensure its continued availability.

APPENDIX 3 - Access Guidelines for Printer Material (internal and external)

Font

- 1400 - 1675mm.
- Object labels must be minimum 16 pt. font size.
- Text panels must be minimum 36pt. font size.
- Line height (line spacing) to at least 1.5 times the font size.
- Body text (panels, labels) must be left-aligned.
- Title locks and wall quotes which fall outside the optimum reading height (1400-1675mm) must be minimum 150 pt. font size.
- You must use a clear numbering system and/or an additional graphic link for multi-object cases.
- Avoid continuous capital letters.
- You must use accessible fonts for body text and body text should always be sans serif. The Wallace Collection's house font is Whitney.

Backgrounds

- A minimum of 70% contrast is required for type to background, either dark on light or light on dark.
- Avoid printing type on a surface that is textured, has differing colours or tones, or has a reflective finish.
- Avoid printing text onto pictures - when necessary provide block background to text so that the picture cannot be seen through the text.
- For digital design, ensure text colour and background colour are easily legible and must meet the AAA rating according to a contrast checker.
- Off-white panels should be used instead of bright white panels as this makes it more accessible for those who find reading difficult or for people with visual impairments.

APPENDIX 4 - Legal and Ethical Basis

Collections Management is subject to and therefore will be managed in accordance with the following legislation, ethical codes and sectoral standards:

Legal Basis

- Charities Act 2011, Section 105 order 2019
- CITES (Convention on International Trade in Endangered Species of Wild Fauna and Flora), 1975
- Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, UNESCO, 1970
- Copyright Act 1911 and 1956
- Copyright and Related Rights Regulations, 2003
- Copyright, Designs and Patents Act, 1988
- COSHH: Control of Substances Hazardous to Health Regulations, 2002
- Creative Commons License
- Data Protection Act, 2018
- Dealing in Cultural Objects (Offences) Act, 2003
- Disability Discrimination Act 1995 (as amended)
- The Environmental Information Regulations, 2004
- Equality Act, 2010
- The Fire Precautions Act, 1971
- Human Rights Act, 1998
- The Freedom of Information Act, 2000
- Health and Safety at Work Act, 1974
- HM Customs & Revenue
- Management of Health and Safety at Work Regulations, 1999
- Museums and Galleries Act, 1992
- Public Records Acts, 1958, as amended 1967
- Race Relations Act, 1976
- Racial and Religious Hatred Act, 2006
- Reporting of Injuries, Diseases and Dangerous Occurrences Regulations, 1995
- Re-use of Public Sector Information Regulations, 2005
- Sex Discrimination Act, 1975

Ethical codes

- Code of Ethics for Museums, Museum Association, 2015
- Code of Ethics for Museums, ICOM, 2006
- Code of Practice on Archives for Museums and Galleries in the United Kingdom (third edition, 2002) Combating Illicit Trade: Due Diligence Guidelines for Museums, Libraries and Archives on collecting and borrowing Cultural Material, DCMS, 2005
- Statement of principles issued by the Museum Directors Conference on spoliation of works of art during the Holocaust and World War II period, 1998

- UK Export Licensing for Cultural Goods – Procedures and guidance for exporters of works of art and other Cultural Material, DCMS, 2005

Sectoral standards

- Anglo-American Cataloguing Rules (AACR, Joint Steering Committee, 2nd ed., 2002 revision): international library documentation standard. In process of supersession by Resource Description and Access ('RDA', 2010, revisions through 2013)
- Benchmarks 3.0 Conservation Planning for Archives, Libraries & Museums, 2020
- 'Bizot' Group Agreement: Achieving sustainability for galleries and museums, 2013
- Code of Ethics: ICOM-CC /ICON
- Code of Practice on Archives for Museums and Galleries in the United Kingdom (third edition, 2002).
- Government Indemnity Scheme Guidelines, 2016
- Institute of Conservation's (ICON) Conservation Register, 2013
- ISAD(g): General International Standard Archival Description, International Council on Archives, 2007
- Loans between National and Non-national Museums – New Standard and practical guidelines, National Museum Directors' Conference, 2003
- MARC ('machine-readable cataloguing') data standards (Library of Congress, 1999, revisions through 2013-)
- PAS 197:2009 Code of practice for cultural collections management
- PAS 198:2012 Specification for managing environmental conditions for cultural collections
- PD5454:2012 Guide for the storage and exhibition of archival materials
- SPECTRUM: UK Museum Collections Management Standard
- Statement of Principles issued by the National Museum Directors Conference on environmental conditions for lending, 2010

APPENDIX 5 - Intellectual Property Rights ('IPR') Policy

1. Introduction and background

The Wallace Collection owns, generates and makes use of a range of items protected by IPR legislation. Diligent conduct in respect of these rights, as well as the protection, active use and careful development of the revenue generating potential of the Museum's IPR, are essential to the Museum's functioning, good reputation, authority, sustainability and the achievement of its core objectives.

2. Scope

The aim of this policy is to ensure all Museum staff are aware of their responsibilities and obligations in relation to IPR, including rights owned by the Museum as well as those owned by others, in order to minimise risk of infringement. The policy also aims to improve the understanding of the asset value of the Museum's IPR. It aims also to inform members of the public how the Museum complies with IPR legislation.

