



### **3.1 Anatomy Resource Centre & Collection**

The Anatomy Department (now termed the Anatomy Section within the School of Biomedical and Clinical Sciences) has possessed a museum displaying aspects of human and animal structures since the 18th century. Housed, since 1886, in the north wing of the present Department, which is located in the Medical School, it originally occupied all 3 floors but is now restricted to the top floor only plus a small annexe on the first floor which contains a large collection of human skulls only. This Museum in its original form displayed one of the finest collections of vertebrate material in this country, and contained the premier collection of cetacea outside the British Museum. This cetacean material has now mostly been transferred to the National Museums of Scotland where it is presently stored.

The Museum, now reduced in size, is used as the Anatomy Resource Centre and currently displays artefacts such as potted specimens which are used for the teaching of anatomy, while providing a valuable study and research area. It also has small historical displays of anatomical dissections, microtomes and microscopes. In the next three to five years, Anatomy teaching will move to Little France. As far as the College of MVM and University Collections Office are aware, there will be no provision for the entire Anatomy Collection to be stored at Little France.

The future development of the Anatomy Collections is a complex project, involving multiple stakeholders and challenging circumstances. It has been necessary for the University Collections Office to take time to become familiar with the issues concerned and, more importantly, to become involved in discussions with external colleagues responsible for similar collections. A number of useful discussions have also taken place with Edinburgh University colleagues with a stake in the collections. The issue is set against a backdrop of important activity across Scotland and the UK, involving the publication of Guidelines for the treatment of Human Remains by the Department of Culture, Media and Sport (DCMS) by the Human Remains Working Group, and similar guidelines by Scottish Human Remains Group, facilitated by Museums Galleries Scotland. Curators and custodians of anatomy and human remains collections in Scotland were also consulted on the Human Tissue (Scotland) Act 2006.

In the light of these factors, a phased approach was adopted regarding the University's Anatomy Collection. Phase I involved the cataloguing the Comparative Anatomy Collection by Cressida Fforde and team. The project compiled a catalogue for the Comparative Anatomy Collection, which cross-referenced information from the 2002 shelf list, the old registers and the Collection itself; implemented the conservation recommendations made by the Sabin Report 2003, and undertook (re)packing of the collection where required. Undertaken throughout 2007 and early 2008, the project has been a major step in comprehensively revealing (and significantly accessing) the Comparative Anatomy collection for the first time in multiple decades. Results of the project will facilitate and inform decision-making about the future management of the collection.

### **3.2 Classics Collections**

The Classics Department is home to a teaching collection of Greek and Roman pottery, a gallery of casts, and a large collection of photographic slides which are used to illustrate its teaching in Classical Art and Archaeology.

### **3.3 Cockburn Museum of Geology**

Originally defined in 1873 as "a museum for the teaching of geology" the Collections are made up of objects which reflect the entire geological spectrum. Over 130,000 specimens including rocks, minerals, ores, fossils, historical documents manuscripts and samples (e.g. the Hall collection of early experimental material), maps (geological and topographic), photographs and

computer data. These are housed in glass-enclosed presentation cases above sets of locked cabinets that house drawers that contain much of the collected material. Economic ores and other rock specimens are also housed in the Grant Institute basement, whilst a range of all the material is housed in storage space in other areas of the former Geology & Geophysics department.

The main storage cabinets noted above are situated along the upper and lower floor corridors in the Grant Institute. There are 15 bays of cabinets, each bay with between 6 and 10 cabinets (i.e. some 120 cabinets, each with 10 drawers). In all, there are greater than 1,200 drawers of material, and some 40 individual displays in the glass-fronted cases.

Future collecting is governed by the following criteria: Storing and cataloguing of material bequeathed to the Collection by Earth Scientists; Development of the fossil collection, using material obtained by Dr Susan Rigby; Development of the collection of upper mantle nodules, an important research resource; The existing collection of Prof J.B. Dawson may be integrated into the Cockburn collection for this purpose; The obtaining of maps appropriate to the needs of students carrying out honours projects, these maps are then integrated into the overall collection; Collection of material that can be utilised in the teaching programmes.

The collection is derived from global sources, with an emphasis on Scotland and the British Isles but not to the extent of excluding material from elsewhere. Mantle nodule material, for example, mainly comes from South Africa, Siberia and Brazil. The collection covers the time period 1790-present in terms of the historical documents and maps, but covers the whole time period of Earth history in the case of the geological specimens (billions of years).

*This Collection has Full Accreditation status with MLA, The Council for Museums, Archives and Libraries*

### **3.4 Edinburgh University Collection of Historic Musical Instruments (EUCHMI)**

Comprising the Reid Concert Hall Museum of Instruments and St Cecilia's Hall Museum of Instruments.

Containing some 2000 stringed, wind and percussion instruments, the John Donaldson Collection includes many items of international importance. As well as being used for teaching and research, parts of the Collection are on public display and may be seen in the Reid Concert Hall Museum of Instruments. The Collections' galleries, built in 1859 and still with their original showcases, are believed to comprise the earliest surviving purpose-built musical museum in the world. Added attractions are "The Sound Laboratory", an exciting 'hands-on' approach to how musical instruments work, with live sounds, physical models, computer displays and visible effects, and a music kiosk.

The Raymond Russell Collection of Early Keyboard Instruments is one of the most important collections of its kind, and attracts musicians, instrument makers, organologists, as well as students and non-professional visitors from all over the world. It consists of over 50 instruments dating from the end of the 16<sup>th</sup> Century through to the beginning of the 19<sup>th</sup> Century. Instrument types include the harpsichord, spinet, virginal, clavichord, organ and piano. All are authentic examples from the historical period, many of which retain important and interesting original features. The Collection is on display at St Cecilia's Hall Museum of Instruments, the oldest surviving purpose-built concert hall in Scotland.

*Both Collections have Full Accreditation status with MLA, The Council for Museums, Archives and Libraries*

*Both Collections are Recognised Collections of National Significance to Scotland*

### **3.5 Natural History Collections**

Still housed in those areas of the Ashworth Laboratories originally created for them by Sir Robert Lorimer, the Collections contain several thousands of zoological specimens. Their national importance is that they remain one of the few University Natural History Collections which are still largely intact with respect to the invertebrate material and much vertebrate skeletal material. The Collections still form an integral part of the teaching of biological sciences in the University, as well as being open to view by the general public.

*This Collection has Full Registration status with the MLA, Council for Museums, Libraries & Archives*

### **3.6 School of Scottish Studies Collections**

The collections of the School of Scottish Studies include a tape archive of over ten thousand hours of recordings, a photographic archive with over ten thousand prints and several thousand slides, a video collection, a research library and manuscript materials and paintings by Scottish artists or of Scottish subjects.

### **3.7 The Fine Art Collections**

The University holds around 1400 works of art in its collections. The Fine Art Collections are notable for their emphasis on Dutch and Flemish art of the 17<sup>th</sup> and 18<sup>th</sup> centuries, Scottish portraits, and modern Scottish art. Both abstract and figurative traditions are well represented. The Fine Art Collections Acquisition Policy is based upon these strengths, and has as one of its main aims the further enhancement of its 20<sup>th</sup> century Scottish collections, and the establishment of a 21<sup>st</sup> century collection. There is also scope for developing the contemporary element of the Portrait and Bust Collection.

The collections are managed by the Museums Support Team, and can be seen on display throughout the University, enhancing public, private and student spaces. Many of the most important portraits and portrait busts are on view in the public spaces of Old College and the Chancellor's Building, Little France. The Talbot Rice Gallery is the University's public gallery where a changing exhibition programme is presented including from time to time exhibitions drawn from the University collections.

The University's collecting area will be defined not in terms of geographical boundary, but by association with the University and its related institutions including its past and present staff and students.

The University does not have a regular collecting budget which would allow the continued systematic enlargement of these collections. Works are nevertheless acquired either through commission, purchase, gift or bequest, and project-funding will be sought in the case of particular acquisitions.

The policy is to acquire works that relate to the strongest parts of the existing collections, in particular to the portrait collection and the modern Scottish collection. Works may be acquired through project-funding for the enhancement of University buildings or new building projects, such as the collection assembled for the Chancellor's Building on purely aesthetic grounds.

