



Museum of Domestic  
Design & Architecture

# Collections development policy

6th Edition (2022)

**Sian Woodward (Collections Manager)**

**Emma Shaw (Preventive Conservation Officer)**

**Zoë Hendon (Head of Museum Collections)**

Approved:

*Gareth Williams*

Chair of the MoDA Advisory Board

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MoDA Collections Centre  
Middlesex University  
9 Boulevard Drive, Beaufort Park  
London NW9 5HF

Tel: +44 (0)20 8411 5244  
Email: [moda@mdx.ac.uk](mailto:moda@mdx.ac.uk)  
[www.moda.mdx.ac.uk](http://www.moda.mdx.ac.uk)



**Name of museum:** *Museum of Domestic Design and Architecture (MoDA)*

**Name of governing body:** *Middlesex University*

**Policy review procedure:**

The collections development policy will be published and reviewed from time to time, at least once every five years.

**Date at which this policy is due for review:** *October 2025*

*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 mission of the Museum of Domestic Design and Architecture (MoDA) is to preserve and hold in trust for society its internationally important collections relating to British domestic design and architecture 1870-1960, and by doing so to contribute to Middlesex University's transformative programme of education, research and engagement.*

MoDA is committed to exploring the collections with our audiences, co-creating knowledge and understanding and using the collections to inspire creativity. We support and challenge audiences, to learn with and from the collections, to demonstrate their learning in varied ways, and to feed that knowledge back into a shared knowledge base.

We have four priorities to guide our activities:

1. Support collaborative collections research involving staff and audiences to build and develop new knowledge which benefits the wider world
2. Use the collections to promote dialogue between communities of interest about contemporary issues.
3. Open up educational provision to inspire and enable learners from all backgrounds by supporting physical, digital and intellectual access to the collections and a flexible, blended approach to teaching and learning.
4. Create a resilient and sustainable museum environment

**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 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 a 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 **Silver Studio Collection** was given to Hornsey College of Art in 1967 by Miss Mary Peerless, Rex Silver's stepdaughter, and stored at Hornsey Public Library. Mrs G Harrison was part time curator until retirement in 1971. In 1974, Hornsey College of Art became amalgamated into Middlesex Polytechnic, and the collection was stored at the South Grove site. Between 1975-1977 the collection was stored at the Lower Edmonton site. Mark Turner was appointed Keeper in 1976, and the collection was transferred to the Bounds Green site of the Library in 1977. Sarah Mansell started as Paper Conservator in 1978, and from 1979-1981 worked two days a week, before a British Library grant allowed her to be employed full time in 1981. She was made a permanent member of staff in 1984. In 1983 the formal transfer of the Silver Studio Collection was completed with the signing of a deed of acknowledgement between Mary Peerless and the London Borough of Haringey. In 1985 Lesley Hoskins was appointed as a full-time Research Assistant. This post was shared between Lesley and Mark Pinney in 1987. In 1990 a proposal was made by the Wolfsonian Foundation to take the Silver Studio collection to America. In 1992, Middlesex Polytechnic became Middlesex University.

We now think of the 'Silver Studio Collection' as a distinct and separate collection within MoDA's various holdings. However, for some years, the term 'Silver Studio Collection' was used as a catch-all title for the collections as a whole.

For example:

- at some point between 1967 and before her death in 1984, Winifred Mold donated 58 of her designs for the Silver Studio.
- In 1986 Middlesex Polytechnic Library donated **Weldon's Home Dressmaker** catalogue to The Silver Studio Collection.
- In 2000, Mary Peerless donated 55 items related to the personal life of the Silver family.

Items are now only accepted into the Silver Studio Collection if they relate directly to the Silver Studio as a working business

For example:

- In 2005 a length of printed cotton designed by the Silver Studio was purchased with support from the National Art Collections Fund and the MLA/V&A Purchase Grant Fund.

