

WORLD ART COLLECTIONS EXHIBITIONS

SAINSBURY CENTRE
for Visual Arts

Collections development policy

Name of museum: Sainsbury Centre for Visual Arts

Name of governing body: University of East Anglia

Date on which this policy was approved by governing body: 24 January 2013

Date at which this policy is due for review: January 2015

1. Museum's statement of purpose

The Sainsbury Centre for Visual Arts (SCVA) is one of the most prominent university art galleries in Britain, and one of the nation's principal centres for the study and presentation of art. It was founded in 1973 at the University of East Anglia (UEA) through the support of one of the nation's great philanthropic families, Sir Robert and Lisa Sainsbury who donated their extraordinary art collection which includes works dating from prehistory to the late twentieth century from across the globe. Their art collection, known as the Robert and Lisa Sainsbury Collection is the core collection held by SCVA and is at the very heart of the institution's identity. Alongside the Robert and Lisa Sainsbury Collection sits two further principle collections; The Anderson Collection of Art Nouveau, donated in 1978 by Sir Colin Anderson, a close friend of Sir Robert and Lisa and the University Collection of Abstract and Constructivist Art, Design and Architecture established by the University in 1968. There are also a number of smaller collections dedicated to teaching and research. The collections are held by the Sainsbury Centre for Visual Arts on behalf of the University of East Anglia and the institution has university museum status. This Collections Development Policy provides an overview of the collections held by SCVA. It describes the rationale for future collection building and sets out the institution's legal and ethical framework on decisions concerning acquisitions or deaccessioning. The management of the SCVA collections, in terms of their development, research, interpretation, enjoyment and care is a key element of the institutions strategic mission. The cultural value of the collections is increased by their judicious development (in scope, depth and quality) so that they continue to engage, inspire, excite and inform visitors and other users of the SCVA. This Policy demonstrates that the SCVA - as custodian - and the University of East Anglia - as governing body - are aware that they hold the collections in the public domain, and acknowledge their long term obligations as stewards of the collections.

This Policy is framed to comply with the requirements of the Accreditation Scheme for Museums and Galleries in the United Kingdom (2011 Standard compliant). It reviews the present state and use of the collections, ensures that all acquisition and disposal decisions are made according to a formally approved and recognised strategy and serves as a reference document to guide curatorial decisions.

2. An overview of current collections

Robert and Lisa Sainsbury Collection

SCVA was established to display the Robert and Lisa Sainsbury Collection, which now numbers over 1400 items. The collection includes works dating from prehistory to the late twentieth century from across the globe. There are major holdings of art from Oceania, Africa, the Americas, Asia, the ancient Mediterranean classical cultures of Egypt, Greece and Rome, Medieval Europe, including a significant number of works acknowledged as seminal examples of European modern art such as Pablo Picasso, Edgar Degas, Francis Bacon, Jacob Epstein, Henry Moore, Alberto Giacometti and Amedeo Modigliani. Sir Robert Sainsbury started collecting around 1929 and in 1937 he married Lisa van den Bergh from which point the Collection became a joint one. In 1973 Sir Robert and Lisa Sainsbury donated their collection to UEA and their son, David (Lord Sainsbury of Turville), funded the building to house and display it on the university campus.

The building was designed by Norman Foster (Baron Foster of Thames Bank) and opened in 1978. From that date, through the generosity of the benefactors, the collection continued to grow.

Sir Robert died in April 2000 and since that time Lady Sainsbury continued to make a number of acquisitions, principally of Japanese antiquities up until 2006 when she ceased to collect. Lady Sainsbury died in 2014.