It is our policy where possible to acquire works which contribute to the dispersed nature of the Collection, in enhancing the staff, student and public spaces of the University. The display of artwork in areas open to the staff, students and visitors enriches the cultural environment of the campus and thereby enhances the University's role in teaching, research, and service.

The University Fine Art collections consist of the following groups of works:

### **3.71 Modern Scottish Art**

Originally works assembled to furnish offices, the University's Modern Scottish Art collection holds a significant number of important works by renowned artists. This section includes the Talbot Rice Memorial Collection, the Scottish Arts Council Bequest, transfers from University Staff Club, Chancellor's Building Picture Collection (95 works) and the larger part of the Hope Scott Bequest. Artists represented include Joan Eardley, Anne Redpath, James Cowie, Elizabeth Blackadder, Leslie Hunter, FCB Cadell, SJ Peplow, David Foggie, William MacTaggart, David McClure, John McLean, Talbert McLean, Ann Oram, Willie Rodger, David Mitchie, John Houston, Alastair Mack, Paule Furneaux and Barbara Rae. Artists John Bellany, Jake Harvey, Elizabeth Blackadder and Alan Davie have made important gifts of their own work. A bequest from the Scottish Arts Council Bequest consists of 8 works including paintings by Penelope Beaton, Ivor Davies, Talbert McLean, Kenneth Dingwall, John Mooney and William Wilson.

### **Hope Scott Bequest**

The larger part of the Hope Scott Bequest (see also 3.73) consists mainly of a large group of works by William Johnstone, the innovative Scottish abstract painter whose work has been so influential to the current generation of artists in Scotland. Twenty oil paintings including 'Red Spring' 1958/9 and other works up to 1970 are included in the collection along with a large group of drawings and prints. The Hope Scott Bequest also includes other works representative of 20<sup>th</sup> Century Scottish painting and includes oils by Eardley, Peplow, and Donaldson as well as works on paper by Gillies, Cadell and Davie.

### **Talbot Rice Memorial Collection**

Friends and former pupils of David Talbot Rice, CBE, 1903-1972, Watson Gordon Professor of Fine Arts in the University of Edinburgh 1934-1972, commemorated him by giving to the University works of art either from the own collections, or, in the case of practising artists, examples of their own work. This idea was conceived by the late Dr Harold Fletcher, who remembered that once when he bought picture by John Houston, Professor Rice said he wished he could have bought it for the University. Dr Fletcher gave this picture and many friends and former pupils have followed suit. Altogether, some twenty oils and watercolours have so far been donated by friends, colleagues and former students and these are displayed throughout the University.

### **Chancellor's Building Picture Collection**

Formed in 2003 by the Art Committee of the Faculty of Medicine to decorate the public and private rooms of the Chancellor's Building, the University's new Medical School, a modern academic space for teaching and research, opened in 2002. The CBPC display is further enhanced by the loan of The Morton Tapestry, commissioned by the Morton Trust, of the Alan Davie work '*To a Celtic Spirit I*', 2001, and by the loan of a series of Paolozzi prints from the National Galleries of Scotland.

### **Informatics Forum Collection**

In 2008, a collection of Paolozzi prints, works and sculptures was acquired for the new Informatics Forum, Potterow.

### **3.72 International Works pre-1900**

#### **The Torrie Collection (75 works)**

Sir James Erskine, 3rd baronet of Torrie was born in 1772 at Torrie House in Fife. He was a successful professional soldier as well as a collector and an amateur artist. He served with Wellington in the Napoleonic Wars and was personal secretary to King George III between 1802 and 1804. He bequeathed his collection (works that were in his London house at the time of his death) to the University in 1824 and it eventually came to the University on the death of his brother, John Drummond Erskine in 1836.

The collection consists of Dutch, Flemish landscape painting, Italian works and Renaissance bronzes. Outstanding works include Ruisdael's, *The Banks of a River*, currently on loan to the National Gallery of Scotland, Ten Oever's *Bathers* and *The Forest Glade* by Pynacker. *The Cavalcade* by van der Meulen is unique in British public collections. *Ships in a Calm* by Willem van der Velde and *The Squall* by Backhuysen are both good examples of the Dutch art of seascape. Other celebrated works are *Halt at a Winehouse Door* by Karel du Jardin, the painting by David Teniers the Younger, *Peasants playing Bowls*. There are notable Italian paintings by Gaspard Poussin and Salvator Rosa.

Of the sculpture collection, the two outstanding works are the *Ecorchardacute; Horse* attributed to Giambologna and the group of Cain and Abel by Adriaen de Vries.

Works outwith the Torrie Bequest include Dominique de Serres' *William IV landing in Rio de Janeiro* and Giovanni Paolo Pannini's *Roman Ruins*.

### **3.73 International Works post-1901 (not including Modern Scottish Collection)**

The Hope Scott Collection (99 works)

Hope Montague Douglas Scott was a member of the Younger family of Scottish brewers and the wife of the grandson of the 5th Duke of Buccleuch. Following her death in 1989 her collection of paintings, was bequeathed to the University of Edinburgh. This group in this category consists of five small works by artists of international repute: Picasso, Bonnard, Max Ernst, Van Dongen and Utrillo.

Works in this category outwith the Hope Scott Bequest are by Chagall, Magritte and Jean Cocteau.

### **3.74 Portrait and Bust Collection**

This division of the Collection includes 400 portraits collected over the 400 years of the University's history. Most of the portraits in the collection represent historical figures connected with the University, augmented by recent commissions such as the busts of the Chancellor, HRH the Duke of Edinburgh and of the former Principal Lord Sutherland both commissioned from Vincent Butler, 2004, and the portrait of Gladys Davies by George Donald, 2006.

The Collection is second only in scope and quality in Scotland to the Scottish National Portrait Gallery. Artists represented include David Scougal, Watson Gordon, Alberto Morocco and Stanley Cursiter. Sculptors include Brodie, Steell and Chantry. The Raeburn Room is dedicated to the seven works by Sir Henry Raeburn. Of particular note is the portrait of Robert Trotter of The Bush and Castlelaw by David Martin, and the portrait of John Knox said to be the first representation of his image.

The Collection is managed by the Museums Support Team. The Collection is curated and developed by Bill Hare, Honorary Teaching Fellow and lecturer in modern Scottish Art at the University of Edinburgh.

*This Collection has Full Accreditation status with MLA: The Council for Museums, Archives and Libraries*

## **3.8 Chemistry Collection**

The School of Chemistry Collection contains equipment, archives, photographs, molecular models, crystals and other specimens, on display in the Museum and in cases in corridors. The collection is used for teaching and learning purposes and for outreach. Highlights from the Chemistry Collection include Crum Brown's model of Sodium Chloride and an autographed reprint of Mendeleeff's Periodic Table, 1879.

### **3.9 Polish School of Medicine Historical Collection**

The Collection contains many medals with a history of medicine interest, wartime memorabilia, artefacts and books about the Polish School of Medicine, written in Polish and English. Some of the medals commemorate well-known Poles who had Edinburgh and or University connections, like Chopin who stayed in Warriston Crescent in Edinburgh and Marie (Sklodowska) Curie who was awarded an honorary degree by the University of Edinburgh. There are a number of striking sculptures which are the work of the last Dean of the Polish School of Medicine, Professor Rostowski, and a number of bronze busts. The paintings in the Collection include a delightful small oil entitled 'Warsaw Panorama – view from the Vistula' by Josef Mlynarski. There are a number of other photographs, copper plaques and prints of varying artistic merit in the Collection. Other prints and photographs highlighting the story of the Polish School of Medicine and historical links between Scotland, Edinburgh and Poland were cut out from some of the books and framed. Ceramics, vases and other artefacts comprise a small part of the Collection.

Until 2004 the Polish Collection was displayed in the lower ground floor seminar room in the Erskine Medical Library. Dr Tomaszewski was responsible for the artefacts, display cases, pedestals etc., liaising with Polish Medical Academies, the University and the alumni, on the publishing of the first catalogue. The future management of the Collection, the issue of rightful duty of care for the Collection, which in large part constituted gifts to the University, was addressed early in 2004 by the College of Medicine & Veterinary Medicine, the University Collections Division and Dr Maria Dugolecka-Graham, Honorary Co-ordinator of the Polish School of Medicine Graduate Programme.