The **Crown Wallpaper Collection** was donated in 1989 when Crown Wallcoverings generously gave a substantial part of their wallpaper collection consisting of 5,000 wallpaper samples and pattern books from the early 1950s to the late 1960s. By mutual agreement, the earliest part of the collection (mostly late eighteenth and early nineteenth century wallpaper samples) went to the Whitworth Art Gallery at Manchester University. The remainder was given to Middlesex University as it was seen by the Keeper of the Silver Studio Collection, Mark Turner, to complement the existing holdings of wallpapers. At the same time, 11 John Alridge, RA / Edward Bawden, CBE, RA **Bardfield wallpaper samples** were donated by Christopher Cole of Cole & Son Ltd.

**The British and American Domestic Design Collection (now known as the Domestic Design Collection)** nucleus of 2,000 items came as part of the **Silver Studio Collection**. A further 1,000 items were **collected and donated by staff at the former Hornsey College of Art**. An initial selection came from a collection begun in the 1950s at a time when books on nineteenth and early twentieth century architecture and designs could be acquired very cheaply. This was added to later by the former Art and Design Librarian of Hornsey College of Art and Middlesex Polytechnic, Mr David Cheshire and his colleagues. The remainder of items have been **acquired by purchase** by members of staff of The Silver Studio Collection and MoDA or **donated** by colleagues or members of the public.

**BADDA Books** – Some of these books were **donated by Mary Peerless** as part of the original donation; some were **loaned by Mary Peerless** for an exhibition around 1980. There are other books with BADDA numbers that came to the Silver Studio Collection from the **College of All Saints, Tottenham**, on its merger with Middlesex Polytechnic in 1978. The College of All Saints had itself been formed by the merger of **St Katharine's College at Tottenham** (founded 1878) and **Berridge House at Hampstead** (founded 1893) in 1964. Some books therefore bear stamps for Berridge House, All Saints and the Silver Studio; or St Katharine's College, All Saints and the Silver Studio. These items are not in fact part of the original Silver Studio Collection and were transferred as part of the Middlesex Polytechnic merger.

In 1989 the **T J Lock Archive** was acquired (possibly by donation). T J Lock was a student at Regent Street Polytechnic 1928-1931 and surveyor with the London County Council 1929-1931 and from 1935. Lock also studied at the College of Estate Management from September 1931. Items not accessioned were transferred to the University of Westminster Archives in 2009 (see [LOCK, TJ - University of Westminster > Records and Archives \(arkivum.net\)](#) RSP/4/4/LOC)

In 1994 the Silver Studio Collection purchased the **Charles Hasler Collection** of typography and printed ephemera.

Around 1994 a proposal was made to acquire the collections of **Peggy Angus** and **J M Richards**. Both were acquired as loans around 1996, although the Peggy Angus loan was moved to the Sussex Records Office in 1999 and 2004. **The JM Richards Collection** is still on loan. Attempts to resolve the long-term status of this collection have so far been unsuccessful.

In 2000, items connected to designer **Winifred Mold** were donated by a near neighbour; a collection of **John Alridge, RA / Edward Bawden, CBE, RA Bardfield wallpaper samples** were donated with the majority given to the Whitworth Art Gallery, Manchester and the remaining duplicates divided equally between MoDA (15 pieces) and the V&A.

In 2000, the collections moved from Bounds Green to the Cat Hill campus to become the **Museum of Domestic Design and Architecture** in premises purpose-built to house and display the Silver Studio Collection and other acquired collections. During this period, the museum accepted many **donations related to exhibitions** and the general themes of displays and events, including a collection of 145 cookery books.

When Middlesex University began to consolidate its courses and teaching into its Hendon campus, the museum relocated in 2011, and refocused as an entirely new form of accessible research collection for a wide range of users. Though the museum does not now have its own exhibition space, from 2012 the collections became available 'online, on tour and on request' to a wide variety of users from academics and students to members of the general public.