3. Definitions

Intellectual Property Rights are a group of legal rights relating to 'intangible' property. The IPRs most immediately relevant to the museum are as follows:

- Copyright is the exclusive legal right to control reproduction of certain specified categories of creative work for a given period of time.
- Database right arises from the investment involved in obtaining, verifying and presenting the contents of a database. Duration is 15 years from the end of the calendar year in which the making of the database was completed.
- Moral rights relate to the individual creator's honour or reputation and the principal ones are concerned with the right to be identified as a work's creator; the right to object to derogatory treatment of a work; and the right to object to false attribution.
- Publication right is a right equivalent to copyright, acquired by the first person to publish a previously unpublished literary, dramatic, musical or artistic work or film after copyright has expired. The duration of publication right is 25 years from the end of the year in which the work is first published.
- Performers' rights relate to both live and recorded performances and provide certain rights to both amateur and professional performers.

4. Legal Basis

- Copyright, Designs and Patents Act 1988 (as amended), effective from 01 August 1989;
- Earlier Copyright Acts, such as those of 1911 and 1956, may still be relevant in certain situations;
- Case history in this field is vast; many cases have established precedent in accordance with usual common law principles;
- Berne Convention (1886);
- Universal Copyright Convention (signed in 1952 and amended in 1971);
- World Intellectual Property Organisation (WIPO) Treaty (1996);
- The Copyright and Rights in Performances (Licensing of Orphan Works) Regulations 2014;

- The Re-use of Public Sector Information Regulations 2015; and
- Other statutes such as the Data Protection Act 2018 and the Human Rights Act 1998 also have a significant bearing, particularly in the areas of confidentiality and privacy.

5. Statement of principles

The Wallace Collection:

- is committed to complying with all relevant IPR legislation;
- exceeds its legal duties in the interests of good relationships and reputation;
- is committed to driving and promoting best practice in IPR administration within and beyond the Museum;
- aims to facilitate, appropriately, the use of its own and others' IPR assets;
- aims to acquire IPR and IPR licences in respect of its activities and the objects in its possession;
- is committed to delivering subsidised access to its IPR assets, in respect of educational and research activities;
- is committed to protecting, enhancing and realising the commercial value of its IPR;
- aims to provide the very highest quality IPR content, including the Museum's published research, definitive photography of items in its collection and authoritative captioning; and
- aims to empower its staff skilfully to administer their responsibilities in respect of IPR through the provision of training, resources and supervision.

6. Responsibilities

The Board of Trustees of The Wallace Collection is the legal entity which owns the Museum's IPR and the body ultimately required to ensure compliance with the Act and other legislation.

The Head of Exhibitions and Collection Care is responsible for recommending policy to the Board of Trustees, for implementing policy, for setting and supervising procedures.

The Photographer and Digital Assets Manager, under the guidance of the Head of Exhibitions and Collection Care is responsible for administering and communicating policy and procedures, and for managing the relationship with external Image Agents in relation to the licensing Museum content.

Individual members of staff are responsible for ensuring they act within the scope of the law, and seek further advice firstly from the Photographer and Digital Assets Manager where necessary.

Responsibility for clearing rights rests with each individual, and to seek further advice firstly from the Photographer and Digital Assets Manager where necessary.

7. Procedures

This policy document is available to all staff, via the Museum's internal shared drive. IPR provisions are written into the Museum's contracts with staff and freelancers, and into the

Museum's procedures for the acquisition of works of art to the Hertford House Historic Collection.

The Photographer and Digital Assets Manager provides all staff with a basic introduction to IPR principles, focusing on copyright. Subsequent job-specific inductions to individuals and groups are provided, and enhanced with further training as necessary.

Strategic and operational advice on IPR and licensing is readily available from the Photographer and Digital Assets Manager and the Head of Exhibitions and Collection Care.

The Museum's practice in commercial and educational image licensing, and in policing its copyright, is regularly reviewed and kept in line with best picture library practice.

The Museum consults organisations such as the Museums IP Network, National Museum Directors' Council, Museums Copyright Group, Collections Trust and the British Association of Picture Libraries & Agencies, among others.

The Development, Retail, Venue Hire, Communications and Learning teams controls and promotes the use of the Museum's brand within and beyond the Museum, developing the Museum's reputation and the value of the brand, in addition to realising this value through a variety of revenue streams.

The Collections Department creates IPR content, in support of the Museum's mission, in the work it commissions and contracts from leading writers, historians and other contributors for its books and paper product. The Department also adds value to the Museum's brand by improving its reputation through the quality, authority and appeal of its work, and through wide distribution. Its procedures for the clearance and contracting of others' rights model the highest standards of practice. In addition, the Department exploits the value of the IPR it generates and manages, raising income through trading in its product and licensing its content, in support of the Museum.

All records created by Museum staff in the course of their official role as employees of the Museum, including writing, photographs, videos, slides and electronic data, are Public Records according to the Public Records Acts of 1958 and 1967. As such they belong to the Museum and the Museum owns copyright. In instances where the boundaries of what constitutes an individual's official role may be slightly unclear, the onus is upon employees to agree with their line manager any rights they wish to reserve, in order to avoid confusion of ownership at a later date. The HR Department and the Photographer and Digital Assets Manager will advise further, if appropriate.

8. Breach of Policy

Breach of copyright and other IPR laws may render both the Board of Trustees and individuals liable to both civil and criminal proceedings. The museum will regard wilful or reckless breach of this IPR policy as a disciplinary offence and such breaches will be subject to the museum's disciplinary procedures.

9. Review

This policy will be reviewed periodically. Next review: August 2027

10. Date of Approval

First approved March 2014.