From April 2004, the Collection has been re-animated and re-displayed in a new location at the Chancellor's Building, Little France. Dr Maria Dugolecka-Graham has been appointed as Honorary Curator, an endowment has been set up for the future stewardship and development of the collection, and curatorial and strategic management is undertaken through the Office of the Director of University Collections.

There is a small satellite exhibition (consisting of 1 case of medals; the Mlynarski drawings which appear as illustration in a number of books about the Polish School; a portrait of the late Dr Wiktor Tomaszewski) located at the Lister Building in Hill Square.

### **3.10 Museum Heritage Collection**

In January 2004, University Collections Advisory Committee recognised the need to conduct an audit of the University's museum collections not in the formal sense of its museums and collections, but the numerous cultural items in offices, meeting rooms, corridors and laboratories across the University. The resulting Audit is a database of the distributed collection of the University. This information allows the University to make informed decisions about the care, conservation and insurance of its distributed collection. Resources have not permitted the continuance of the Cultural Audit post since 2008.

Subsequently, items in the Audit have informally become part of the Heritage Collection of items relating to the heritage and history of the University, either directly managed by, or supported by, the Museums Support Team. A number of works of art identified by the Audit in 2005 were transferred to the Fine Art Collections in 2007.

Similarly, plans to move the curatorial care of a part of the civic gift collection, currently managed by Secretary's Office, to the Museums Support Team. This collection includes items of glass, costume and textiles, ceramics and other miscellaneous items. It is the intention to add these to the Heritage Collection. This will not include Silver Collection which retains an operational function – there are no plans to accession this collection. The Museums Support Team are also gradually taking responsibility for objects of material culture which originally came into the University Archives eg certain medals, prints, costume and textiles.

**4. Criteria governing future acquisition policy including the subjects or themes, periods of time and/or geographic areas and any collections which will not be subject to further acquisition.**

4.1 The University Court accepts the general principle that it is its responsibility to ensure to the best of its ability that all of the collections in its care are adequately housed, conserved and documented.

4.2 The University Collections will not acquire, whether by purchase, gift, bequest or exchange, any item, unless the relevant curator acting on the University Court's behalf is satisfied that valid title to the item in question can be acquired. In particular, no item will be collected which has been acquired in, or exported from, its country of origin including the United Kingdom, or any intermediate country in which it may have been legally owned, in violation of that country's laws.

4.3 Where an item is offered as a gift in good faith and the prospective donor is uncertain of the identity of the legal owner/s and the University is unable to find this out as a result of its own reasonable efforts, the relevant curator shall be permitted to accept the item, provided a permanent and detailed note of the circumstances and known facts is made at the time of acceptance.

4.4 Individual Policy Statements for Edinburgh University Collection of Historic Musical Instruments are found at Appendix B1 and B2.

**5. Limitations on collecting**

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

**6. Collecting policies of other museums**

**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 specialisms, in order to avoid unnecessary duplication and waste of resources.**

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

National Museums of Scotland  
City of Edinburgh Museums  
UMiS (University Museums Scotland) members

**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.**

**Museum Galleries Scotland 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 University Collections Advisory Committee reporting to the University of Edinburgh Court, having regard to the interests of other museums.**

**9. Acquisition procedures**

**a. The museum will exercise 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.**

**b. In particular, 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).**

**c. 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, 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.**

**d. So far as biological and geological material is concerned, the museum 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.**

**e. The museum 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.**

**In Scotland, under the laws of *bona vacantia* including Treasure Trove, the Crown has title to all ownerless objects including antiquities. Scottish archaeological material cannot therefore be legally acquired by means other than by allocation to the University of Edinburgh by the Crown. Where the Crown chooses to forego its title to a portable antiquity, a Curator or other responsible person acting on behalf of the University of Edinburgh, can establish that valid title to the item in question has been acquired by ensuring that a certificate of 'No Claim' has been issued on behalf of the Crown.**

**f. Any exceptions to the above clauses 8a, 8b, 8c, or 8e will only be because the museum is either:**

**acting as an externally approved repository of last resort for material of local (UK) origin; or**

**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; or**

**acting with the permission of authorities with the requisite jurisdiction in the country of origin; or**

**in possession of reliable documentary evidence that the item was exported from its country of origin before 1970.**

**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.**

**g. As the museum holds or intends to acquire human remains from any period, it will follow the guidelines in the “Guidance for the Care of Human Remains in Scottish Museums” issued by Museums Galleries Scotland in 2008.**

#### **10. 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.**

#### **11. The Repatriation and Restitution of objects and human remains**

**The governing body, acting on the advice of the museum’s professional staff, if any, may take a decision to objects or specimens to a country or people of origin. The museum will take such decisions on a case by case basis; within its legal position and taking into account all ethical implications and available guidance. This will mean that the procedures described in 12a-12d, 12g and 12s below will be followed but the remaining procedures are not appropriate.**

The Repatriation of Human Remains is governed by a separate policy, Appendix B4

#### **12. Management of archives**

**As a number of the museum collections hold archives, including photographs and printed ephemera, the governing body will be guided by the Code of Practice on Archives for Museums and Galleries in the United Kingdom (3rd ed., 2002).**

The collection of historic manuscripts, rare books, archives and photographs and institutional archives are managed by Special Collections and University Archives to recognised library and archival professional standards.

#### **13. Disposal procedures**

**a. The governing body will ensure that the disposal process is carried out openly and with transparency.**

**b. By definition, the museum has a long-term purpose and holds collections in trust for society in relation to its stated objectives. The governing body 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 museum’s collection.**

**c. The museum will confirm that it is legally free to dispose of an item and agreements on disposal made with donors will be taken into account.**

**d. 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.**

**e. When disposal is motivated by curatorial reasons the procedures outlined in paragraphs 12g-12s will be followed and the method of disposal may be by gift, sale or exchange.**

**f. In exceptional cases, the disposal may be motivated principally by financial reasons. The method of disposal will therefore be by sale and the procedures outlined below in paragraphs 12g-12m and 12s will be followed. In cases where disposal is motivated by financial reasons, the governing body will not undertake disposal unless it can be demonstrated that all the following exceptional circumstances are met in full:**

- the disposal will significantly improve the long-term public benefit derived from the remaining collection,
- the disposal will not be undertaken to generate short-term revenue (for example to meet a budget deficit),
- the disposal will be undertaken as a last resort after other sources of funding have been thoroughly explored.

**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 governing body only after full consideration of the reasons for disposal. Other factors including the 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. External 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.**

**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 governing body of the museum acting on the advice of professional curatorial staff, if any, and not of the curator of the collection acting alone.**

**i. Any monies received by the museum governing body 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 MLA.**

**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, the museum may consider disposing of the material to other interested individuals and organisations giving priority to organisations in the public**

**domain.**

**n. 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.**

**o. In cases where the governing body wishes for sound curatorial reasons to exchange material directly with Accredited or unaccredited museums, with other organisations or with individuals, the procedures in paragraphs 12a-12d and 12g-12h will be followed as will the procedures in paragraphs 12p-12s.**

**p. 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.**

**q. If the exchange is proposed with a non-accredited museum, with another type of organisation or with an individual, the museum will make an announcement in the Museums Journal and in other specialist journals where appropriate.**

**r. 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.**

**s. 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.**

Appendix B1

**THE UNIVERSITY OF EDINBURGH  
EDINBURGH UNIVERSITY COLLECTION OF HISTORIC MUSICAL  
INSTRUMENTS**

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**Acquisitions & Disposals Policy Statement 2010 - 2015**

- 1.1. This Acquisition and Disposal Policy was adopted by a meeting of the Court of the University of Edinburgh on ...
- 1.2. The University of Edinburgh Collection of Historic Musical Instruments (including the Reid Concert Hall Museum of Instruments and St Cecilia's Hall Museum of Instruments) operates within the University of Edinburgh Collections Policy. The text of that general policy is not repeated here; the following statement is supplementary text specific to the University of Edinburgh Collection of Historic Musical Instruments.
2. This Policy outlines the purposes and methods of acquisition by, and disposal from, the Collection. This Policy is not concerned with the funding, staffing, insurance and premises-related considerations which have to be taken into account when planning acquisitions.
3. This Acquisition and Disposal Policy will be published and reviewed from time to time, at least once every five years.
4. The Collection's policy for acquisition and disposal will be consistent with its mission statement:  
  
