

Conserving our past for tomorrow

Collection care and conservation policy



The collections are some of the
palaces' most significant assets...



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...they are the physical
embodiment of our stories

Purpose

The purpose of this policy is to help us make the best decisions about how we care for, conserve and manage our precious collection.

As a bridge between HRP's overarching Cause and Principles and CCC's operational guidelines and procedures, it guides everything we do. The collection consists of items owned by Historic Royal Palaces (HRP) along with items under the care of the Royal Collection Trust and in-situ at the HRP-managed palaces because we can show them in their original or early contexts. The Royal Armouries and many other lenders also own items. For simplicity, we use the term 'the Collection' to encompass them all, as conservation care covers all the objects in all the collections.

CCC is an international leader in conservation practice and research, so the policy recognises our responsibility to share our discoveries. We want to stimulate enthusiasm for what we do and contribute to raising standards worldwide.



Who is the policy for?

The Queen, as Sovereign who holds in Trust for her successors and the nation the objects under the care of the Royal Collection Trust.

Our Chairman, trustees and directors who govern HRP

Our existing and incoming staff

Our visitors, to the palaces and on line

Our professional colleagues nationally and internationally

How is it used?

In the induction of our new trustees and staff

To inform internal and external debate and decisions

To spread the word about CCC's unique history, task and skills

Context

Historic Royal Palaces

We are the trusted custodians of some of the most significant and valuable historic interiors and collections in the world. Our palaces tell the story of monarchs and their courts and were witness to many of the defining moments of the nation.

The Conservation and Collection Care (CCC) team, rooted in the history of the palaces, is at the heart of HRP's intention to hand our palaces on to future generations in a better condition than we received them, and this context governs CCC's particular approach to the task of giving our collections continuing life.

750 years of care of the collection objects

In 1361 Edward III placed the trappings of state, from state robes to tapestries, in the care of the Great Wardrobe, the principal workshop set up to maintain the Crown's Collection. Initially housed in the Tower of London, it was moved to St Andrew's Rectory, Wardrobe Place where it stayed until the great fire of London in 1666.

It was a substantial enterprise, employing 60 people during the reign of Charles I to weave, line tapestries, upholster, bed-make, knit, embroider, make lace and buttons, and wind silver wire. The Great Wardrobe had full responsibility for the maintenance of the entire Royal Collection until its closure in 1782. In 1912 a workshop was reinstated at Hampton Court Palace to continue the work to care for royal tapestries. More than 100 years later, we continue to perform this essential task.

The Collection

HRP are the trusted custodians of more than 60,000 objects, with one of the largest number of tapestries, baroque wall paintings and state beds on display in the UK.

Decorative arts, social history, textiles and furniture are predominantly objects which were bought or made for the palaces or have been used in and are associated with them. We hold archaeological material excavated from our estates, architectural fixtures and fittings, as well as works of art and historic interiors. Our responsibilities cover exterior statuary, many objects under the care of the Royal Collection Trust, a Department of the Royal Household, and the Designated Royal Ceremonial Dress Collection.

The Collection is housed in more than 1,000 rooms at the Tower of London, Hampton Court Palace, the Banqueting House, Kensington Palace, Kew Palace and Hillsborough Castle. Priceless objects are on open display, often in their original positions, in the palaces or outside in our parks and gardens. Others are in 93 different storage spaces. 9,000 items of the Royal Ceremonial Dress Collection are housed in Apartment 41 at Hampton Court Palace, a customised storage, salvage and research facility.

Policies

CCC's work is contextualised by our Royal Charter, our Cause, Strategic Plan and our contract with the Department of Culture, Media and Sport. We operate according to the Memoranda of Understanding with the Royal Household, the Royal Armouries, the Royal Fusiliers Museum, the Chapel Royal HCP and the Royal Mint Museum.

This policy belongs to a family of Collections Management Policies that also include a Collection Development Policy, Collection Information Policy, Collection Access Policy and Human Remains Policy (see Appendix 1). It considers relevant legal, ethical and standards frameworks.