### 3. Overview of current collections

#### **The Silver Studio Collection**

*The unique record of one of Britain's leading commercial design studios, active between 1880 and 1963.*

- Over 40,000 original designs on paper, 3,000 wallpaper samples, around 3,000 textile samples
- Several hundred rare books and portfolios, acquired by the Silver Studio as design reference
- Archive material including the Studio's business and photographic records and personal and business correspondence.
- 400 Katagami stencils 1800-1880

### **The Domestic Design Collection (1850-1960)**

- More than 4,000 books, magazines and trade catalogues relating to design for the home, domestic furnishing, household management, home-crafts and cookery.
- trade catalogues from builders, estate agents and developers providing a rich resource for the study of London suburbia in the early twentieth century.
- A significant number of original photographs of domestic interiors, mainly twentieth century, donated by members of the public.
- Ripolin paint company ephemera
- T J Lock Archive
- 145 cookery books
- Mary Storr (wallpaper designer) collection - wallpapers and interview
- Eleanor Greeves (tile designer) collection – tiles and associated ephemera
- Jocelyn Anderson collection - tea towels, fabric samples and designs
- Joshua Hoyle and Sons textile samples
- George Reed & Sons/W Reed & Co Ltd North London housebuilders collection of photographs and ephemera
- Location Finder collection of photographs and estate agent particulars of houses and flats gathered by a film and TV location finder 1980-2001
- Sanderson's fabric samples collection
- The Art and Craft of Homemaking collection of photographs and oral history recordings
- Exploring Interiors collection of oral history recordings
- Home Decorating in the 1950s collection of oral history recordings
- Mr & Mrs Ross collection of correspondence and ephemera relating to the purchase of numerous items of furniture and furnishings, 1936-1949
- George Holland Estate Agents collection of posters and plans
- Alan Shillingford (Crown wallpaper designer) collection of wallpapers, designs, photographs and interview
- L J Redgrave Cripps (architect) photograph album
- Wallpaper sandwich - One piece of 12-layered paper, and 12 individual layers of wallpaper dating from c.1780-1980 salvaged from a wall in Peterhouse College, Cambridge in 2001
- Home and homeowners' collection of questionnaires and photographs
- Enid Marx (designer) collection of designs, plus a textile and wallpaper

### **The Crown Wallpaper Collection**

- Around 5,000 wallpaper samples and pattern books from the early 1950s to the late 1960s, including 5 albums of the Palladio series of wallpapers
- An invaluable source of 'contemporary' designs popular in the post-war period.

### **The Charles Hasler Collection**

- Material relating to the work of Charles Hasler in the areas of railways and transport, WW2 information/propaganda, postwar reconstruction, postwar product design, printing, typography, and bookbinding. Hasler (1908-1992) was Chair of the Typographic Panel for the Festival of Britain, a typographer and graphic designer from the mid-1930s to the mid-1980s.

- The collection reflects his interest in nineteenth and twentieth century typography, packaging and printed ephemera

### **The Sir J M Richards Library**

Around 1,500 architectural books and journals collected by Sir JM Richards (1907-1992), a leading spokesman and theorist of the Modern Movement in Britain. This collection is on long-term loan to MoDA, but the status of this loan is currently under review.

### **The Magazines and Journals Collection**

- 19<sup>th</sup> and 20<sup>th</sup> century Architecture, Design, Art and Craft Journals
- Women's fashion and craft magazines
- Interior Design, entertaining, household management and gardening magazines
- A series of magazines and trade journals relating to the wallpaper and furnishing industries

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

### **4.1.1 Aim of Acquisition**

MoDA currently collects material relating to British domestic design and architecture 1870-1960, although it has also collected items dating from the 1970s. It aims to improve the scope, quality and relevance of the Museum's collections, within sustainable limits, in order to fulfil its stated aims. Priority is given to items that are of visual as well as historical interest.

In particular, it plans to ensure the focussed development of the Domestic Design Collection to provide primary evidence and key secondary sources for research, publishing, broadcasting and other public needs, particularly relating to students and researchers

### Criteria for accepting items

MoDA's staff will ask the following questions to ascertain whether an item should be collected:

#### **Relevance**

- Does the items match our current Collections Development Policy aims and our mission?
- Would the item be more appropriate to another museum or organisation's collection?

#### **Condition**

- Is the item in a good condition?
- If not, what would the conservation and storage requirements be?

#### **Duplicate**

- Is the item a duplicate of something we already hold?

