



## Collections Management Policy

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

**Date on which this policy was approved by governing body: 7th July 2016**

**Date at which this policy is due for review: 7th July 2021**

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## **Collections Management Policy**

The purpose of the Collections Management Policy is to set out the standards of care by which the collections of the Museum are governed in order to enable the Wallace Collection to deliver on the Ten Year Plan's three strategic objectives. Through the individual key policy areas of research, collections development, information, access and care and conservation, the Wallace Collection aims to achieve a balance between access and preservation, and between 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 Collections Statement of Purpose. The Collections Management Policy has been developed in consultation with departments across the Museum, including Conservation, Curatorial, Collections Services, Education and Visitor Services.

## **Statement of Authority**

The Museums and Galleries Act 1992, established a board of Trustees of the Wallace Collection. So far as practicable and subject to the provisions of this Act, the Board has the authority to maintain the collection of objects known as the Wallace Collection, to care for and preserve the objects in the collection; secure that the objects are exhibited to the public; secure that the objects are available to persons seeking to inspect them in connection with study or research; and 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. The Board delegates the authority to the Director to take operational decisions and, with the assistance of the Management Board, to implement 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.

## **Wallace Collection's Ten Year Plan Strategic Objectives**

The following main objectives were proposed by the Director, modified in internal discussions and then approved by the Trustees on 9 January 2013. In 2024 the Wallace Collection will be:

**A leading centre for French eighteenth-century art and European princely arms and armour.**

*Championed by the Director*

**A welcoming, accessible and inspirational museum promoting our core areas to a diverse audience and encouraging learning.**

*Championed by the Director of Public Engagement*

**A museum with an up-to-date infrastructure with sufficient space for its collections, visitors, staff and activities.**

*Championed by the Director of Finance and Operations*

## **Policy Implementation**

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

- Collections Management Procedures Manual
- Data Manual
- Exhibitions Policy 2014
- Loans In Policy 2014
- Corporate Plan 2016 - 2019
- Collections Care and Conservation Plan 2016 – 2019
- Library and Archive Development Plan 2016 - 2019
- The Emergency Plan
- Environmental Policy 2014
- Access Action Plan

## **Accreditation**

The Wallace Collection is an Accredited Museum. Accreditation is a minimum standards scheme and addresses a number of fundamental questions that the public and funding authorities are right to ask of museums. By participating in this scheme, the Wallace Collection affirms its commitment to the adoption of agreed standards in how the museum is run and how the collections and the experience of our users are managed. We are committed to encouraging confidence in museums as organisations that research and manage collections for the benefit of society and managing public funds appropriately, and to reinforcing the importance of a shared ethical and professional basis for all museums. The Wallace Collection expects to participate in the further phases of the scheme.

## **Policy Review Procedure**

The Collections Management Policy including each of the four key policy areas will be published and reviewed at least every five years (with interim reviews where necessary). The date when the policy is next due for review is on or before 7 July 2021.

## **Collections Development Policy**

The Collections Development Policy is an integral part of the Museum's overall Collections Management Policy. The Collections Development Policy is intended as a public document for the information of Government, Museum staff, and other interested parties, such as other museums and grant-giving and funding bodies. Guided by the Wallace Collection's Statement of Purpose, it describes the history of the collection and the collection as it is now, as well as giving an overview on the priorities and themes for developing the Hertford House Historic Collection. It also spells out the legal framework within which the Wallace Collection operates and the legal and ethical obligations of the Board of Trustees. The policy also covers our policy regarding disposals from the Hertford House Historic Collection.

### **Arts Council England will be notified of any changes to the collections development policy, and the implications of any such changes for the future of collections.**

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

##### **1.1. The museum's statement of purpose is:**

The Wallace Collection aims to

Preserve the Collection and Hertford House for future generations to enjoy in accordance with the bequest of Lady Wallace; to maintain and develop the quality of scholarship and practical skills of the curatorial, conservation, education, library and archival staff; through the content and the quality of the Collection and by nurturing our expertise, to continue as a centre of excellence, at home and internationally, in eighteenth-century fine and decorative arts, arms and armour and the history of collecting.

So that it may achieve the following

Invite the enjoyment, understanding and love of the objects in the collection; to make each object communicate its special properties to the viewer through physical, intellectual and sensory access; to provide the appropriate atmosphere and ambience and the information and education necessary to bring the object to life for every visitor. We want the public to see the connections between ordinary objects in use throughout the world today and the Collection's extraordinary objects many of which, though more elaborate, have the same purpose as those at home. To show that the works of art in the Collection transcend racial boundaries and are part of everyone's cultural history.

We seek to encourage a sense of sharing of some of mankind's greatest creations. For those who are physically or mentally unable to participate in one facet of the Collection there should always be an alternative. No disability should be a bar to enjoying the Collection. To encourage the habit of visiting museums and galleries among as wide an audience as possible by reducing any feeling of intimidation, increasing a sense of belonging and conveying the importance of being there. To build relationships with key communities.