Palaces

Each of our palaces has a unique history, spirit, physical environment and contemporary use, so our programmes are site specific and yet efficiently standardised. Deploying evidence from research and prolonged experience, we collaborate with our colleagues to make the best decisions about how we care for the Collection. Together we find clever, cost effective solutions to the challenges the palaces present.

History where it happens

Embedded in national identity, our palaces still have a ceremonial and constitutional role. Monumental objects like state beds or painted decorative schemes are integral to the palaces' stories; storing these pieces away from view is rarely an option. Consequently we are world leaders in managing collections on open display, in conserving objects which others might judge beyond repair, and in explaining what we do to people who see us working in-situ.

All year round, night and day

Our palaces welcome people every day and at all hours. Commercial imperatives and our tradition of spectacle and pageantry involve CCC in dynamic risk management, guided by CCC's publication *The Show Must Go On!* and our motto don't say no ask HOW! Supporting exhibition development, filming and entertainments is one of CCC's strengths.

Putting on the show

Our preventive conservators work closely with our Function and Events team to ensure that each event that we host can go ahead in the safe knowledge that our buildings and contents are protected from harm and invisible wear and tear.

When we were asked to stage a performance of *Chicago* in the Great Hall of Hampton Court Palace, we collaborated with the choreographers, explaining that vigorous dance steps, such as tap, could cause the kind of vibration that can fracture paintings, loosen furniture joints and wobble ceramic vessels. We reached a successful outcome by focusing the performance on jazz numbers that would have less physical impact, and the performers sang unaccompanied to avoid extra vibration caused by musical instruments. The spectacular show played to an enthralled corporate audience.

Royal connections

Members of the Royal Family still live in some of our palaces and they house, in situ and in store, objects of the Royal Collection. Our intertwined working relationship with the Royal Household is defined by Annex A of our Memorandum of Understanding, where the Royal Collection Trust delegates risk management to CCC during functions which take place where objects are on open display.

Other stakeholders

CCC has a vital quality assurance role for stakeholders. English Heritage has an interest in the palaces as Scheduled Ancient Monuments and in the decorative fabric of all interiors and in fixtures and fittings at the palaces, some of which are listed under both scheduling and as the HRP Collection. Our properties house objects owned by the Royal Armouries, the Royal Fusiliers and the Royal Mint and many other organisations and individuals. External partners like IBM and the University of Manchester are linked to us through commissioned projects and research.

Internal brokers

CCC bridges guardianship and our other principles of discovery, showmanship and independence. We support our colleagues to make things happen by brokering conversations between Collection and operations functions. Our holistic approach is typified by our integrated Agents of Decay Strategy Board. This includes senior managers from Operations, Surveyors, Maintenance, Curators and two members of our Executive Board.

CCC touches all our activities, including the Tower and Palaces Groups, Communications and Development, Finance, Retail and Human Resources. Our closest relationships are with colleagues in the Conservation & Learning directorate, which encompasses CCC, Curatorial, Creative Programming & Interpretation, Learning & Engagement and Surveyors of the Fabric. We make the most of the extraordinary expertise available within our organisation.



Chest tombs at the Tower of London

HRP coordinated closely with English Heritage in autumn 2013 when conserving two 18th-century outdoor chest tombs at the Tower of London. The treatment intervened in the historic fabric, so its aims and scope were presented to English Heritage as part of HRP's application for Scheduled Monument Consent. We routinely liaised with English Heritage Historic Building Inspectors throughout the project; from the outset it was apparent that some conservation options would only be clarified during the course of the works, so we made decisions together about the best way forward.

The inspectors were keen to be involved in choosing the colours of mortars and coatings as these affected the tombs' visual appearance. They also held views on the level of intervention and retention of original materials, which stimulated active discussions around how we approach the continuing care of these important objects at a World Heritage Site.