Museum of Domestic Design and Architecture, Collections Development Policy, 2022: [7](#)

- If so, might there be a value in collecting a duplicate?

#### Safety

- Is the item a threat to people or other objects (e.g. through infestation or health and safety concerns)?

#### Usefulness

- Is the item likely to be useful for research, teaching, publication?
- Does it have potential for future research?

#### Context

- Does the item have sufficient background information to provide a context?

#### Ethics

- Has the item been ethically acquired?
- Are there any other ethical concerns surrounding its ownership and use?

#### Specific criteria for specific items

Books, magazines and pamphlets relating to the domestic interior, household management, cooking, house buying, house planning and decorating etc. may be accepted if:

- The items offered complement but do not duplicate existing holdings
- The items offered serve to fill in gaps, e.g. within runs of periodicals

Samples of wallpaper or furnishing textiles may be accepted if:

- The items offered were relevant to or derived from the Silver Studio
- The items offered are supported by other related information (eg photographs, receipts, correspondence, oral history evidence) which enable us to tell a story about how they were used within a real domestic interior

#### Criteria for rejecting items

The nature of the **Silver Studio Collection**, the **JM Richards Library**, the **Charles Hasler Archive** and the **Crown Wallpaper Collection** mean that we do not generally accept new items into these collections.

We do not have an acquisition budget so are unlikely to purchase items from dealers or at auction.

We cannot accept wallpaper that has been removed from a wall, due to the difficulty and expense of conserving it and making it accessible to students, researchers and the public.



We are not able to accept large domestic items such as gas cookers, fridges, kitchen cabinets, gas or electric fires. We are also unable to accept items such as suites of furniture, sewing machines, record players or televisions. The museum does not have enough space to store them or the resources to make them available to the public. There are no exceptions to this policy.

#### 4.1.2 Particular priorities for enhancing the collections are as follows:

- Formally extend the scope of the Domestic Design Collection to include selected material from the 1970s and 1980s. Items might include for example magazines, catalogues, interior photography. This is to allow MoDA and its users to continue to contextualise domestic design practice and investigate the forces that shape design, production and consumption issues. Items will only be acquired if they meet the Museum's other criteria, and there is a clear likelihood of their potential use. This extension will be reviewed, with the intention of extending the scope in the future to continue to include later periods.

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

5.1 The museum recognises that the principles on which priorities for rationalisation and disposal are determined will be through a formal review process that identifies which collections are included and excluded from the review. The outcome of review and any subsequent rationalisation will not reduce the quality or significance of the collection and will result in a more useable, well managed collection.

5.2 The procedures used will meet professional standards. The process will be documented, open and transparent. There will be clear communication with key stakeholders about the outcomes and the process.

Collections that do not fit within the collecting areas, which are poor quality, or which have poor-quality information associated with them will be priorities for rationalisation, transfer and/or disposal. All disposals will be carried out in line with the MA 'Disposals Toolkit'. In the first instance, collections will be offered to local museums or to museums farther afield with cognate collections.

Rationalisation and disposal decisions will also be guided by our [Collections Review and Rationalisation Policy](#).

### 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)/organisation(s):

*Victoria and Albert Museum, London*  
*Whitworth Art Gallery, Manchester University*  
*Fry Art Gallery, Saffron Walden*  
*Cecil Higgins Art Gallery, Bedford*  
*Towner Art Gallery, Eastbourne*  
*Museum of the Home, London*  
*Forty Hall Museum, Enfield*

*General reference is also made to local and social history museums in the Greater London Area.*

## 8. Archival holdings

8.1. The museum holds small archival collections within some of its core collections.

These include the **Charles Hasler collection of typography and printed ephemera**; parts of the **Domestic Design collection** and parts of the **Silver Studio Collection**;

8.2. The museum catalogues these according to ISAD(G) archival standards using its collections management system, and records for these collections exist online at the JISC Archives Hub and AIM25 sites.

8.3. Where the museum holds or intends to acquire archives it is guided by the Code of Practice on Archives for Museums in the United Kingdom (2002)

8.4. Archives considered for acquisition must relate to the museum's existing archive collections and be collected according to its aims.