Make the best and most sympathetic use of new technologies to disseminate the understanding and appreciation of the Collection, both in terms of its objects and the full

range of its activities. Develop strong and forward-looking managers who can create and motivate each member of staff to contribute to and achieve the Collection's objectives.

**1.2** The governing body will ensure that both acquisition and disposal are carried out openly and with transparency.

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

**1.4** Acquisitions outside the current stated policy will only be made in exceptional circumstances.

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

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

**1.7** The museum will not undertake disposal motivated principally by financial reasons.

## **2. History of the collections**

The Wallace Collection is an outstanding collection of French and other European paintings and decorative arts from 1200 to ca. 1900, assembled by five generations of the Seymour-Conway family. The collection was bequeathed to the nation in 1897 by the widow of Sir Richard Wallace (1818-1890), the illegitimate son of the 4<sup>th</sup> Marquess of Hertford (1800-1870). The 4<sup>th</sup> Marquess and Sir Richard Wallace between them acquired the greater part of today's collection.

Since the foundation of the Museum, the Trustees of the Wallace Collection have from time to time acquired material which significantly enhances the context, appreciation and study of works of art already in the collection. Such objects and archival material do not form part of the Wallace Collection but are instead accessioned into the Hertford House Historic Collection and the Wallace Collection Archive.

## **3. Overview of current collections**

The Wallace Collection today comprises paintings, miniatures and illuminated manuscript cuttings, sculpture, furniture, pottery, maiolica, faience and stoneware, porcelain, European and Oriental arms and armour, glass, enamels, metalwork and miscellaneous

objects. The substantial portion of Sir Richard Wallace's collection which was in 1897 housed not on the Ground and First Floors of Hertford House but elsewhere in Hertford House and in other Hertford residences did not form part of the Bequest, and was subsequently dispersed.

The Hertford House Historic Collection and Archive consist 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 Wallace Collection. The collections contain a range of object types including, miniatures, pictures, sculpture and historical archival materials such as letters and papers, for example a series of c.100 letters between the 4th Marquess of Hertford and his agent Samuel Mawson. Objects range from those that are first class and of national importance to ephemera retained for local interest. Authorisation to acquire rests with the Wallace Collection Acquisition Panel, in consultation with the Trustees of the Wallace Collection.

#### **4. Themes and priorities for future collecting**

The Wallace Collection is a closed collection. The terms of Lady Wallace's Bequest, stating that the collection 'shall be kept together unmixed with other works of art', preclude the Trustees from adding works of art to the Collection, as expressed in the Museums & Galleries Act 1992 (section 4(6)). Only in exceptional circumstances may an acquisition occur to complete a work of art or set or ensemble within the Bequest.

The Trustees will continue to consider the acquisition of objects and material for the Hertford House Historic Collection and Archive 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 Collection, or otherwise enhance the Wallace Collection's role as a centre for the study of French eighteenth-century art, European arms and armour, or Anglo-French collecting in the eighteenth and nineteenth centuries.

#### **5. Themes and priorities for rationalisation and disposal**

**5.1** The museum does not intend to dispose of collections during the period covered by this policy.

**5.2** The Wallace Collection is prohibited under the terms of Lady Wallace's bequest from disposing of works of art from the Collection. Only in the interest of increased public benefit, will the Trustees of the Wallace Collection consider responsible, curatorially-motivated disposal from the Hertford House Historic Collection or collected archives. If an item 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 Hertford House Historic Collection or collected archives 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
- Continued retention of the item within public museum collections or the wider public domain

- The removal of any hazard posed by the item (for example through contamination)

In order to achieve these outcomes the following types of items may be considered for disposal from the Hertford House Historic Collection or collected archives:

- a) Items that fall outside the Wallace Collection's identified themes and priorities for collecting.

Things to consider:

- Why was the item acquired in the first place?
- Is the item currently being used? If yes, then there is a strong argument for retention
- Might it be better used by another museum?
- Is the item being selected because it is out of fashion? If so proceed with caution
- Would the item fit better, and be more widely used and accessible, in another museum's collection (e.g. more geographically or culturally relevant)?

- b) Duplicate items

Things to consider:

- Is the duplicate in use? Are there any identifiable uses for the item in the future?
- Does the item have a unique history?
- Is there cultural value in retaining more than one of the items?
- Could a use be found for the item in another part of the collection e.g. education, handling or set dressing?
- Is the duplicate item likely to be found in other museums? (If so, it may be difficult to transfer.)

- c) Underused items

Things to consider:

- Why is this item unused, what are the potential opportunities for use in the future?
- Might it be better used by another museum?
- If specialist knowledge could be obtained is there a likelihood that the item could be brought into use?
- Is the specialist knowledge more likely to be available if the item is transferred?
- What is the cultural significance of the item within the collection?
- Is the item unique or is there other similar material in the collection?
- Is the item being selected because it is out of fashion? If so proceed with caution
- Could the museum find a use for the item, for example for handling or set dressing?

- d) Items for which the museum is unable to provide adequate care (or curation)

Things to consider:

- Is the item relevant to the collection?
- Would the item fit better in another collection?
- Can the resources be obtained to care for the item?
- Are the resources more likely to be available in another museum?