"The purpose of the Collection is to promote the study of the history, construction and functions of instruments of music and all cognate matters, the furtherance of research and the propagation of knowledge of instrumental history." The Collection will maintain a substantial permanent collection in relation to these objectives.
5. The Collection as an entity is the result of collecting activity over a long period of time and by a number of collectors, including past professors of music in the University, private collectors, and the curators past and present. As a result, the Collection has its own character, resulting from the various (but harmonious) collecting policies which shaped the constituent collections, and therefore there is a strong presumption against the disposal of any items.
6. The Collection will seek to acquire musical instruments, ancillary items such as instrument cases and related items such as instrument-making tools, archival material and illustrative material from all parts of the world and all periods of history in order to preserve them for posterity. The Collection will acquire material and accompanying recorded knowledge with a view to its value for research, for support of teaching, and for public display.
7. Acquisitions may be by Gift, Bequest, by Allocation from the Government, by Transfer from another museum, by Purchase, or by Loan. In all cases of change in ownership or of loan the transaction will be properly documented, and whenever possible the Collection will acquire all associated copyright. Lenders of items will be sent regular reports from the Collection.

- 8.1.1.** The highest priority will be given to unique instruments with an irreplaceable concentration of information-bearing features, and which relate to the history of substantial performing traditions.
- 8.1.2.** The next highest priority will be given to the rare: prized items by the most skilled makers in history, good instruments of known provenance and the playing instruments of great musicians.
- 8.1.3.** The next highest priority will be given to truly historic instruments that are fairly common: the typical elements of private and public collections.
- 8.1.4.** Lower priority will be given to superseded instruments: modern or recent instruments not in current manufacture, though surviving in considerable numbers, such as victims of fashion and of pitch standard changes.
- 8.1.5.** The lowest priority will be given to the currently replaceable: instruments (including modern copies of old instruments) made using materials, methods and designs actively in use to-day.

**8.2.1.** For the purposes of research, objects which might be regarded as 'duplicates' are of value, and the presence of 'similar' objects will not preclude the acquisition of an object which adds to the existing research strengths of the Collection.

**8.2.2.** For the purposes of teaching and public exhibition display, examples of all types, periods and styles within the overall purview of the Collection are desirable, and objects which fill 'gaps' in the Collection should be acquired.

**8.2.3.** Greater emphasis will be put on the acquisition of objects in unaltered condition, or objects whose alterations are themselves of historical interest, than on objects in 'good condition' resulting from restoration.

**8.2.4.** In all cases, the presence of accompanying knowledge concerning the making, use and previous ownership will increase the desirability of an object being considered for acquisition.

## **9.0. Instruments of Regional Cultures Worldwide**

**9.0.1.** This division of the Collection includes all instruments from non-Western cultures.

**9.0.2.** The core of this division of the Collection was acquired by the Reid Professor of Music in the 1850s. Many further items have come from the Glen Collection, mostly assembled by Robert Glen (1835-1911).

**9.0.3.** Geographical region: worldwide.

**9.0.4.** Number of objects: circa 330.

**9.0.5.** Location: approximately half on display, half in store.

**9.0.6.** Methods of acquisition: Items from the Glen Collection purchased in 1983 with conditions attached to external funding received. The method of acquisition practised by the Reid Professor of Music in the 1850s was purchase, some of the accounts survive. Further items on loan.

**9.0.7.** Evaluation: A representative collection of musical instruments from regional cultures world-wide, even restricted to present-day specimens, would fill a large museum. To trace the historical development of instruments worldwide would be even more ambitious, especially as in many cultures musical instruments are regarded as ephemeral, easily replaced and are not made to last. High demands would be made on curatorial expertise in ethnomusicology and conservation. This division of the Collection does, however, include relatively old (19th-century) items, and a fair sample of the types of instruments used worldwide.

**9.0.8.** Acquisition priorities: The Collection should accept any items offered which demonstrate the historical development of regional instruments, and should seek to acquire instruments regardless of their culture of origin which are of distinct types or embody acoustical principles not already represented.

### **9.1. Plucked and Hammered String Instruments**

**9.1.1.** This division of the Collection includes zithers, lutes, citterns, guitars, harps, and related instruments.

**9.1.2.** The core of this division of the Collection was donated to the University by Mrs Anne Macaulay in 1977 and 1985. Other items have come from the Brackenbury Collection, assembled by Hereward Brackenbury (1869-1938) and the Appleby Collection, assembled by Wilfrid Appleby.

**9.1.3.** Geographical region: mostly Western European.

**9.1.4.** Number of objects: circa 130.

**9.1.5.** Location: approximately half on display, half in store.

**9.1.6.** Methods of acquisition: Items gifted by Mrs Anne Macaulay subject to conditions; Appleby Collection donated, 1986. Items from the Brackenbury Collection allocated by the Government in 1991 with conditions attached. (3249) 9-course lute (Matheus Buchenberg, c 1620) purchased in 1992 with conditions attached. (3838) Guitar (Staufer, Vienna) purchased in 1998 with conditions attached. Further items on loan.

**9.1.7.** This division is of international importance, and allows a very rich display of early guitars and related instruments. The collection of nineteenth-century guitars is, although not comprehensive, among the finest in a public collection.

**9.1.8.** Acquisition priorities: any specimens in categories 8.1.1, 8.1.2 and 8.1.3 above should be accepted. In particular, the following gaps in the collections should be filled: a sixteenth-century example lute, preferably with broad ribs; a mid- or late-seventeenth century "English two headed" lute; an eleven-course lute; a thirteen-course baroque lute with an two pegboxes; a long-scale chitarrone; any 4- or 6-course Italian cittern with a c 460 mm string length; any renaissance (4 course) guitar; any guitar by Rene, Alexandre or Jean Voboam, Paris; any guitar by Joachim Tielke, Hamburg; a chitarriglia from Italy; a vihuela; a Spanish-made baroque guitar; a six-string guitar by Pages with fan-strutting; a six-string Martin guitar built in the style of Staufer; a guitar by Torres; a Spanish-made classical guitar by a follower of Torres; classical guitars by Santos Hernandez, Simplicio and Hermann Hauser from early in the twentieth century; later twentieth-century instruments by Robert Bouchet and Ignacio Fleta; an archtop guitar by Orville Gibson; a flattop harp guitar by Dyer; a "Style O" archtop guitar by Gibson; a "Style U" archtop harp-

guitar by Gibson; an archtop guitar (L5 or Super 400) by Gibson; a flattop style "OOO" or "OM" by Martin; a flattop "Dreadnought" guitar by Martin; archtop guitars by D'Angelico, D'Aquisto and Stromberg; 1950s examples of Gibson Les Paul and similar (Explorer, Flying V, ES335, EDS1275, EDM1235, ES175), Fender Telecaster and Fender Stratocaster; Fender Precision or Jazz bass guitar from before 1965; Rickenbacker 4000 series bass made before 1975; any mandolin family instrument by Gibson made before 1930.

## **9.2. Bowed String Musical Instruments**

- 9.2.1.** This division of the Collection includes violins, violas, cellos, basses, kits, viols, bows and hurdy-gurdies.
- 9.2.2.** The core of this division of the Collection was acquired by the Reid Professor of Music in the 1850s. Other items have come from the Brackenbury Collection, assembled by Hereward Brackenbury (1869-1938).
- 9.2.3.** Geographical region: mostly Western European.
- 9.2.4.** Number of objects: circa 80 instruments, circa 70 bows, also some instrument-making tools.
- 9.2.5.** Location: approximately half on display, half in store.
- 9.2.6.** Methods of acquisition: some items gifted to the Faculty of Music since the WWII, with full documentation. Items from the Brackenbury Collection allocated by the Government in 1991 with conditions attached. Violin by Matthew Hardie donated, 1989. The method of acquisition practised by the Reid Professor of Music in the 1850s was purchase, some of the accounts survive. (2878) Bass viol (Kaiser, c 1700) with (2879) and (2880) two bows (18th century) purchased in 1988 with conditions attached. Further items on loan.
- 9.2.7.** This division includes a number of important items and allows a good general representative display.
- 9.2.8.** Acquisition priorities: any specimens in categories 8.1.1, 8.1.2 and 8.1.3 above should be accepted. In particular, the following gaps in the collections should be filled: violin family instruments by any of the great Cremonese masters or by Jacob Stainer; a seventeenth-century English or Scottish violin; an English bass violin; Viol family instruments by any of the great English makers before 1700 (Rose, Meares, Jaye, Norman etc.); a French 7-string bass viol, preferably by Bertrand; a German bass viol by Joachim Tielke; a baryton from Germany or England.