Guiding principles

Our cause and principles permeate CCC's activities. Decisions are informed by understanding the unique spirit of each palace and the significance of their collections. Public access and engagement underpin treatment, preventive and scientific outputs and our Collections Management and Digital strategies.



Queen Anne's State Bed

The sumptuous figured velvet of Queen Anne's State Bed (1714-15) remains impressive, but the scale, fragility and complexity of its multiple elements presented an exceptional challenge.

Time and resources were available for investigations in material science and conservation techniques and developing new methodologies to formulate the best conservation plan for all 64 pieces of the bed.

We used the industry technique of dye sublimation to print the velvet pattern onto nylon net in a novel way. Securing the net to the very fragile velvet surface enhanced the colours and clarified the pattern, so that visual impact was strengthened whilst the net also gave the necessary protection for permanent open display. The magnificent result adds to Hampton Court Palace's splendour and was at the heart of our 2013 exhibition 'Secrets of the Bedchamber'.

Guardianship

Core business

Conservation is an ongoing task, not simply a means to other ends.

Risk management

We pioneered the use of the internationally recognised Agents of Decay Risk Management Strategy in our interdepartmental decision-making Agents of Decay Strategy Board.

Conservation at the limit

Working on the outer edge of the possible, we innovate and collaborate to conserve our spectacular Collection.

Discovery

Research

Relevant and applied scientific research is an invaluable evidence base for discovering more about the Collection and its preservation.

Explaining

Communication is built into the job description of all CCC staff. Our exemplary 'Ask the Conservators' programme has been running since 2005. It invites visitors to speak to badged specialists working in-situ.

Digital engagement

Our Collections Management Strategy opens up access to everything we do with our collections. CCC communicates directly with digital visitors by means of our website.



Research to conserve the Terracotta Roundels

The exterior of Hampton Court Palace is adorned with a set of ten Renaissance terracotta figural sculptures commissioned by Cardinal Wolsey in the early 1500s from the Italian sculptor Giovanni da Maiano. The sculptures have remained in their original external context for the past 500 years, although their precise locations on the gatehouses of the palace have changed with alterations to the building. Weathering has caused deterioration, so from 2005-13 we ran a targeted major research and development programme of scientific technical analysis, digital laser scanning recording and monitoring, and conservation treatment trials.

The project yielded numerous academic publications, and we now better understand how the sculptures were made and decorated by da Maiano. We understand how they were restored in the past, the current condition of the sculptures and their likely rate of deterioration. Ultimately we developed a successful conservation treatment to preserve the roundels in-situ, visibly welcoming public questions while working by wearing our 'Ask the Conservators' badges.



Investing in new textile technologies



A crucial part of our preventive conservation work is to invest in a conservation-safe, yet aesthetically sympathetic, environment for our objects on display. To help achieve the balance of aesthetics and light protection we adopted a new type of mesh window covering fabric that allows for a high level (90%) of filtering from natural light whilst also providing a view of our gardens and being invisible when viewed from the outside.

The mesh fabric is further backed up by a dark 'dim out' fabric to block the remaining 10% of daylight. This can be lowered to protect objects that are particularly light sensitive or when the sun is particularly strong.

We use these fabrics on traditional roller blinds across our display rooms at Hampton Court Palace and Kensington Palace to allow us to achieve the balance of conservation versus a historic aesthetic and place our palaces in their beautiful garden surroundings.



Showmanship

Aesthetics and protection

Dialogue about how to care for the Collection with our colleagues and stakeholders is always mindful of the beauty and spectacle which is inherent to our work.

Clever solutions

We stretch ourselves to find ways to enhance the experience of our palaces so that their spirit can continue to shine through our protective measures.

Independence

Income generation

We are determined to support others in raising the money for our conservation and charitable activities, and look for any chance to contribute to our financial stability.

Integration

We authored a sector-standard text, *The Show Must Go On!*, to inform protection for filming, music festivals, corporate entertainments and weddings. It is on sale on our website.

Sustainability

We train others so that we can plan for succession and have the skills we need.