- e) Items that are damaged or deteriorated beyond the museum's ability to repair.

Things to consider:

- Is the item beyond repair?
- What would be the cost of conserving/repairing the item?
- Is the cost of conserving and repairing the item within the resources of the museum?
- Is another owner, such as a specialist or enthusiasts' group better able to repair and use the item?

f) Uncontextualised or unprovenanced items

Things to consider:

- Has every effort been made to research the item's history?
- Can the museum find a use for this item – for education, object handling, set dressing etc.?
- Has the museum undertaken a risk assessment relating to disposal of the item?

g) Items that pose a threat to health and safety

Things to consider:

- What is the risk to the public and staff?
- Is it possible to remove the risk and still retain the item?
- How can the item be destroyed safely?
- What legislation may affect the items retention/disposal from the collection?

## **6. Legal and ethical framework for acquisition and disposal of items**

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

## **7. Collecting policies of other museums**

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

**7.2** Specific reference is made to the following museum(s)/organisations:

Leeds City Art Galleries  
Royal Armouries  
Temple Newsam  
Orford Museum  
Lisburn Museum  
The National Gallery, London  
Warwickshire County Record Office  
British Library

## **8. Archival holdings**

The Wallace Collection Archive holds papers relating to the Founders of the Collection, the Hertford Wallace Family Archive; this includes inventories of the collection, receipts of purchases and correspondence. In addition the Archive contains records of the Museum from Lady Wallace's bequest in 1897 to the present day; these include Trustee minutes, exhibition

records and object and conservation files. Some records of the Collection dating from 1897 – 1979 are housed in the National Archives at Kew. The Archive also collects archives relating to its subject specialist areas of French eighteenth-century art, European princely arms and armour, and the history of collecting in Britain and France in the eighteenth and nineteenth centuries. The Trustees of the Wallace Collection will be guided by the Code of Practice on Archives for Museums and Galleries in the United Kingdom (third edition, 2002).

Full details of the Library and Archives' holdings and its rationale and approach to developing this collection can be found in the Wallace Collection's Library and Archive Development Plan.

## **9. Acquisition**

### **9.1 The policy for agreeing acquisitions is:**

a) Authorisation to acquire rests with the Wallace Collection Acquisition Panel. The Acquisition Panel includes the Director, the Senior Curator and the Head of Collections Services. The purchase of any item with a valuation of more than £5,000 must be approved by the Trustees of the Wallace Collection.

b) Collecting is limited to items relating to the history of the Wallace Collection and Hertford House and also material that enhances the study of the works of art in the Wallace Collection. These may comprise:

- Works of art which once formed part of the Wallace Collection, but were not included in the 1897 Bequest;
- Archival material relating to the formation, history and work of the Wallace Collection both before and after its opening in 1900;
- Archival material relating to the history of collecting, in particular in London and Paris in the 18<sup>th</sup> and 19<sup>th</sup> centuries;
- 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.

c) The museum may acquire objects either by gift, purchase or bequest.

d) 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.

e) 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.

f) The curator proposing the acquisition is responsible for undertaking full provenance checks for all objects proposed for acquisition to the Collection. The Director of the Wallace Collection has overall responsibility for ensuring that appropriate due diligence procedures are carried out.

g) The museum may acquire certain items that are not intended to be retained for the permanent collection. These items may be used, if appropriate, for educational or promotional purposes, including loans to schools and other educational groups.

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

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

**9.3** In accordance with the provisions of the UNESCO 1970 Convention on Means of Prohibiting and Preventing Illicit Import, Export and Transfer or Ownership of Cultural Property, which the UK ratified with effect from November 1 2002, and the Dealing of Cultural Objects (Offences) Act 2004, the museum will reject any items that have been illicitly traded. The governing body will be guided by the national guidance on the responsible acquisition of cultural property issued by the Department for Culture, Media and Sport in 2005.

## **10. Human remains**

The museum does not hold or intend to acquire any human remains.

## **11. Biological and geological material**

The museum will not acquire any biological or geological material.

## **12. Archaeological material**

The museum will not acquire any archaeological material.

## **13. Exceptions**

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

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

In these cases the museum 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 museum will document when these exceptions occur.

## **14. Spoliation**

The museum will use '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.

## **15. The Repatriation and Restitution of objects**

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

## **16. Disposal procedures**

**16.1** All disposals will be undertaken with reference to the SPECTRUM Primary Procedures on disposal.

**16.2** The governing body will confirm that it is legally free to dispose of an item. Agreements on disposal made with donors will also be taken into account.

**16.3** When disposal of a museum object is being considered, the museum will establish if it was acquired with the aid of an external funding organisation. In such cases, any conditions attached to the original grant will be followed. This may include repayment of the original grant and a proportion of the proceeds if the item is disposed of by sale.

**16.4** When disposal is motivated by curatorial reasons the procedures outlined below will be followed and the method of disposal may be by gift, sale, exchange or as a last resort - destruction.