## **9.3. Flutes and Whistles**

- 9.3.1.** This division of the Collection includes recorders, flageolets and flutes.
- 9.3.2.** The core of this division of the Collection was acquired by the Reid Professor of Music in the 1850s. Many further items have come from the Glen Collection, mostly assembled by Robert Glen (1835-1911). Other items have come from the Rendall Collection, assembled by Geoffrey Rendall (1890-1953). Other items have come from the Brackenbury Collection, assembled by Hereward Brackenbury (1869-1938). Other items have come from the Mickleburgh Collection, assembled by Roy Mickleburgh (1914-1984), and the Sir Nicholas Shackleton Collection, assembled by Sir Nicholas Shackleton (1937-2006).

- 9.3.3. Geographical region: mostly Western European.
- 9.3.4. Number of objects: circa 360, also some incomplete instruments.
- 9.3.5. Location: approximately half on display, half in store.
- 9.3.6. Methods of acquisition: some items gifted by the Galpin Society in 1980 subject to conditions; items from the Glen Collection purchased in 1983 with conditions attached to external funding received. Some items donated by Nicholas Benn, 1999. The method of acquisition practised by the Reid Professor of Music in the 1850s was purchase, some of the accounts survive. (2491) Voice flute (Bradbury) purchased in 1985 subject to conditions. Items from the Brackenbury Collection allocated by the Government in 1991 with conditions attached. (3533) Flute (John Mitchell Rose, c 1817) purchased in 1995 with conditions attached. (3921) Tenor recorder (possibly Bassano) purchased in 2000 subject to conditions. Some choice items were given as part of the collection of Sir Nicholas Shackleton in 2006. Further items on loan.
- 9.3.7. This division includes a very comprehensive and important collection of flutes.
- 9.3.8. Acquisition priorities: an example of a transverse flute of the early period (i.e. cylindrical bore) would considerably enhance the Collection. Recorders are under-represented, and examples of sizes not already present and by important makers should be sought.

#### **9.4. Double-Reed Woodwind Instruments**

- 9.4.1. This division of the Collection includes oboes, bassoons and related instruments.
- 9.4.2. The core of this division of the Collection comes from the Rendall Collection, assembled by Geoffrey Rendall (1890-1953). Many further items have come from the Glen Collection, mostly assembled by Robert Glen (1835-1911). Other items have come from the Brackenbury Collection, assembled by Hereward Brackenbury (1869-1938), the Mickleburgh Collection, assembled by Roy Mickleburgh (1914-1984), the Langwill Collection, assembled by Lyndesay Langwill (1897-1983), and the Sir Nicholas Shackleton Collection, assembled by Sir Nicholas Shackleton (1937-2006).
- 9.4.3. Geographical region: mostly Western European.
- 9.4.4. Number of objects: circa 120.
- 9.4.5. Location: approximately half on display, half in store.
- 9.4.6. Methods of acquisition: some items gifted by the Galpin Society in 1980 subject to conditions; items from the Glen Collection purchased in 1983 with conditions attached to external funding received. Items from the Brackenbury Collection allocated by the Government in 1991 with conditions attached. Langwill Collection donated in 1981. (2805) Contrabassoon (Cermak) purchased in 1987 subject to conditions. (3863) Oboe (Floth, Dresden, 1807) and (3864) Oboe (Meyer, Hannover, c 1860) purchased in 1999 subject to conditions. Some items donated by Reginald Tritton in 2001. Further items on loan.
- 9.4.7. This division includes a very comprehensive and important collection of oboes, and

representative collection of bassoons.

- 9.4.8.** Acquisition priorities: the bassoons are less representative and less comprehensive than the other classes of woodwinds, and good examples should be sought, particularly by influential continental makers. Early sarrusophones are highly desirable.

## **9.5. Single-Reed Woodwind Instruments**

- 9.5.1.** This division of the Collection includes clarinets, basset horns and saxophones.
- 9.5.2.** The core of this division of the Collection comes from the Rendall Collection, assembled by Geoffrey Rendall (1890-1953). The acquisition of the Sir Nicholas Shackleton Collection, assembled by Sir Nicholas Shackleton (1937-2006), has put this division of the Collection ahead of any other in the world. Further items have come from the Glen Collection, mostly assembled by Robert Glen (1835-1911), the Brackenbury Collection, assembled by Hereward Brackenbury (1869-1938) and the Mickleburgh Collection, assembled by Roy Mickleburgh (1914-1984).
- 9.5.3.** Geographical region: mostly Western European.
- 9.5.4.** Number of objects: circa 1000, also some incomplete instruments.
- 9.5.5.** Location: approximately half on display, half in store.
- 9.5.6.** Methods of acquisition: some items gifted by the Galpin Society in 1980 subject to conditions; items from the Glen Collection purchased in 1983 with conditions attached to external funding received. Items from the Brackenbury Collection allocated by the Government in 1991 with conditions attached. Items from the Mickleburgh Collection purchased in 1981. Two 18th-century clarinets were purchased in 1986 with conditions attached. Further items on loan. Some items donated by Reginald Tritton in 2001. Eight saxophones were purchased in 2004 with conditions attached. Further items on loan. The Sir Nicholas Shackleton Collection was given to the University in 2006.
- 9.5.7.** This division is of international importance, and includes the playing instruments of several eminent musicians. The clarinet section forms the most important collection of its type in the world.
- 9.5.8.** The availability of clarinet family instruments not already represented in the Collection will be an infrequent occurrence, nevertheless should an instrument of the early period become available it could be an important acquisition.

## **9.6. Bagpipes**

- 9.6.1.** This division of the Collection includes bagpipes and parts of bagpipes.
- 9.6.2.** The core of this division of the Collection has come from the Brackenbury Collection, assembled by Hereward Brackenbury (1869-1938). Much of the display is from items loaned by the National Museums of Scotland and by Glasgow Museums and Art Galleries. The Collection has an ongoing HLF-funded project to collect further instruments by 2013.
- 9.6.3.** Geographical region: Western European.

- 9.6.4. Number of objects: circa 160 including chanters and other incomplete instruments.
- 9.6.5. Location: approximately half on display, half in store.
- 9.6.6. Methods of acquisition: most items lent by Andrew Ross in 1969 or Mrs V.M. Ross in 1981 - these were all purchased by the National Museum of Antiquities of Scotland in 1983 but remain on loan from the National Museums of Scotland. Items from the Brackenbury Collection allocated by the Government in 1991 with conditions attached. (3110) Cornemuse, silver-mounted ivory (P. Gaillard) with its silk cover purchased 1990 with conditions attached.
- 9.6.7. This is the largest and most comprehensive public display of bagpipes in Scotland.
- 9.6.8. Acquisition priorities: The display is dependent of the continued support of other museums who may decide to withdraw at any time should they wish to display these items themselves. The acquisition of good examples is a high priority to ensure representation of this class of instruments in the Collection.