Henry VIII's tapestries revealed

This ground-breaking conservation-led dynamic light-show exhibition in 2009-10 digitally restored the original colours of a 500-year-old tapestry, 'The Oath and Departure of Eliezer'. Using computerised light and projector technology, the immersive experience gave 800,000 visitors at Hampton Court Palace a glimpse into the beauty and opulence of Tudor tapestries as they looked when new, before the vivid dyes faded and the glittering silver-gilt metal threads tarnished.

The outcome of an HRP-sponsored PhD scientific research project with the University of Manchester; the show was part of our celebrations of the 500th anniversary of Henry VIII's accession to the throne in 1509. Considerable press and visitor interest raised public awareness of our tapestry collections, their now fragile state and the essential conservation work that ensures they will survive for centuries to come.

Tapestries Revealed won our conservators the prestigious Innovations award of the Museums + Heritage Awards 2011.



Standards

Our unique situation is acknowledged in CCC's own standards, which are based on our specific requirements and on HRP's strategic principle for guardianship that we aim to conserve the palaces to the standard they deserve: the best.

We aspire to be at the leading edge of collections treatment, preservation, science and management. We conform to an extensive list of external and internal standards, referenced in Appendix 1.

Treatment

We care for the best objects: they are worthy of the best treatment by the best conservators.

Intervention is a once in a lifetime event, identified in lengthy cycles of at least 50 years between treatments.

Expertise

We are committed supporters of professional accreditation (ICON PACR, see Appendix 1). When recruiting staff, we require that UK-based conservators either have or are working towards ICON ACR status. We encourage the use of accredited conservators in commissioned work.

We aspire to have all our conservators accredited, whether directly employed or commissioned.

Sustainability

We minimise our environmental impact. We carefully consider our use of detergents and conservation materials like acid free tissue, and we recycle wherever possible.

We train others so that we can recruit staff with the appropriate skill set now and in the future.

We document and archive our activities to ensure continuity of care.

Buildings and environment

We support maintenance of the building envelope to ensure the safety of the Collection.

We manage environmental conditions based on cost effective evidence and risk assessment.

Our stored and displayed collections are kept to the same standards, ie in a stable environmental condition.

Facilities and equipment

We commission suppliers and engineers to design equipment to our precise specifications.

We enable best practice by maintaining and improving our facilities to a high standard.

We invest in updating and upgrading equipment as part of our collection care strategy and in a cost effective way.

Digital technology

We seek opportunities to integrate digital systems across the whole span of our work, from collections management to treatment, preservation and science.

We extract maximum value from our data by creating it once and using it in multiple ways.

We are committed to findability across our digital archive.

Communications

All CCC staff are expected to be able to explain their work to everyone, including visitors, trustees, directors, colleagues, sponsors, members, volunteers, students and fellow professionals.



Tablet-based condition assessment

Assessing the condition of the Collection regularly is essential to ensure the stability of the items on permanent open display. With the development of software and remote working in various locations, CCC is developing a method of carrying out this assessment on tablet technologies. The software allows for the measurement of areas, photography and the identification of areas of concern whilst the versatility of the remote technology allows this to be done up a scaffold or lying on the floor, accessing the objects or interior decoration irrespective of their location.

This new development is more accurate and takes less time, so curators and conservators have information easily available. We are investigating ways to share the data across our digital output.

Collection care and conservation programme

We are proud of the rigorous management and outstanding delivery of CCC's programme and of our internal, national and international reputation as practitioners, researchers, strategists and communicators.

Our programme must meet the highest standards of achievement on each of the three pillars that uphold it: conserving, training and explaining. It is planned by measuring the impact of current activities and evidence of changing risks and in the context of HRP's evolving enterprise and responsibilities.

Preventive, treatment, science and collections management teams collaborate to deliver our care of collections strategies:

- State of the Interior Estate Survey
- Agents of Decay Strategy
- Science strategy
- Collections management and development strategy

Preventive conservation

A development of what is still widely known in the heritage world as 'good housekeeping', we prevent harm to the Collection by taking precautions against damage.