**16.5** The decision to dispose of material from the collections will be taken by the governing body only after full consideration of the reasons for disposal. Other factors including public benefit, the implications for the museum's collections and collections held by museums and other organisations collecting the same material or in related fields will be considered. Expert advice will be obtained and the views of stakeholders such as donors, researchers, local and source communities and others served by the museum will also be sought.

**16.6** A decision to dispose of a specimen or object, whether by gift, exchange, sale or destruction (in the case of an item too badly damaged or deteriorated to be of any use for the purposes of the collections or for reasons of health and safety), will be the responsibility of the governing body of the museum acting on the advice of professional curatorial staff, if any, and not of the curator or manager of the collection acting alone.

**16.7** Once a decision to dispose of material in the collection has been taken, priority will be given to retaining it within the public domain. It will therefore be offered in the first instance, by gift or sale, directly to other Accredited Museums likely to be interested in its acquisition.

**16.8** If the material is not acquired by any Accredited museum to which it was offered as a gift or for sale, then the museum community at large will be advised of the intention to dispose of the material normally through a notice on the MA's Find an Object web listing service, an announcement in the Museums Association's Museums Journal or in other specialist publications and websites (if appropriate).

**16.9** The announcement relating to gift or sale will indicate the number and nature of specimens or objects involved, and the basis on which the material will be transferred to another institution. Preference will be given to expressions of interest from other Accredited Museums. A period of at least two months will be allowed for an interest in acquiring the material to be expressed. At the end of this period, if no expressions of interest have been received, the museum may consider disposing of the material to other interested individuals and organisations giving priority to organisations in the public domain.

**16.10** Any monies received by the museum governing body from the disposal of items will be applied solely and directly for the benefit of the collections. This normally means the purchase of further acquisitions. In exceptional cases, improvements relating to the care of collections in order to meet or exceed Accreditation requirements relating to the risk of damage to and deterioration of the collections may be justifiable. Any monies received in compensation for the damage, loss or destruction of items will be applied in the same way. Advice on those cases where the monies are intended to be used for the care of collections will be sought from the Arts Council England.

**16.11** The proceeds of a sale will be allocated so it can be demonstrated that they are spent in a manner compatible with the requirements of the Accreditation standard. Money must be restricted to the long-term sustainability, use and development of the collection.

**16.12** Full records will be kept of all decisions on disposals and the items involved and proper arrangements made for the preservation and/or transfer, as appropriate, of the documentation relating to the items concerned, including photographic records where practicable in accordance with SPECTRUM Procedure on deaccession and disposal.

#### ***Disposal by exchange***

**16.13** The museum will not dispose of items by exchange.

#### ***Disposal by destruction***

**16.14** If it is not possible to dispose of an object through transfer or sale, the governing body may decide to destroy it.

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

**16.16** Destruction is also an acceptable method of disposal in cases where an object is in extremely poor condition, has high associated health and safety risks or is part of an approved destructive testing request identified in an organisation's research policy.

**16.17** Where necessary, specialist advice will be sought to establish the appropriate method of destruction. Health and safety risk assessments will be carried out by trained staff where required.

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

## **17. Collections Information Policy**

The Wallace Collection recognises that good quality collections information is fundamental to collections management and underpins all other collections work in the museum. The Wallace Collection is committed to gathering, storing and making available information about the collections, in order to improve accountability; maintain professional standards in documentation procedures and collection information; extend access to collections information and strengthen the security of the collections. The aim of this policy is to set out the principles by which collections information is kept up to date and made available. It applies to all the information created, received and maintained by the staff and employees of the Wallace Collection about its collections and collected items. This policy is supported by the principles and objectives laid out in the Wallace Collection's Ten Year Plan, the Wallace Collection's Corporate Plan, the Wallace Collection's Records Management Policy, the Collection's Access Policy, the Collections Care and Conservation Policy, the Exhibitions Policy, Loans In Policy, the Loans Out Policy and the Collections Management Procedures Manual.

**17.1** The Wallace Collection commits to maintaining up-to-date information accounting for and locating all objects for which the Museum has a legal responsibility. Including objects on loan, unaccessioned or previously undocumented items, temporarily deposited objects and support collections.

**17.2** In order to ensure that professional standards are maintained the Wallace Collection will document the museum collections to meet the relevant standards outlined in SPECTRUM: The UK Museum Collections Management Standard published by The Collections Trust.

**17.3** All new material acquired for the Hertford House Historic Collection and Archive must be entered into the accession register, describing each item and listing them by Accession Number.

**17.4** A security copy of the accession records will be produced annually, which records the formal acceptance of items into the Museum's permanent collection, authorised by the Curator of the Hertford House Historic Collection and the Archivist and Records Manager.

**17.5** Information about the permanent museum collections is also held in a series of published scholarly catalogues which act as the accession register for the Wallace Collection bequest.

**17.6** Written evidence relating to each new acquisition is stored in an object file containing all information and documentation about the acquisition process.

**17.7** The copyright status of objects must be established as part of the acquisition process. 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.

**17.8** A catalogue record adhering to agreed Museum-wide data standards should be created on the Collections Management System as soon as possible after the object has

been accessioned. The history of each object and a record of any activities associated with it must be kept on the object's file.