#### **9.7. Brass Musical Instruments**

- 9.7.1. This division of the Collection includes horns, trumpets, trombones, cornets, serpents, ophicleides etc.
- 9.7.2. The core of this division of the Collection was acquired by the Reid Professor of Music in the 1850s. Many further items have come from the Glen Collection, mostly assembled by Robert Glen (1835-1911). Other items have come from the Mickleburgh Collection, assembled by E.R. Mickleburgh (1914-1984), the Shaw-Hellier Collection, assembled by Sir Samuel Hellier (1737-1784) and Colonel Thomas Bradney Shaw-Hellier (1837-1910), and from the Chairman's own collection.
- 9.7.3. Geographical region: mostly Western European.
- 9.7.4. Number of objects: circa 640 instruments and circa 560 mouthpieces, also some accessories and instrument-making tools.
- 9.7.5. Location: approximately one third on display, two-thirds in store
- 9.7.6. (213) Soprano trombone gifted by the Galpin Society in 1980 subject to conditions; items from the Glen Collection purchased in 1983 with conditions attached to external funding received. (996) Natural trumpet (Haas, c 1700) from the Brackenbury Collection allocated by the Government in 1991 with conditions attached. (2492) and (2493) French horns (Winkings, c 1740) purchased in 1985 subject to conditions. (2695) Trombone (Schnitzer, dated 1594) purchased in 1986 subject to conditions. (3534) Trombone (Riedlocker, c 1820) purchased in 1995 subject to conditions. (203) Orchestral hand horn, master crooks and couplers (Sandbach, London, c 1810-1830). gifted in 2002 subject to conditions. Of the set of four Wagner Tubas, ex- Sir Thomas Beecham (Alexander), two were donated in 1986 and two were purchased in 1988. Further items on loan.
- 9.7.7. This is the largest and best collection of brass instruments in Britain, and includes examples of all the main types used in orchestras and bands.
- 9.7.8. Acquisition priorities: 17th-century horns, trumpets and trombones are conspicuously lacking, despite their importance in musical history, and are a high

priority for acquisition.

## **9.8. Percussion Instruments**

- 9.8.1.** This division of the Collection includes drums and other percussion instruments.
- 9.8.2.** The core of this division of the Collection was acquired by the Reid Professor of Music in the 1850s. Some further items have come from the Glen Collection, mostly assembled by Robert Glen (1835-1911). Many further items have come from the Ross Collection, assembled by the Andrew Rosses Senior and Junior, proprietors of the firm of J. & R. Glen up to 1978, and the Blades Collection, assembled by the leading percussionist and scholar James Blades from the 1930s to the 1980s.
- 9.8.3.** Geographical region: mostly Western European.
- 9.8.4.** Number of objects: circa 200 instruments, circa 90 beaters or pairs of beaters, also some miscellaneous effects and accessories.
- 9.8.5.** Location: approximately half on display, half in store.
- 9.8.6.** Methods of acquisition: items from the Glen Collection purchased in 1983 with conditions attached to external funding received. Most items from the Blades Collection purchased in 1982, 1984 and 1986; further items were donated by James Blades. Other items have come from the Shaw-Hellier Collection, assembled by Sir Samuel Hellier (1737-1784) and Colonel Thomas Bradney Shaw-Hellier (1837-1910). Further items on loan.
- 9.8.7.** Evaluation: this is one of the most comprehensive collections of percussion instruments in Britain.
- 9.8.8.** Acquisition priorities: the earlier period is poorly covered, and examples of 17th-century kettledrums in particular are required to give a balanced historical view of the development of percussion instruments.

## **9.9. Free-reed Instruments, Ancillary and Miscellaneous Equipment**

- 9.9.1.** These divisions of the Collection includes musical glasses, concertinas, accordions, mechanical and electronic instruments, tuning forks, metronomes, acoustical apparatus, and other items.
- 9.9.2.** The core of this division of the Collection was acquired by the Reid Professor of Music in the 1850s.
- 9.9.3.** Geographical region: mostly Western European.
- 9.9.4.** Number of objects: circa 130.
- 9.9.5.** Location: approximately half on display, half in store.
- 9.9.6.** Methods of acquisition: some items from the Glen Collection purchased in 1983 with conditions attached to external funding received. The method of acquisition practised by the Reid Professor of Music in the 1850s was purchase, some of the accounts survive. Further items on loan.
- 9.9.7.** Evaluation: The surviving acoustical apparatus acquired in the period 1845-65 is of

great local importance, illustrating as it does the teaching methods of the Professor of Music and the earliest purpose of the Museum. There is rather sketchy coverage of the free reed instruments, and only a few mechanical and electronic instruments.

**9.9.8.** Acquisition priorities: early free-reed instruments such as those invented by Wheatstone would improve coverage. The class 'miscellaneous instruments' could accommodate numerous curiosities which, while not of the greatest organological value, can nevertheless attract the attention of museum visitors and provide interest and amusement.

### **9.10. Plucked String Keyboard Instruments**

**9.10.1.** This division of the Collection includes all harpsichords, virginals and spinets.

**9.10.2.** Two items were acquired by the Reid Professor of Music in the 1850s, or possibly were acquired by the University earlier than this. Many items have come from the Raymond Russell Collection, assembled by Raymond Russell (1922-1964) and donated by his mother in 1964. Further items were donated by Dr Rodger Mirrey in 2005.

**9.10.3.** Geographical region: Western European.

**9.10.4.** Number of objects: 53.

**9.10.5.** Location: mostly on display, few in store.

**9.10.6.** Methods of acquisition: The method of acquisition practised by the Reid Professor of Music in the 1850s was purchase, some of the accounts survive but not including those relating to the harpsichord and spinet, which may have been bequeathed earlier by General John Reid. Items gifted by Mrs Gilbert Russell subject to conditions. Two further Raymond Russell Collection items purchased. One item from the allocated by the Government in 1991 with conditions attached under the AIL scheme. Some items purchased with conditions attached. Further items were donated by Dr Rodger Mirrey in 2005. Further items on loan.

**9.10.7.** This division is of international importance, and allows a rich and varied display of harpsichord family instruments. The collection is generally considered to have the widest scope of any in the world. Each item is important for reasons relevant to research and teaching, and in some cases performance potential.

**9.10.8.** Acquisition priorities: any specimens in categories 8.1.1 and 8.1.2 above should be accepted. In particular, the following gaps in the collections should be filled: Italian harpsichords - a sixteenth century single manual instrument which has (or originally had) a 1x8-ft 1x4-ft registration and a C<sub>2</sub>/E<sub>2</sub> - F<sub>5</sub> [ C/E - f'' ] compass; Low Countries - a sixteenth-century harpsichord by a maker other than a member of the Ruckers family; an eighteenth-century harpsichord by a maker such as Dulcken or Delin; France - a seventeenth-century harpsichord with a walnut case; a seventeenth-century harpsichord in "Flemish style"; England and Scotland - a sixteenth- or early-seventeenth century harpsichord [none known at present]; a Scottish harpsichord [none known at present]; Germany - a seventeenth-century harpsichord; an eighteenth-century Saxon harpsichord; Scandinavia - a harpsichord; Iberia - a seventeenth-century harpsichord. [none known at present]; an eighteenth-century "Scarlatti" harpsichord with a five-octave (or near) compass; Other - a claviorgan (combined harpsichord and organ) from any Continental country; a clavictherium; Italian virginals and spinets - a sixteenth-century Milanese and

Brescian virginal; a virginal by Domenico Pisarenis; Low Countries - a virginal; France - a virginal with a walnut case; a spinet from Paris; England - a sixteenth-century virginal; Germany - a spinet by Silbermann.

**9.11. Hammered string keyboard instruments**

**9.11.1.** This division of the Collection includes all clavichords and pianos.

**9.11.2.** One item was acquired by the Reid Professor of Music circa 1900. Many items have come from the Raymond Russell Collection, assembled by Raymond Russell (1922-1964) and donated by his mother in 1964. Further items were donated by Dr Rodger Mirrey in 2005.

**9.11.3.** Geographical region: Western European.

**9.11.4.** Number of objects: 34.

**9.11.5.** Location: most instruments housed at St Cecilia's Hall are on display (about half the instruments in total), those at the Reid Concert hall in store.

**9.11.6.** Methods of acquisition: Items gifted by Mrs Gilbert Russell subject to conditions. One item gifted by the Galpin Society in 1980 subject to conditions. Some items purchased with conditions attached. Further items were donated by Dr Rodger Mirrey in 2005. Further items on loan.

**9.11.7.** This division is of international importance, and allows a rich and varied display of clavichords and early pianofortes. Each item is important for reasons relevant to research and teaching, and in some cases performance potential.