Risk management

We apply an internationally recognised framework for risk management based on the concept of the Ten Agents of Decay. These are direct physical forces; theft and vandalism; fire; water; pests; contaminants such as dust; light; incorrect temperature; incorrect relative humidity; disassociation.

We convene a cross-departmental Agents of Decay Strategy Board, which meets twice yearly to prioritise risk and report on mitigating action.

Collection Care Procedures

We undertake a programme of regular audits, cleaning and inspection of the entire collection according to our established procedures and in collaboration with our colleagues in HRP and other stakeholders.

Communications

All CCC staff are expected to be able to explain their work to everyone, including visitors, trustees, directors, colleagues, sponsors, members, volunteers, students and fellow professionals.

Emergency planning and response

CCC has a clearly defined role within our Major Incident Plan. This plan is tested regularly. Each site has an identified salvage team and CCC keeps recovery materials at strategic locations.

Buildings, facilities, equipment and environment

CCC collaborates with colleagues to manage our buildings and facilities. For example, in organisational terms, responsibility for storage of the Collection is owned by both CCC and curatorial teams.

We have a number of plans and proposals underway. We hope to renovate our studio and laboratory, to plan for the creation of a Collections Storage Building and we aspire to upgrade our textile wet-cleaning facility.

We are developing a long-term environmental plan to limit the environmental impact of our work.

High level cleaning

Each year we carry out a high-level surface clean of each room within the State Apartments of the palaces of Hampton Court, Kensington and Kew, and select collection areas of the Tower of London and the Banqueting House, Whitehall, to remove the dust that has settled in these hard-to-reach areas. This dust can cause lots of problems if left sitting on the surface of an object. Not only is it unsightly, but over time it can become concreted to the object's surface and can be impossible to remove.

Dust also serves as a home and food source for insect pests that could then damage our objects. To make sure we don't damage any of the delicate surfaces we are cleaning, the conservation team use fine brushes made of soft natural bristles and low-powered vacuum suction to carefully remove dust. When cleaning fragile textiles we place a fine net over their surface to make sure we don't harm or scratch the fragile threads.

Treatment conservation

Totally embedded in our business environment, we identify treatment options and then decide on the appropriate course to take in consultation with our trustees, directors, curators and Royal Collection Trust staff.

We clean, stabilise, strengthen and interpret objects so that they can be enjoyed on long term open display. We use tried and tested practical techniques or design new bespoke processes in consultation with curators and RCT staff.

Conservation is a Key Performance Indicator so we run a proactive treatment programme independent of display demands. The State of the Interior Estate Survey identifies a programme of treatments and is informed by a rolling audit cycle. From this, ten campaigns are identified as our 'top ten' work (2006-16) which is presented annually to our trustees to illustrate progress on delivering the plan.

Reactively, we undertake treatments in direct response to exhibitions and event timetables.

Arms and armour



In January 2007 we began a four year conservation project to treat 2,846 pieces of arms, armour and military regalia displayed on the walls of the Kings Guard Chamber at Hampton Court Palace. Previous condition surveys had revealed that the protective coating of many of the objects had broken down leaving them vulnerable to corrosion; there was also evidence to suggest some of the original mounting methods were causing physical damage.

As the objects are owned by the Royal Collection Trust, this project gave us the opportunity to work in close collaboration with the Royal Armourer to deliver a complex treatment project spanning a long time frame. We jointly appointed and oversaw the on-site work of a conservation specialist, and together ran some engaging adult education events to explain the conservation work.



Science

Scientific research informs everything we do, and results are immediately applied to our preventive and treatment plans. We undertake major research projects ourselves to inform the highest standard of future care of the Collection, and we collaborate with other institutions and partners if they can contribute to our objectives.

Our investigative projects are targeted to answer questions raised by conservators and acknowledge our unique context by focussing primarily on large hanging historic textiles. Thus our research into environmental conditions is directly related to their impact on textiles.