**17.9** Collections information must be correct and up-to-date. Any changes to the collection records should be made promptly and be adequately monitored.

**17.10** A note of gaps and backlogs of collections information is maintained by the Collections Services Department and a programme to complete cataloguing gaps is in place and progressed as resources permit

**17.11** The Collections Services Department will work closely with the Conservation Department to ensure that all objects are marked or labelled according to best practice guidelines. All collection types will be reviewed 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.

**17.12** The Museum is compiling a record of images of each object. A photograph of each new accession should be taken and a copy of the image attached to the catalogue record.

**17.13** Access to object information will be provided to visitors to the Museum. 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.

**17.14** Documentation must be physically secure. Paper based records should be made using archival quality materials. Duplicate records should be made and maintained at a separate site from the originals. Where documentation is held in computer systems, a copy should be kept in a secure place, protected from fire and water.

**17.15** The Museum is committed to ensuring that the Collections Management System is maintained and updated to ensure input and retrieval of collections information. The Collections Management System for the Museum is managed by the Collections Services Department. Individual object records are maintained and authorised by the responsible curator.

**17.16** 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.

**17.17** The Collections Services department is responsible for ensuring the museum's annual audit and spot check programme is carried out. These programmes are designed not only to confirm that objects are correctly located, but also to ensure that collection information is being accurately recorded and the related procedures correctly followed.

**17.18** The Wallace Collection is committed to ensuring that it accurately documents the rights 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 IPR's are assigned to the organisation.

**17.19** Collections information is at the heart of our online presence. Wallace Live, our collections online, must be content rich, easy to use, up to date, and cater to all our audience needs, from the browser to the scholar.

**17.20** On Wallace Live we aim to have a record for every object online by 2019 and an image of every object by 2020. We aim to create improved and in-depth content for the most visited works of art, including further reading, multimedia, significant object file information and conservation history. We will ensure that Curators take responsibility for producing up to date and engaging information about the collections, directly for Wallace Live.

**17.21** The Collection is committed to the cataloguing and, where appropriate, the digitisation of our archival collections. The Wallace Collection will ensure that archive catalogue records and associated resources are published online, allowing researchers to identify records that are important to their research needs. Archive material is available for researchers to consult in The Wallace Collection Library and Archive Reading Room.

**17.22** The Collection will ensure that all information is processed in accordance with relevant statutory requirements, including the Data Protection and Freedom on Information Acts.

## **18. Collections Access Policy**

Enabling access to the collections and collections information for all sectors of the community is core to the work of the Wallace Collection. The Wallace Collection is committed to facilitating, physical, sensory and intellectual access to items in the collection and collections information on site and virtually. The Wallace Collection strives to attract the widest possible audiences to the museum and seeks to develop new audiences, especially those unaccustomed to visiting museums. The aim of this policy is to outline the principles for how both physical and intellectual access will be achieved, and forms the basis of our mission to encourage the habit of visiting museums and galleries among as wide an audience as possible through excellent presentation, by reducing any feeling of intimidation, increasing a sense of belonging and conveying the importance of being there.

This policy is supported by the objectives and principles laid out in the Collections Information and Care and Conservation Policies, the Wallace Collection's Corporate Plan, the Exhibitions and Loans Policy, the Loans Out Policy, the New Media Strategy, the Emergency Plan and the Collections Management Procedures Manual, the Child Protection and Vulnerable Adults policy, the Equalities policy and the work of the Access Committee in ensuring compliance with the relevant legislation e.g. Equality Act (2010).

**18.1** The Wallace Collection will make no discrimination regarding access on the basis of physical, sensory or intellectual ability, cultural origin, age or social status, and will seek to widen general access and social inclusion. Access to the collections for research and for public enjoyment is facilitated through the permanent galleries, temporary exhibitions, publications, the website, selected third party websites, other digital media, education activities, outreach programmes, a public programme of talks, lectures and classes (including supported activities and materials e.g. StageText, BSL, audio described tours, large format leaflets and floorplans and hearing loop facilities), commercial filming and events (including commercial hire).

**18.2** The Wallace Collection is committed to free admission for all its visitors.

**18.3** A discount of 10% is available when the premises are hired by charitable organisations.

**18.4** Most education/community events are free of charge, but those for which there is a fee there is a concessionary rate.

**18.5** The shop has products to suit every pocket.

**18.6** Under the terms of the bequest, that the collection 'shall be kept together unmixed with other works of art', the Trustees are prevented from lending objects to other institutions for short or long-term temporary display. Therefore the Wallace Collection shall endeavour to make its collections as widely available as possible to members of the public unable to visit the museum in person, through publications, digital projects and outreach programmes.

**18.7** Collection items held in the Reserve Gallery are also available for viewing and study by appointment with the curatorial department.

**18.8** All public areas are accessible to people with mobility impairments.

**18.8** There are two parking spaces on site for Blue (disabled) Badge holders that can be pre-booked during opening hours and there are four parking spaces in Manchester Square for Blue (disabled) Badge holders; a map of these and other spaces is available on our website. Visitors can be driven up to the Front Entrance during opening hours. A parking space for a vehicle of up to 12 seats may be pre-booked.