From an art-historical perspective, the Robert and Lisa Sainsbury Collection is one of the few intact modernist collections of the 20th century and is of national and international importance. The collection was formed under the particular circumstances of 20th century European modernism, when successive art movements of the European avant-garde engaged with works of art from beyond Europe, principally the arts of Africa, Oceania and the Americas, which was once generally and rather misleadingly referred to as 'tribal' or 'primitive art'. There is no doubt that Sir Robert's early collecting was guided in this way and it is worth noting that both Jacob Epstein and Henry Moore were themselves collectors of art from Africa, Oceania and the Americas. Although much has been written about how so called 'primitive art' was appropriated by European artists, Sir Robert increasingly acknowledged such works as of equal status and this is reflected in how the collection is displayed. Collections formed by a similar sensibility, where modern European art was brought together with non-European art, are the Menil in Houston, the Peggy Guggenheim in Venice, the Beyeler in Basel, Kimbell, Art Museum, Princeton University Art Museum and the Garman Ryan Collection in Walsall.

A three-volume illustrated catalogue (Yale University Press 1997), edited by Prof. Steven Hooper, Director of the Sainsbury Research Unit for the Arts of Africa, Oceania and the Americas, provides an introduction to the development of the collection and individual entries on all works acquired prior to 1996.

The principal body of the Robert and Lisa Sainsbury Collection is displayed in the Living Area gallery at SCVA. This gallery is a reflection on how they surrounded themselves with art at home. It is largely static and considered an historical statement in its own right. Alongside this, a new flexible display from the collection allows for greater interpretation and art historical context.

Sainsbury Abstract Collection

The Sainsbury Abstract Collection (SAC) includes 96 paintings and works on paper and was largely acquired by Lady Sainsbury, but is not formally part of the Robert and Lisa Sainsbury Collection. The collection is principally of works from the Ecole de Paris of the post second world war period. The collection shows a strong preference for lyrical abstraction and Tachism, art movements that flourished in France from 1945 to roughly 1960 and exhibit an expressive calligraphic style, away from the hard edged geometric abstraction of the pre-war period. Notable artists included in the collection are Jean Fautrier, Charles Maussion, Mubin Orhon, André Lansky, Leon Zacks, Bernard Dufour, and Jean-Marie Calmettes.

Lisa Sainsbury Ceramics Collection

The Lisa Sainsbury Ceramics Collection represents a major collection of 20th century studio ceramics and was largely acquired by Lady Sainsbury, but is not formally part of the Robert and Lisa Sainsbury Collection. It consists of 95 works and was formed from the 1950s onwards when Lady Lisa began to collect the work of Lucie Rie. The collection includes work by Rie's contemporaries such as Bernard Leach and Shoji Hamada. It includes a remarkable group of works by Hans Coper as well works by, amongst others; James Tower, Ewen Henderson, Claudi Casanovas, Rupert Spira, Jennifer Lee, Julian Stair, Sara Radstone, Gabrielle Koch, and Ian Godfrey.

Family Collection

In 2010 SCVA formed a collection called the Family Collection. This consists of 200 objects that were acquired by Sir Robert and Lisa Sainsbury and donated to the university, but are not formally part of the Robert and Lisa Sainsbury Collection. The objects range from formal artworks to personal effects and a small number of objects with questioned authenticity. The collection is essentially a study collection and adds to the contextual history of the formation of the Robert and Lisa Sainsbury Collection.

The University Collection of Abstract and Constructivist Art, Architecture and Design (UEA Collection)

The UEA Collection concentrates on the non-objective, constructive and concrete art movements of the 20th century and the related fields of architecture and design. Begun in 1968 by the then UEA Librarian, Willi Guttsman, Professor of Fine Arts, Peter Lasko and Dr Alastair Grieve of the School of World Art Studies and Museology, the collection now numbers over 400 items. Because of its unique focus the collection is of national importance. The collection presents the non-objective and constructive art movements of the twentieth century, such as the English Vorticists, the Russian Suprematists and Constructivists, the Dutch De Stijl Group and the German Bauhaus School. Begun in the late 1960s the collection suggested a response to the modernist architecture of the new University of East Anglia campus, designed by Denys Lasdun, and the university's multi-disciplinary ethos. As such, the collection encompasses multiple forms and disciplines of art, design and architecture. General concerns of artists, designers and architects whose works are represented include some or all of the following: a refined form of abstraction with a restrained vocabulary of colours and geometric forms offering an alternative vision of art. The importance of structure, systems and mathematical processes as components of a work of art. In the age of the machine, there was a rejection of the literal, narrative and descriptive elements in art. The collection includes furniture and architectural models as well as paintings, sculpture, reliefs, multiples, and works on paper.