In response to our digital strategy, we are using high resolution photography and 3D laser scanning technology and are collaborating with IBM on a research project using sensors to measure movement in tapestries.

We are very outward looking, and publish research to increase both our own and others' expertise and understanding, adding value to our investment in conservation. Infused with HRP's entrepreneurial ethos, we contribute to bringing practical commercial products to market when we can.

Collections management and development

This policy is one of a suite of collections management policies being generated by our Collections Management team with our conservators and curators.

Our collections management system is being increasingly adopted across all our sites which house the Collection. We are digitising our available collections data in a joint database with the Royal Collection Trust. In 2015 we will add conservation data to the records, along with a digital image of each object. These will inform our treatment priorities.

In accordance with our Collection Information Policy, we document our work so that our extraordinary history of care for these great palaces since they were built is recorded. We ensure that our documentation is accessible now and for future generations.

HRP's website is a vital public route link to our work, and we are populating it with fascinating conservation stories and useful care of collection information.

Hanwell environmental monitoring system

Environmental monitoring provides quantitative data on relative humidity, temperature, light and ultraviolet levels in the most sensitive display and storage locations at each palace, enabling evidence-based conservation, best practice and decision-making.

From 2007-11, we invested £75,000 in upgrading our environmental monitoring ('Hanwell') network to the latest telemetric (radio-based) technology. As a result, we can access live data relating to any room across the five palaces (soon to extend to include Hillsborough Castle) from any of our networked computers at each site. This means we can more efficiently evaluate environmental conditions on a regular basis. In this way, we are proactive in responding to environmental change and can better support the exhibitions process in our responsibilities to lenders. We can also scientifically evaluate the impact of our collections care initiatives in bringing about environmental improvements across the palaces.



Supporting others



Design and display

We are involved in the use of our spaces from beginning to end. We contribute our expertise to ensure the safety and security of objects and interiors and in all design, object loan and exhibition processes.

Transport

We commission approved art handlers and ensure that insurance appropriate to each object and its needs is in place.

Handling

To ensure that people can get as close to the Collection as possible, we protect objects from risk by providing suitable mounts and packing objects correctly.

Working collections

We ensure that working Collection items such as clocks, machinery and musical instruments are in operational order wherever possible and appropriate to research and their long term preservation, commissioning specialists to work with us on this.

Safety and security

We ensure the safety and security of objects and visitors through regular audits, protections from the elements and conservation as required.

Learning from collections

We enable visitors, trustees and staff to discover the beauty, history and information contained in the collections in our care and we share experiences from our exceptional contact with the Collection.

Commercial activities

We partner the Communication and Development department so that they can achieve their objectives secure in the knowledge that our objects, interiors and exteriors are safeguarded.

People

We employ the best people to care for the Collection and we expect the highest standard of work. We are accountable to the Executive Board of directors and trustees for the quality and cost of our work, and to the owners of collections.

Training

We train our existing staff to ensure that their skills are appropriate for our needs, and we encourage people to develop and share their learning. The Collection is unique, so we build up our potential workforce by recruiting and training conservation interns who benefit from the knowledge of our current specialists.

Astronomical clock dials

In 2007 we restored Henry VIII's astronomical clock dials, commissioned for the Anne Boleyn Gatehouse in 1540. The clock is not only a marvel of Tudor engineering but also a work of art and plays a key part in entertaining today's visitors to Hampton Court Palace.

Many years of exposure to the elements had caused the 1960s painted scheme to fade and flake but the metal dials themselves were sound. We gathered a team of conservators, curators, paint and metal specialists and horologists to analyse the existing materials to try and find out what was original and what was added later. Using all the evidence presented, we determined and researched the most appropriate treatment of the decorative scheme.

The chosen approach retained and reinvigorated the 1960s scheme by overpainting where necessary. This allowed us to retain historic evidence whilst also recreating the dials' high impact colour scheme, which was likely to be in closer accord with its Tudor appearance.