**9.11.8.** Acquisition priorities: any specimens in categories 8.1.1 and 8.1.2 above should be accepted. The following gaps in the collections should be filled: Early clavichords - an early sixteenth-century Flemish clavichord [none known at present]; a late-sixteenth- or early-seventeenth century Italian clavichord; double-fretted clavichords - an early-eighteenth century example; unfretted clavichords - a mid-eighteenth century example with limited compass; a late-eighteenth century example without 4-ft strings in the bass; a south German example with a five octave (or larger) compass; European Pianos - a Cristofori or other early Florentine example; an early Iberian (pre 1780) piano; a "Schroters action" piano; a Stein piano; a turn of the century Viennese action piano; a five-octave Viennese action piano; an 1820s piano by Streicher or Graf; English pianos - an early Zumpe and Buntebart square piano; a mid-1790s fortepiano; a Viennese tangente-flügel (c 1790 - 1800).

**9.12. Organs**

**9.12.1.** This division of the Collection includes chamber organs. It excludes all the University's larger organs which are installed in the McEwan Hall, the Reid Concert Hall, and Alison House.

**9.12.2.** All items have been acquired since 1964.

**9.12.3.** Geographical region: British.

**9.12.4.** Number of objects: 4.

- 9.12.5.** Location: three on display, one in store.
- 9.12.6.** Methods of acquisition: Items individually purchased and subject to conditions, or donated.
- 9.12.7.** This division includes importance items, and is a useful resource for research, teaching, and performance. The four items are each different in character from the others.
- 9.12.8.** Acquisition priorities: any specimens in categories 8.1.1 and 8.1.2 above should be accepted. The following gaps in the collections should be filled: a sixteenth-century organ; a c 1700 Saxon instrument; a Sneztler organ.
- 9.13. Miscellaneous Keyboard Instruments**
- 9.13.1.** This division of the Collection includes instruments other than those in the main families.
- 9.13.2.** All items have been acquired since 1964.
- 9.13.3.** Geographical region: Western European.
- 9.13.4.** Number of objects: 3.
- 9.13.5.** Location: all on display.
- 9.13.6.** Methods of acquisition: One item gifted by the Galpin Society in 1980 subject to conditions. Some items purchased with conditions attached. Two items on loan.
- 9.13.7.** The items are of individual interest and contribute to the University's comprehensive display.
- 9.13.8.** Acquisition priorities: any specimens in categories 8.1.1 and 8.1.2 above should be accepted.

Appendix B2

**THE UNIVERSITY OF EDINBURGH  
NATURAL HISTORY COLLECTIONS ACQUISITIONS & DISPOSALS POLICY  
STATEMENT 2010-2015**

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**Introduction**

The University of Edinburgh is the Governing Body of the University of Edinburgh's Natural History Collections. This new acquisition and disposal policy for the Natural History Collections was adopted by the meeting of the Court of the University of Edinburgh held on XX/XX/XX. This 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 2014. Museums Galleries Scotland will be notified of any changes to this policy and the implications of any such changes for the future of existing collections.

**Acquisition and Disposal Policy Statement**

The Natural History Collections of the University of Edinburgh operate within the University of Edinburgh Collection Policy for the acquisition and disposal of specimens and artefacts. The text of that general policy, which was approved by the University Court on XX/XX/XX is not repeated here.

The following statement is supplementary text specific to the Natural History Collections. This policy outlines the purposes of and procedures for acquisition by and disposal from the Natural History Collections. This policy is not concerned with the funding, staffing, insurance and premise-related considerations which have to be taken into account when planning acquisitions.

The Natural History Collections' policy for acquisition and disposal is consistent with its statement of purpose, which is as follows.

'The purpose of the Natural History Collections of the University of Edinburgh is to preserve the zoological specimens that were collected by the Department of Zoology during the twentieth century and housed in the Ashworth Laboratories, King's Buildings and other University collections of natural history specimens that may be transferred to the Natural History Collections because the specimens will further the aims of the Natural History Collections and are no longer required by the Department, which previously collected or housed them. The specimens, irrespective of source, will be conserved as an invaluable and, now, irreplaceable resource for teaching students of the University and outside institutions about animals and for scientific research in a variety of disciplines, *e.g.* ecology, epidemiology, genetics, molecular biology and taxonomy. Permanent displays of the specimens will be maintained to give the public, as well as members of the University, ready access to the Natural History Collections and the historical role of the biologists associated with it'.

**Past Collecting Policies and Composition of Current Collections**

As the Natural History Collections are the result of various complementary collecting policies implemented over more than a century, by a number of collectors, including past professors, other academic staff and their students in the University, the curators past and present and scientists belonging to other Institutions acting on behalf of members of the University, the Collections have their own unique character and there is therefore a strong presumption against the disposal of any items.

### **Composition of the Current Natural History Collections**

The Natural History Collections comprise approximately twenty thousand zoological specimens and numerous models. The current Collections were founded by J. H. Ashworth, Professor of Natural History (1927 - 1936) and are still housed in the Museum Suite in the Ashworth Laboratories (formerly the Department of Zoology), which were designed by Sir Robert Lorimer and opened in 1928. The Collections were assembled specifically to represent the entire animal kingdom. All the invertebrate phyla and all classes of vertebrates are therefore represented. Many specimens are used for current classes. Many of the specimens are still housed and displayed in the large mahogany cases, with which the Museum Suite was originally furnished. Other invertebrate and vertebrate specimens, plus many of the insects transferred from the Departments of Forestry, are stored in the room in the Museum Suite traditionally used by the curators of the collections for storage and conservation purposes. The mammalian skeletal material, is housed in cupboards adjacent to the Museum Suite.

The specimens assembled for Parasitology form a substantial part of the overall collections. Since 1928, the specimens have been used to illustrate biological courses, including Medical and Veterinary Parasitology and Entomology, and they remain an integral part of the teaching of biological sciences within the University. The Parasitology Collections (protozoa, helminths, arthropods including ticks) are housed separately within the Ashworth Laboratories. These specimens are also used for teaching; some of the larger specimens, models and photographic material are on permanent display. We believe that the number and range of these specimens must make this one of the largest parasitology teaching collections of its kind in the U.K.

The University of Edinburgh's Natural History Collections' national importance are that they remain one of the very few natural history collections belonging to a University, which are still being actively maintained, added to and documented. The records of the specimens are now held on an Access relational database created in 2007 from information stored on past paper catalogues. Archival material documenting the Collections is also held by the University; most has been transferred to the University Archives.

The displays of invertebrate and vertebrate specimens have been completely renovated and the Museum Suite refurbished and redecorated during the last twenty years. The Museum Gallery, in which the vertebrate specimens are displayed, was named in honour of Aubrey Manning, Professor of Natural History (1953-1997). The invertebrate specimens are displayed in their original cases around the large laboratory now used for teaching biological sciences. The role played by members of the University of Edinburgh in collecting the material and as biologists is illustrated within the displays. The displays of invertebrate and vertebrate specimens comprise a total of 82 'cases', each equivalent to a space 6' high x 3' wide x 2'deep with a glass front, within the runs of mahogany cabinets. Each case is backed by a 4' x 2' panel supporting small specimens and carrying labels describing the exhibits with other specimens being arranged on the floor of the cases. A collection of butterflies and a large number of British and foreign coleopteran pests of timber amassed by the Department of Forestry are displayed in two entomological cabinets in the Aubrey Manning Gallery. A phylogenetic display of insects, created in 1999 from the entomological collections that once belonged to the former Departments of Agriculture and Forestry, is mounted on the wall of the corridor leading to the Museum Suite. Panels introducing the Collections and describing their history and the building of the Ashworth Laboratories are in the Ground Floor corridor.