Two catalogues of the collection have been published, one in 1968, and a new expanded edition was produced in 1994.

The Anderson Collection of Art Nouveau

The Anderson Collection of Art Nouveau is considered one of the most important privately assembled collections of Art Nouveau in the UK. Sir Colin and Lady Anderson were particularly drawn to exquisitely coloured pieces that epitomised the style with whiplash curves, botanical lines and floral motifs. The collection dates predominately from the turn of the twentieth century and most fully represents the French exponents of Art Nouveau associated with the Ecole de Nancy and makers who, both in France and Britain, worked across a range of disciplines and materials such as glassware and furniture, metalware and jewellery. The collection not only includes pieces by leading exponents of Art Nouveau such as Louis Comfort Tiffany, Emile Gallé and René Lalique, but significantly also anonymous commercial pieces, giving the collection a wonderfully individual character which offers an unparalleled opportunity for an exploration of Art Nouveau as both design and manufacture. The collection comprises of 200 works and encompasses examples of European and American Art Nouveau from about 1890 to 1905, and includes furniture, glass, ceramics, metalwork, jewellery and graphics.

A comprehensive illustrated catalogue of the collection was published in 2003.

Sainsbury Centre Collection of Art

Artworks are accessioned to this collection where they cannot be assigned to existing collections (such as Robert and Lisa Sainsbury Collection which is closed) but meet the clearly defined justifications for acquisition outlined in the Collections Development policy.

3. Themes and priorities for future collecting

The development of collections is a core activity of the institution and reflects our desire to bring to our visitors the best possible enjoyment and education concerning the visual arts. But any growth in our collections will be measured against sustainable growth and how we can care for the collections. SCVA is fortunate in that as a relatively young institution its collections are modest and there is display space capacity for growth and good conservation facilities.

The Robert and Lisa Sainsbury Collection is now a closed collection given that Lady Lisa Sainsbury is no longer collecting (Sir Robert died in 2000). The Anderson Collection remains technically open although no further gifts are anticipated from the Anderson family. The UEA Collection is still open and its distinctive style can be continued. The Sainsbury Centre wishes to continue to collect and the underlying principle is that all new acquisitions must be within the scope of the existing collections. Works must be of comparable

quality, relate or inform the three principle collections of Sainsbury, Anderson or UEA. A key aim is to prevent the dilution of the original Sainsbury gift and retain its integrity but allow the institution to grow and develop where it is appropriate to do so. We wish to simultaneously acknowledge this extraordinary gift but at the same time prevent it from becoming a time capsule. The three principle historic collections have their roots in twentieth century European modernism and celebrate the universality of art and human creativity from prehistory to the present day. Although the Anderson and UEA collections will retain separate identities there is a strong desire to present the two collections as part of one continuing and developing tradition of modernism through art and design practice from its beginnings in the late nineteenth century through until the 1970s. All acquisitions (unless accessioned to UEA or Anderson) will be accessioned to a collection referred to as the Sainsbury Centre Collection of Art. The three historic collections (Sainsbury, UEA, Anderson) will retain their status, identity and integrity. There is also a desire to enrich the value of the collection for research and teaching by acquiring archives of work by artists represented in the collections. In addition, archives that more generally relate or inform the collections will be considered as valuable assets in enriching SCVA holdings and providing the intellectual substance for future research.

Augmenting the Robert and Lisa Sainsbury Collection

It is stated in the deed of gift that the Robert and Lisa Sainsbury Collection will 'close' following the death of the benefactors.