**18.9** As part of an ongoing training programme that will include Disability Awareness training, all staff will be trained to ensure the safety of all visitors in the event of an emergency evacuation of the building.

**18.10** Information on our facilities and services are available in the Front Entrance as well as in advance of a visit.

**18.11** We aim to integrate the needs of all visitors when presenting the Collection to the public. Open display (no ropes) and the removal of glass over paintings will be maintained in the galleries, subject to the safety of the works of art, enabling visitors, particularly those with visual impairments, to enjoy the intricacies of the works of art.

**18.12** The arms and armour handling collection in the Conservation Gallery affords the opportunity to handle works of art independently. There are also other handling collections available for pre-arranged group visits.

**18.13** Labels in the galleries are an immediate source of information available to the public about specific objects. Every effort will be made to keep these relevant and up to date. An audit of all labels will be undertaken to ensure that they meet access guidelines. See Appendix 3 - Access Guidelines for Printed Material.

**18.14** Object labels are supplemented by gallery sheets and other contextual and complementary information.

**18.15** The needs of all visitors will be taken into account when preparing information for the public. Feedback from people with disabilities will be sought and acted upon and collaboration actively encouraged.

**18.16** The Collection is committed to providing access to collections information in languages other than English through public and private tours, talks, audio guides, workshops and printed information. Guided tours are delivered in English, French, Polish, Swedish, Italian, Russian, BSL, sign supported English and/or with lip speaker or with stage text. Handling sessions and talks with audio description are offered for blind and partially sighted visitors as well as orally described and touch tours

**18.17** As galleries are refurbished the Wallace Collection will endeavour to make available, where appropriate, access to electronic multimedia information services (e.g. access through tablets and smartphones to online content) in order to enable visitors to have further information about the objects and themes within the galleries and access to information about other objects in the museum as appropriate.

**18.18** More detailed information is provided at various levels in the records of the collections, through catalogues both printed and online.

**18.19** Photography for personal use is permitted within the galleries. The use of tripods and flash is not allowed. No photography is permitted of temporary exhibitions or of items on loan to the Wallace Collection.

**18.20** Publications (including digital media) provide a means of making extended information about the collections available to the public, which includes those unable to visit the Museum or able to visit only infrequently.

**18.21** Wallace Live enables users unable to visit the Museum itself to view information about, and images of the Collection online. The Wallace Collection will endeavour to have a record and image of every object, online, by 2020.

**18.22** The Wallace Collection will ensure that all information is processed in accordance with relevant statutory requirements, including the Data Protection and Freedom of Information Acts and any other relevant legislation. It may sometimes be necessary for us to restrict or keep confidential information regarding the acquisition of an object in order to respect an individual's request for confidentiality.

**18.23** The Wallace Collection will make the spaces that display collections available for commercial use (functions, filming and photographic shoots), subject to the safety of the works of art and the needs of the visiting public.

**18.24** Access to the Collection must be balanced against the need for conservation, care and security of the objects to ensure their long-term survival. Accordingly we may refuse access to any request for access that might jeopardise the long-term future of any object. We will offer full reasons for a refusal if that is our decision. However, the opportunity to examine a photograph or replica of the object will be granted wherever reasonably possible.

**18.25** Although special events, such as filming and photographic shoots, concerts and social events are an important part of providing access to collections and generating income. The safeguarding of the collections must always be paramount. The Events team and Conservation staff will work closely together to ensure the best possible access to the collections whilst ensuring the preservation of the collection.

**18.26** The Wallace Collection has an active and ongoing programme of photographing collection objects and making the images available on the Museum website. These images may be used free of charge for the purposes of private use and study.

**18.27** Images for commercial purposes are supplied and licensed through the Wallace Collection Picture Library. Reproduction fees may be waived for publications which have one-time print run of fewer than 1,000 copies, and fall into one of the following categories: academic/educational/scholarly/student theses/critical editorial use/Charity, Society and Trust newsletters.

## **19. Collections Care and Conservation Policy**

The Wallace Collection recognises that caring for collections is the fundamental duty for all museums. Our policy for the care and conservation of the Collection is to guarantee as far as possible the physical safeguarding of its contents. We will ensure their preservation by maintaining the very highest standards of conservation and display, whilst reflecting the Collection's policy of minimum intervention. By and large we aim to maintain the physical state of the object as it was at the time of the bequest in 1897. These objectives are balanced against the need to achieve maximum possible access to the Collection for present and future generations. The aim of this policy is to outline the principles under which collections care and conservation is carried out at the Wallace Collection. This policy is supported by the principles and objectives laid out in the Wallace Collection's Corporate Plan, the Collections Management Procedures Manual, the Emergency Plan, the Care and Conservation Plan and the Collections Access Policy.

**19.1** The objects in the Wallace Collection are cared for and maintained in conditions intended to preserve, and extend as far as possible, the life of the works of art.

**19.2** The Wallace Collection is committed to achieving the highest standards of conservation through the use of professional, qualified staff and state of the art practice and materials.