The Exhibits are open to view by the General Public by arrangement and on University 'Open Days'. The Natural History Collections may also be visited electronically via the web site, <http://www.nhc.ed.ac.uk/>, which provides a digital record of the displays and specimens and includes the history of the NHC

### **Future Collecting Policies of the Natural History Collections in Relation to Aims.**

The key aims of the Natural History Collections, which are now a substantial and permanent collection in the University, are:

1. To conserve and preserve the specimens in the Natural History Collections and, in particular, to develop ways of using the specimens that will keep them in good condition.
2. To acquire, preserve and conserve other University collections of natural history specimens, which will be of use for teaching and research in the School of Biological Sciences, when such collections are no longer required by the Department, in which they are housed.
3. To acquire specimens to fill the taxonomic gaps in the Natural History Collections and to supplement specimens used for teaching.
4. To display representative specimens in permanent exhibits to illustrate the diversity of the Animal Kingdom.
5. To create an electronic database of all the specimens by 2015.
6. To facilitate public access: by arrangement and on University 'Open days' – in person; by participation in events organized by the University of Edinburgh's Collections Office; via the world wide web by expanding the Collections web-site and by joining in projects, which seek to develop learning materials based on digital representations of museum collections.
7. To encourage the use of the specimens by the scientific community'.

Future collecting of new specimens will be consistent with the second and third aims, in particular. When acquiring new specimens the Natural History Collections will seek to acquire as much recorded knowledge as possible about each specimen. Such knowledge is essential if the specimens are to be of optimal usefulness for scientific research and analyses.

### **Criteria Governing Future Collecting**

The specimens in the Natural History Collections were assembled by the Department of Zoology to illustrate all facets of the diversity of the animal kingdom. The Collections therefore comprise a wide range of specimens representative of all phyla of invertebrate and vertebrate animals, both free-living and parasitic, and derived from all geographical regions. During the last century, the Collections also incorporated a number of collections of particular types of zoological specimens, that had been assembled by members of the Department of Zoology for scientific research. These sub-collections continue to be of immense scientific interest, as well as of use for educational purposes. Certain of the individual specimens collected for teaching have also proved to be of scientific worth, when studied in the context of other individual specimens belonging to other collections outside the University. More recently, entomological specimens belonging to the former Departments of Agriculture and Forestry were transferred to the Ashworth Laboratories and incorporated into the Natural History Collections.

The first criterion of the Natural History Collections current collecting policy is therefore to acquire zoological specimens that will help to maintain and extend the teaching capacities of courses organised by the Biological Teaching Organisation as part of the educational activities of the School of Biological Sciences, within the College of Science and Engineering. These

courses include components of biological degrees awarded by the University and courses organised by The Biology Teaching Organisation for schools and other educational institutions. The specimens will not only be used for existing courses but will also serve as an invaluable resource for developing new courses. This first criterion includes acquiring examples of new species to fill taxonomic gaps in the existing collections and increasing the number of replicates of individual specimens to facilitate teaching large classes of students.

The second criterion of the collecting policy is to acquire specimens to complement and extend the scientific value of the collections.

The third criterion will be to acquire specimens that will augment the educational value of exhibits to members of the University and the general public.

All three criteria will include examples of species that will help to fill taxonomic gaps in the Collections.

The type of specimens to be acquired will reflect the broad range of types of existing specimens. The Collections contains free-living and parasitic species from terrestrial, fresh water and marine habitats from all over the world. With the exception of the fossils, all specimens derive from animals that lived during the nineteenth and twentieth centuries. The fossils derived from animals that lived many millions of years ago. The specimens to be collected therefore will include free-living and parasitic species from similar habitats, geographical regions and similar time periods to the specimens already in the Collections as well as animals living during the twenty-first century.

The University recognises its responsibility in acquiring additional specimens for the Natural History Collections to ensure that care, documentation arrangements and use of the collections will meet Accreditation Standards. The criteria for collecting will include the limitations imposed by such factors as inadequate staffing, storage and care of collections arrangements.

### **Acquisition Procedures**

Acquisitions may be by Gift, Bequest, by Allocation from the Government, by transfer from another Collection or museum either within or outside the University, by purchase or by loan. In cases of change in ownership or of loan the transaction will be properly documented and whenever possible the Collection will acquire all associated copyright. Lenders of items will be sent regular reports from the Collection.

The Acquisition procedures to be followed will be those described in the relevant sections of the University's overall policy. The following procedures relate specifically to natural history specimens.

The Natural History Collections will not acquire by any direct or indirect means any biological or geological material 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. The Natural History Collections will not acquire any archaeological material.

Any exceptions to the above clause will only be because the item being acquired by the Natural History Collections is either 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 or the item was exported from its country of origin before 1970 and the Natural History Collections possess reliable documentary evidence of this fact. In these cases, the Natural History

Collections will be open and transparent in the way it makes its decisions and will only act with the express consent of an appropriate outside authority.

The systems to be used when acquiring new specimens are described in the Natural History Collections Documentation Procedural Manual.

### **Disposal Procedures**

The Natural History Collections possess and intend to augment their acquire permanent collections in relation to their stated purposes and aims and thus have a long-term purpose. The University therefore accepts the principle that except for sound curatorial reasons, there is a strong presumption against the disposal of any item(s) belonging to the Natural History Collections. Should it be necessary to dispose of an item(s) then the disposal procedures to be followed are those described in the University's overall acquisition and disposal policy. The systems to be used when disposing of any specimen(s) are described in the Natural History Collections Documentation Procedural Manual.

March 2010

## Appendix B3

### **Guidelines for deciding on requests for the repatriation of items from the University Collections**

**It is proposed that the following criteria and procedure be used to assess whether a bona fide case is made from a recognised authority for the repatriation of item(s)/object(s) from the University's collections.**

These guidelines relate to all items held by the University other than human remains (for which policy was agreed by the University Court on 10 December 1990<sup>[1]</sup>).

#### **Criteria**

1. Evidence of past ownership relating to the item(s)/object(s) concerned and how the University acquired it/them.
2. Authority of the requester. Requests will only be considered from bona fide groups, representative of the community or culture from which the item (s)/object(s) originated or from individuals or organisations which are able to provide clear prima facie evidence that the item(s) in question is/are their property. Wherever relevant, claimants would be expected to be supported by the government of the country to which the item(s)/object(s) would be returned unless exceptional circumstances prevent this.
3. Proof of cultural, religious or scientific importance of the item(s)/object(s) to the claimant community.
4. A rigorous assessment of the cultural, religious or scientific importance of the item(s)/object(s) to the University.
5. The likely consequences of repatriation, for example, in terms of conservation, cataloguing and availability for research and scholarship. The normal expectation is that items would be returned to the care of a museum, library or equivalent body.
6. Policy and procedural guidance from recognised external institutions including the Museums Association, the Scottish Museums Council (SMC), and the Chartered Institute of Information Professionals (CILIP), as well as recognised good practice from like institutions.
7. Guidance from appropriate UK government sources, where available.

#### **Procedure**

Enquiries concerning repatriation should be addressed in the first instance to the Director of University Collections. The Director of University Collections will draw all requests to the attention of the Vice Principal (Knowledge Management) and the University Secretary, and will be the contact point between the University and the individual or group making the request. Communication will be conducted with the individual or group making the request in order to clarify the details of the request and to establish whether they meet the criteria laid out above. In parallel, the Director of University Collections will investigate the status of the item(s)/object(s) and prepare a report and recommendation for the University authorities.

Apart from loans and conditional deposits, the University collections are the legal property of the University. Therefore the University Court must approve the repatriation of any items from the University collections as this involves the transfer of title of University property.

Two possible routes through the University will be available to determine whether the criteria laid out above are met:

I. If the material is a book or manuscript: Director of University Collections → University Library Committee → University Court

II. If the material is from the University Museums & Galleries Collections: Director of University Collections → University Collections Advisory Committee → University Court

In either case the University Secretary and the Vice Principal (Knowledge Management) can appoint an advisory group to examine a request and make a recommendation to Court if the circumstances so warrant. The advisory group would normally contain at least one member from outwith the University, and would normally report via the Library Committee or the Collections Advisory Committee, as appropriate.

When items are not returned, the University will seek to find alternative means of access for legitimate claimants in terms of the criteria laid out above, such as through surrogate repatriation (e.g. digitisation, microfilm and facsimile) and when items are returned the University will normally assert the right to retain access through such means.

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<sup>1</sup> The University's policy is to return human remains, when so requested, to appropriate representatives of cultures in which such had particular significance, subject to appropriate safeguards.

Ms. Helen Hayes, Vice Principal (Knowledge Management & Librarian to the University)  
22 June 2004