Nonetheless, the benefactors acknowledge the possibility of the development of a collection that might augment and stand alongside the Robert and Lisa Sainsbury Collection. Within the memorandum accompanying the deed of gift, it is indicated that, within the constraints of the funding available to UEA, the SCVA might acquire additional material with the proviso that for registration purposes such acquisitions should not be ascribed to the Robert and Lisa Sainsbury Collection:

"Works of art (which shall include so-called 'primitive sculpture' and ethnographical artefacts and shall not be confined to the fine arts, but include applied arts and the decorative arts) ... which may be considered to be in accord, in principle, with the 'Sainsbury Collection.'"

In the same document the benefactors also hoped that, in the event of the university acquiring works of art after the death of Sir Robert Sainsbury, it would, in particular, concentrate its efforts in two directions:

- (i) *"In augmenting and complementing the sculptures comprised in The Sainsbury Collection so that they may become as far as possible, a study collection for all periods and civilisations."*
- (ii) *"In acquiring sculptors' and sculptural drawings and prints using the word drawing in its fullest sense. ("Drawings", here in shall include pastels, gouaches, watercolours and the like"*

It is the policy of SCVA to be sensitive to the spirit of the original gift of the Robert and Lisa Sainsbury Collection, to be reflexive to the subsequent collecting activity of Sir Robert and Lisa Sainsbury and to respect their intentions.

The SCVA intends, therefore, to acquire items which will build on the strengths of the Robert and Lisa Sainsbury Collection in a way that augments the scope and quality of that collection, and sits alongside it without compromising its integrity as an historic collection. In essence works that complement and enhance existing holdings but do not alter and change the essential character of the collection. The areas of research currently being explored are post war painting (context of Bacon) and sculpture (context of Moore), sculptor's drawings and early 20th century work of the European Avant-garde. The range and breadth of art beyond Europe will require on-going research into how the collection can be best complemented without altering its essential character.

Sainsbury Abstract Collection

This collection is of increasing historical importance and requires further research and comparative study with other museums. It is principally works from the Ecole de Paris of the post second world war period but in fact many of the key protagonists are absent and the collection could be significantly strengthened by

acquiring works by the following artists; Nicolas de Stael, Hans Hartung, Jean Dubuffet, Serge Poliakoff, Wols, Georges Alfred Manessier, George Mathieu, Francis Picabia, Jean-Paul Riopelle, Vieira da Silva, Pierre Soulages, Pierre Alechinsky, Karel Appel Asger Jorn and Sam Francis. Another development could be the influence of the Ecole de Paris on contemporary British artists such as Patrick Heron, William Gear, Roger Hilton, Alan Davie William Turnbull, Paul Feiler, Terry Frost, Ivon Hitchens, Peter Lanyon and William Scot.

The Sainsbury Abstract Collection is closed, but the collection will be augmented under the same conditions as the Robert and Lisa Sainsbury Collection.

Lisa Sainsbury Ceramics Collection

SCVA is one of the principle gallery's in the UK for the display of studio ceramics. The curatorial team has a growing expertise in 20th and 21st ceramics and aims to extend the current holdings to represent practice more comprehensively than is currently possible. Current research features artists such as Gordon Baldwin, Ian Auld, Elizabeth Fritsch, Richard Slee, Magdalene Ordundo and Robin Welch.

The Lisa Sainsbury Ceramic Collection is closed, but the collection will be augmented under the same conditions as the Robert and Lisa Sainsbury Collection.

The Family Collection

We do not anticipate any further acquisitions into the Family Collection. It is possible after the death of Lady Sainsbury additional items may be gifted.

The UEA Collection

The UEA Collection presents the non-objective and constructive art movements of the twentieth century, such as the English Vorticists, the Russian Suprematists and Constructivists, the Dutch De Stijl Group and the German Bauhaus School. The aim is to continue to acquire work by artists, architects and designers whose work relates to geometric abstract, concrete and constructivist movements of the 20th century, concentrating in particular on a number of themes: technology and the machine, the interface between art and science, art and mathematics.