**19.3** The Wallace Collection is committed, as far as possible, to providing the necessary resources to meet the conservation needs of the works of art in the collection.

**19.4** The Wallace Collection commits to providing an optimum climate of temperature, relative humidity, light levels, etc., in a pollution and pest-free environment that achieves a satisfactory compromise between the long-term preservation of the objects, and accessibility to public and staff. (See Appendix 1).

**19.5** The entire collection is climate controlled, temperature and humidity being regulated by the Building Management System (BMS) operated and monitored by in-house Facilities team. Facilities are responsible for the BMS, ensuring back up facilities and a proper maintenance contract. However, conservation staff will work hand in hand with the Facilities Department to provide the best possible environment for collections.

**19.6** Conditions are also monitored through the MEACO Environmental Telemetric Monitoring System, with sensors in each gallery and in selected individual cases. The system is maintained via a service contract and by in-house Facilities staff. Data is monitored daily by Conservation and remedial action taken as necessary. Records of conditions are kept indefinitely.

**19.7** The Wallace Collection is committed to environmental sustainability. Maintaining the best environmental conditions for the works of art, will be balanced against the Collections commitment to reduce its impact on the environment through the efficient and effective use of energy; by identifying potential for increased efficiency, minimizing waste, monitoring and by reducing energy consumption wherever possible.

**19.8** Annual assessments will be completed for Arms and Armour, Metalwork and Furniture by the in-house Conservation team, with a programme for priority conservation

treatment drawn up every three years. Pictures, including Watercolours and Miniatures, will be surveyed by external conservators on a three year cycle. All other collections will be surveyed by internal or external conservators regularly, the timescale of which is dependent on the vulnerability of the material.

**19.9** The Wallace Collection will also carry out conservation assessments of collections prior to acquisition, loan and display, assessing objects on inward loan and regularly monitoring the condition of all items.

**19.10** Curators are responsible, in collaboration with conservation staff, to monitor collections, assess their condition and approve proposed conservation treatments in order to preserve, and extend as far as possible, the life of the works of art.

**19.11** Conservation staff will document all conservation measures undertaken while objects are in the Wallace Collection's care.

**19.12** Conservation staff are working with an awareness that some treatments could prejudice the future research value of an object; however, this factor is always taken into account when deciding upon a treatment or course of action.

**19.13** Any new building scheme or gallery/store extension in the Wallace Collection should include the provision for environmental control and monitoring.

**19.14** The Wallace Collection will provide storage and display conditions to meet current preservation and conservation standards in order to maintain all collections in a state of high protection and security at all times.

**19.15** Objects are stored or displayed in secure areas. Entry to any storage areas is restricted to those with agreement from the relevant curatorial staff. The public may make appointments to see objects held in store.

**19.16** Non-collection material will, as far as possible, be stored separately from the museum collections.

**19.17** The management of archive collections is guided by the relevant paragraphs in A Code of Practice on Archives for Museums and Galleries in the United Kingdom (Standing Conference on Archives and Museums, third edition, 2002) and the Standard for Record Repositories (Historical Manuscripts Commission, third edition 2001).

**19.18** Objects borrowed by the Wallace Collection should only be accepted when the Museum is able to provide the conditions specified by the lender.

**19.19** A requirement of any loan of objects by the Wallace Collection must be that such objects are provided with the same level of care as practiced within the museum.

**19.20** Cleanliness must be maintained within the building to reduce problems from dust and pests.

**19.21** A rigorous pest management programme has been established and must be maintained to ensure that all insect and animal pests are kept under control.

**19.22** The Wallace Collection will promote best practice in the handling and care of objects, in order to minimise the risks to their long-term preservation.

**19.23** All transport arrangements will be made in accordance with Government Indemnity guidelines, and will be appropriate to the nature of the object, its value and fragility, and the possible risks involved in the journey.

**19.24** Conservation staff will work closely with those organising special events, including corporate and private hire events and filming and photographic shoots, to help ensure the safety of the collection housed in areas where events are taking place.

**19.25** All Wallace Collection staff will observe and uphold safe working practices.

## **Responsibility**

Collections Management is a shared responsibility:

**Director** is responsible for championing compliance with the Collections Management Policy. The Director will support the Head of Conservation in ensuring the physical safeguarding of the collection; support the Head of Collections Services in ensuring that collections management procedures are successfully implemented, support the Senior Curator in the development of research and in the care of the collection; support the curators in their work to comply with the Collections Management Policy; and support the Director of Public Engagement in enabling collections information to be accessed by as wide a possible audience.

**Director of Public Engagement** is responsible for championing the Wallace Collection's aim to attract the widest possible audiences to the museum, maximise access and through events generate income to support the research, care and conservation of the collection. The Director of Public Engagement is responsible for the front of house, marketing, retail, education and events teams to enable visitors to have the best possible access to the collections.

**Director of Finance and Operations** is responsible for helping ensure that visitors have the best possible physical access to the building through maintenance of the building infrastructure. The Director of Finance and Operations is also responsible for ensuring the care of the collections through the delivery of improved building and environmental conditions.