Appendix 1:

Legal, Ethical and Standards Framework

HRP's Collections Management Policy Framework is informed by legislation, ethical codes and appropriate sectoral standards.

A. Legislation applying to all Collections Management Policies

HRP's Royal Charter, as 1998 and subsequently amended.

The Public Records Acts, 1958, as amended 1967

The Data Protection Act, 1998

The Freedom of Information Act, 2000

Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, UNESCO, 1970

The Requirements of HM Customs & Revenue

Copyright Act 1911 and 1956

Copyright and Related Rights Regulations, 2003

Copyright, Designs and Patents Act, 1988

Dealing in Cultural Objects (Offences) Act, 2003

Disability Discrimination Act, 1995 (as amended)

Equality Act, 2006

Human Rights Act, 1998

Race Relations Act, 1976

Racial and Religious Hatred Act, 2006

Sex Discrimination Act, 1975

Health and Safety at Work Act, 1974

Management of Health and Safety at Work Regulations 1999

The Environmental Information Regulations, 2004

COSHH: Control of Substances Hazardous to Health Regulations, 2002

The Treasure Act, 1996

B. Ethical codes applying to all Collections Management Policies

Code of Ethics for Museums, ICOM, 2006 (including the ICOM 'Red List')

Code of Ethics for Museums, Museums Association, 2008

Combating Illicit Trade: Due Diligence Guidelines for Museums, Libraries and Archives on collecting and borrowing Cultural Material, DCMS, 2005

DCMS Code of Practice Guidance for the Care of Human Remains in Museums, October 2005

UK Export Licensing for Cultural Goods – Procedures and guidance for exporters of works of art and other culture goods, DCMS, 1997

Statement of Principles issued by the National Museum Directors Conference on spoliation of works of art during the Holocaust and World War II period, 1998;

C. Sectoral standards applying to all Collections Management Policies

Spectrum: UK Museum Collections Management Standard

PAS197:2009: Code of practice for cultural collections management, BSI and Collections Trust

Accreditation Standard, Arts Council England, 2011

D. Memoranda of Understanding applying to all Collections Management Policies

MoU with The Royal Household, 2010

MoU with the Royal Armouries, 2010

MoU with the Royal Fusiliers Museum, 2010

MoU with the Chapel Royal HCP, 2011

MoU with the Royal Mint Museum, 2011

E. Collection Information Policy

Spectrum: UK Museum Collections Management Standard v0.4

ISAD(g): General International Standard Archival Description, International Council on Archives, 2007

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-)

MARC ('machine-readable cataloguing') data standards (Library of Congress, 1999, revisions through 2013-)

Art and Architecture Thesaurus, The J. Paul Getty Trust

F. Collection Access Policy

Loans between National and Non-national Museums – New standard and practical guidelines, National Museum Directors' Conference, 2003

Display Case supplement, UK Registrars' Group

Standard Facilities Report, UK Registrars' Group

Standard Facilities Report Security Supplement, UK Registrars' Group

Government Indemnity Scheme Guidelines for Transport, July 2012.

G. Collection Care and Conservation Policy

PAS 198:2012 Specification for managing environmental conditions for cultural collections

Benchmarks in Collections Care for Museums, Archives and Libraries, 2007

Statement of Principles issued by the National Museum Directors Conference on environmental conditions for lending, 2010

'Bizot' Group Agreement: Achieving sustainability for galleries and museums, 2013

PD 5454:2012 Guide for the storage and exhibition of archival materials.

Codes of Ethics: ICOM-CC /ICON

Institute of Conservation's (ICON) Conservation Register 2013

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Kate Frame

**Conservation and Collection Care,
Collections Management
July 2014**



Historic Royal Palaces

Historic Royal Palaces is the charity that looks after:

Tower of London

Hampton Court Palace

Banqueting House

Kensington Palace

Kew Palace

Hillsborough Castle

We help everyone explore the story of how monarchs and people have shaped society, in some of the greatest palaces ever built

We raise all our own funds and depend on the support of our visitors, members, donors, sponsors and volunteers.