For example: the following areas are under-represented and should be strengthened: objects from Russia and Eastern Europe, in particular representing the earliest Constructivist movements; English Modernism of the 1930's, post-de Stijl art from the Netherlands; the Bauhaus, especially household items and textiles to complement the Bauhaus-related Isokon furniture already in the Collection; north and South American geometric abstraction which is only thinly represented.

The Anderson Collection

The Anderson Collection remains technically 'open' although no further gifts are anticipated from the Anderson family. No original deed of Gift exists but in the board note from 1978 when the collection was formally accessioned, it is stated that no special conditions are attached to the collection. The collection is considered one of the most important privately assembled collections of Art Nouveau in the country and therefore as with the Robert and Lisa Sainsbury Collection the SCVA intends, therefore, to acquire items which sit alongside it without compromising its integrity as a 'closed' collection. Works will be selected that build on the strengths of the collection in a way that augments the scope and quality.

Groups of artists that we would be particularly interested in including are the Viennese Secessionists, the Glasgow School and Belgium Art Nouveau, – for example, Josef Hoffman, Charles Rennie Mackintosh, Henri Van di Velde and Victor Horta.

Sainsbury Centre Collection of Art

All acquisitions (unless accessioned to UEA or Anderson) are accessioned into the Sainsbury Centre Collection of Art. The three historic collections (Robert and Lisa Sainsbury, UEA, Anderson) retain their current status, identity and integrity. The artworks assigned to this collection will meet the defined justifications for acquisition outlined in the Collections Development policy. In essence, artworks in this collection sit alongside the existing three principle historic collections but must be of comparable quality, relate or inform as outlined above.

4. Themes and priorities for rationalisation and disposal

The Sainsbury Centre has no current plans for rationalisation or disposal. Please refer to clause 13 for details on the disposal procedure.

5. Limitations on collecting

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

6. Collecting policies of other museums

SCVA 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.

The eclectic and highly distinctive nature of the Robert and Lisa Sainsbury Collection means that potential acquisitions might be discussed with a wide range of other institutions. Reference is likely to be made, *inter alia*, to: the British Museum; Oxford, Cambridge and Manchester University museums and Tate.

For the UEA Collection, specific reference is made to the following museums: Tate, London and St Ives (for paintings, reliefs and sculpture and representation of particular artists); Scottish National Gallery of Modern Art, Dean Clough, Halifax (furniture); Design Museum, London (furniture and related archives); Victoria and Albert Museum, London (furniture, prints, drawings and paintings, textiles); British Museum, London (prints and drawings).

For the Anderson Collection reference is made to the Victoria and Albert Museum and Brighton Museum and Art Gallery.

7. Policy review procedure

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

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

8. Acquisitions not covered by the policy

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

9. Acquisition procedures

- a. All potential acquisitions are measured against the Collections Development Policy to test they fit the collection building strategy. The proposing Curator writes an acquisition proposal which is presented to the SCVA Director and senior management team (SMT) for consideration. If the Director and management team wishes to proceed the proposal is presented to the SCVA Board for approval and final ratification.
- b. SCVA will exercise due diligence and make every effort not to acquire, whether by purchase, gift, bequest or exchange, any object or specimen unless the university or responsible officer is satisfied that SCVA can acquire a valid title to the item in question.
- c. In particular, SCVA 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).
- d. 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 SCVA will reject any items that have been illicitly traded. The university 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.
- e. So far as biological and geological material is concerned, SCVA will not acquire by any direct or indirect means any specimen that has been collected, sold or otherwise transferred in contravention of any national or international wildlife protection or natural history conservation law or treaty of the United Kingdom or any other country, except with the express consent of an appropriate outside authority.
- f. SCVA will not acquire archaeological antiquities (including excavated ceramics) in any case where the governing body or responsible officer has any suspicion that the circumstances of their recovery involved a failure to follow the appropriate legal procedures.
- g. Any exceptions to the above clauses 8a, 8b, 8c, or 8e will only be because SCVA is:
 - acting as an externally approved repository of last resort for material of local (UK) origin
 - acquiring an item of minor importance that lacks secure ownership history but in the best judgement of experts in the field concerned has not been illicitly traded
 - acting with the permission of authorities with the requisite jurisdiction in the country of origin
 - in possession of reliable documentary evidence that the item was exported from its country of origin before 1970

In these cases SCVA will be open and transparent in the way it makes decisions and will act only with the express consent of an appropriate outside authority.
- h. SCVA does not hold or intend to acquire any human remains under 100 years old.