**Head of Conservation** is responsible, first and foremost for the care and conservation of the collection. With the Director, the Head of Conservation is responsible for ensuring that the Conservation Department maintains the necessary world-class skills and expertise to physically safeguard the collection, selecting and appointing specialist external contractors in cases where the necessary expertise is not available in-house. The Head of Conservation also supports the Head of Collections Services in ensuring that collections management procedures are successfully implemented.

**Senior Curator** is responsible for championing research on the collection, enabling new understandings and insights and to disseminate this research outside the Collection, for supporting the Head of Conservation in ensuring the care and conservation of the collection and for supporting the Head of Collections Services in ensuring that collections management procedures are successfully implemented.

**Head of Education** is responsible for delivering the Wallace Collection's ambition to attract and educate visitors and develop new audiences, through the provision of outreach services and learning opportunities for all ages and levels of interest.

**Head of Collections Services** is responsible for measuring the performance of the Collections Management Policy and its underpinning objectives, plans and procedures, and for making recommendations for improvement.

**Curators** are responsible for undertaking research on the collection, enabling new understandings and insights and to disseminate this research outside the Collection. They are responsible for the implementation of the Collections Management Policy by ensuring that

collections management procedures are followed. The curator of each collection is also responsible, in collaboration with conservation staff and specialists concerned, to monitor collections, assess their condition and approve proposed conservation treatments in order to preserve and extend the physical integrity of the collection.

**Conservators** are responsible for both researching and undertaking preventative and remedial conservation treatments and measures for the objects and materials in their care, and also for monitoring environmental conditions within the galleries, workshops and art-storage areas within the building. Conservators (with curators) are also responsible for the safe movement of art objects, and advises both colleagues and the wider public on conservation matters both general and specific.

**Head of Building and Projects** is responsible for the provision and maintenance of suitable building conditions, working closely with conservation staff to achieve the best possible conditions for the collections.

**The Head of Events** is responsible for working closely with conservation and curatorial staff to ensure the safeguarding of collections at events, whilst enabling access and income generating opportunities for the collection.

**Collection Staff** 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 1 - Environmental Conditions Policy**

The Conservation Department recommends the following environmental conditions for a mixed collection. More specific parameters will be given in individual cases of merit.

**Temperature:** 18-25 °C

**Relative Humidity:** 50 ±5% <sup>1</sup>

**Ultra-violet radiation:** Less than 75 W/lm (microwatts per lumen)

**Illuminance:** Light levels should be in the region of 0-250 lux. Depending on the sensitivity of the object, light levels are adjusted with some items stored in darkness. <sup>2</sup>

<sup>1</sup>Fluctuations of RH, which are particularly damaging to many objects, can be reduced by enclosing objects within showcases.

<sup>2</sup>When an object is known to be highly light-sensitive it should not be put on display without due consideration. Ideally light-sensitive objects should be grouped in areas of the building where there is little natural light and with a view to regular rotation.

## **APPENDIX 2 - Definitions**

**Collection** 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.

**Collections 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 organization collects, creates, holds and maintains about its collection and/or collected items.

**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 Printed Material** (internal and external)

- Minimum text size of 12 point for print, ideally 14 point
- Minimum text size of 16 point for large print, ideally minimum of 18 point
- Text such as page numbers, labels, superscripts is ideally the same size as the body text (e.g. 18<sup>th</sup> not 18<sup>th</sup>)
- A sanserif typeface preferred e.g. Whitney, Arial
- Avoid italics, underlining or large blocks of capital letters wherever possible
- Adequate line spacing
- Adequate space between paragraphs
- Text is left aligned except in exceptional circumstances
- Text is horizontal
- Words and single pieces of information are not split onto two lines unless unavoidable
- Columns avoided or reduced in number if appropriate
- If columns are used, there is adequate space between them and possibly a vertical dividing line
- Good contrast between text and background
- No information conveyed solely through colour, images or diagrams
- No text overlapping images (other than exceptional cases)
- Paper is non-glossy

## **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**

- CITES, 2012
- 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
- The Data Protection Act, 1998
- Dealing in Cultural Objects (Offences) Act, 2003
- Disability Discrimination Act 1995 (as amended)
- The Environmental Information Regulations, 2004
- Equality Act, 2006
- The Fire Precautions Act ,1971
- Human Rights Act, 1998
- The Freedom of Information Act, 2000
- Health and Safety at Work etc. Act, 1974
- Management of Health and Safety at Work Regulations 1999
- The Museums and Galleries Act, 1992
- The 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
- The Requirements of HM Customs & Revenue
- 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
- 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 super cession by Resource Description and Access ('RDA', 2010, revisions through 2013-)
- Benchmarks in Collections Care for Museums, Archives and Libraries, 2007

- 'Bizot' Group Agreement: Achieving sustain ability for galleries and museums, 2013
- Code of Ethics: ICOM-CC /ICON
- Display Case supplement, UK Registrars' Group
- Government Indemnity Scheme Guidelines for Transport, 2012
- 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
- Standard Facilities Report, UK Registrars' Group
- Statement of Principles issued by the National Museum Directors Conference on environmental conditions for lending, 2010