## 9. Acquisition

9.1. The policy for agreeing acquisitions is:

- *All items considered for acquisition to be researched and examined by the Head of Collections, the Preventative Conservation Officer and the Collections Manager, consulting with external specialists as required.*
- *All items to comply with Collections Development Policy.*
- *Where possible items offered are to be accompanied by interesting supporting documentation and by further information about the designer or purchaser where relevant, especially if working on behalf of companies already represented within MoDA's collections.*

*For example: **wallpaper, textiles or lino** supported by further evidence about the date of purchase, the room(s) they were used to decorate, the location of the house in question, and/or a photograph of the room in which they were used, showing how they related to the other furnishings and items in the room; **Photographs of domestic interiors and gardens** supported by contextual*

*information about the location, dates etc of the house, and related information about the inhabitants*

- *Donors of photographic items for the collection are required to sign a form to confirm that they transfer ownership, and rights of copyright or reproduction, to the museum. This form also confirms that the museum's governing body will hold the items in perpetuity for educational purposes and for the public benefit.*

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 the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, which the UK ratified with effect from November 1 2002, and the Dealing in Cultural Objects (Offences) Act 2003, the 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**

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
- 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 the statement of principles 'Spoliation of Works of Art during the Nazi, Holocaust and World War II period', issued for non-national museums in 1999 by the Museums and Galleries Commission.

## 15. Disposal procedures

- 15.1. All disposals will be undertaken with reference to the SPECTRUM Primary Procedures on disposal.
- 15.2. 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.
- 15.3. 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.
- 15.4. 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.
- 15.5. 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.
- 15.6. 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.
- 15.7. 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.
- 15.8. 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).
- 15.9. 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.
- 15.10. 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.

- 15.11. 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.
- 15.12. 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.

## **16. Disposal by exchange**

- 16.1. The nature of disposal by exchange means that the museum will not necessarily be in a position to exchange the material with another Accredited museum. The governing body will therefore ensure that issues relating to accountability and impartiality are carefully considered to avoid undue influence on its decision-making process.
- 16.2. In cases where the governing body wishes for sound curatorial reasons to exchange material directly with Accredited or non-Accredited museums, with other organisations or with individuals, the procedures in paragraphs 15.1-5 will apply.
- 16.3. If the exchange is proposed to be made with a specific Accredited museum, other Accredited museums which collect in the same or related areas will be directly notified of the proposal and their comments will be requested.
- 16.4. If the exchange is proposed with a non-Accredited museum, with another type of organisation or with an individual, the museum will place a notice on the MA's Find an Object web listing service, or make an announcement in the Museums Association's Museums Journal or in other specialist publications and websites (if appropriate).
- 16.5. Both the notification and announcement must provide information on the number and nature of the specimens or objects involved both in the museum's collection and those intended to be acquired in exchange. A period of at least two months must be allowed for comments to be received. At the end of this period, the governing body must consider the comments before a final decision on the exchange is made.

## **17. Disposal by destruction**

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

- 17.2. It is acceptable to destroy material of low intrinsic significance (duplicate mass-produced articles or common specimens which lack significant provenance) where no alternative method of disposal can be found.
- 17.3. Destruction is also an acceptable method of disposal in cases where an object is in extremely poor condition, has high associated health and safety risks or is part of an approved destructive testing request identified in an organisation's research policy.
- 17.4. Where necessary, specialist advice will be sought to establish the appropriate method of destruction. Health and safety risk assessments will be carried out by trained staff where required.
- 17.5. The destruction of objects should be witnessed by an appropriate member of the museum workforce. In circumstances where this is not possible, eg the destruction of controlled substances, a police certificate should be obtained and kept in the relevant object history file.



# Signature Certificate

Reference number: C4QGS-29AJ9-YZYYV-J52NW

## Signer

## Timestamp

## Signature

### Gareth Williams

Email: g.r.williams@mdx.ac.uk  
Shared via link

Sent:

18 Nov 2022 15:22:26 UTC

Viewed:

21 Nov 2022 11:51:30 UTC

Signed:

21 Nov 2022 11:51:58 UTC

*Gareth Williams*

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