10. Spoliation

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

11. Management of archives

As SCVA holds archives, including photographs and printed ephemera, the university will be guided by the Code of Practice on Archives for Museums and Galleries in the United Kingdom (third edition, 2002).

12. Disposal procedures

Disposal preliminaries

- a. The university will ensure that the disposal process is carried out openly and with transparency.
- b. By definition, the SCVA has a long-term purpose and holds collections in trust for society in relation to its stated objectives. The university therefore accepts the principle that sound curatorial reasons for disposal must be established before consideration is given to the disposal of any items in the SCVA's collection.
- c. No items in the Robert and Lisa Sainsbury Collection may be disposed from the collection under the conditions of the deed of gift. SCVA is legally free to dispose of any other item from its collection. It is agreed that any decisions to dispose of material from the collection will be after due consideration and approval by the Sainsbury Centre Board. Any agreements on disposal made with donors will be taken into account.
- d. When disposal of a museum object is being considered, the SCVA 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.
- e. When disposal is motivated by curatorial reasons the procedures outlined in paragraphs 13g-13s will be followed and the method of disposal may be by gift, sale or exchange.
- f. SCVA will not undertake disposal motivated principally by financial reasons.
- g. Whether the disposal is motivated either by curatorial or financial reasons, the decision to dispose of material from the collections will be taken by the university only after full consideration of the reasons for disposal. Other factors including the public benefit, the implications for the SCVA's collections and collections held by museums and other organisations collecting the same material or in related fields will be considered. External expert advice will be obtained and the views of stakeholders such as donors, researchers, local and source communities and others served by SCVA will also be sought.
- h. A decision to dispose of a specimen or object, whether by gift, exchange, sale or destruction (in the case of an item too badly damaged or deteriorated to be of any use for the purposes of the collections or for reasons of health and safety), will be the responsibility of the university acting on the advice of professional curatorial staff of SCVA, if any, and not of the curator of the collection acting alone.
- i. Any monies received by the university from the disposal of items will be applied for the benefit of the collections. This normally means the purchase of further acquisitions. In exceptional cases, improvements relating to the care of collections in order to meet or exceed Accreditation requirements relating to the risk of damage to and deterioration of the collections may be justifiable. Any monies received in compensation for the damage, loss or destruction of items will be applied in the same way. Advice on those cases where the monies are intended to be used for the care of collections will be sought from the Arts Council England.
- j. The proceeds of a sale will be ring-fenced so it can be demonstrated that they are spent in a manner compatible with the requirements of the Accreditation standard.
- k. Once a decision to dispose of material in the collection has been taken, priority will be given to retaining it within the public domain, unless it is to be destroyed. It will therefore be offered in the first instance, by gift or sale, directly to other Accredited Museums likely to be interested in its acquisition.

- l. If the material is not acquired by any Accredited Museums to which it was offered directly as a gift or for sale, then the museum community at large will be advised of the intention to dispose of the material, normally through an announcement in the Museums Association's Museums Journal, and in other specialist journals where appropriate.
- m. The announcement relating to gift or sale will indicate the number and nature of specimens or objects involved, and the basis on which the material will be transferred to another institution. Preference will be given to expressions of interest from other Accredited Museums. A period of at least two months will be allowed for an interest in acquiring the material to be expressed. At the end of this period, if no expressions of interest have been received, SCVA may consider disposing of the material to other interested individuals and organisations giving priority to organisations in the public domain.
- n. The museum will not dispose of items by exchange.
- o. 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.