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1. **INTRODUCTION**

1.1 The University of Edinburgh has a 400 year history of collecting and maintaining culturally and scientifically significant objects, samples and artefacts in a number of fields. This document outlines the context for the policies governing the University’s museums and galleries collections.

1.2 **Museums and Galleries Collections**

The University is currently home to ten distinct collections (not including University Library materials) and Talbot Rice Gallery. Fuller details on each of the collections are contained in the General Acquisitions & Disposals Policy, Appendix B.

- Anatomy Resource Centre & Collection
- Classics Collections
- Cockburn Museum of Geology
- Edinburgh University Collection of Historic Musical Instruments (EUCHMI)
- Natural History Collections
- School of Scottish Studies Collections
- Fine Art Collections
- Chemistry Collection
- Polish School of Medicine Historical Collection
- Museum Heritage Collection
- Talbot Rice Gallery

1.3 **Director of University Collections Office, Museums Support & Development**

The Director of University Collections (DUC) working with the support of the Museums Development Manager (MDM) provides strategic leadership and policy development for the University’s Collections. Through the office of the DUC, museums, galleries and collections are advised on devising forward plans, while strong strategic direction aligned with the University Strategic Plan, national and international sector priorities, is shaped for University Collections in their entirety. Professional guidance is provided on policy implementation, achieving, improving and maintaining sector standards (stewardship, metadata, Accreditation-compliance) and museums development is encouraged through an annual grant. The MDM supports project development and project management such as HLF-funded initiatives and partnership working such as with other university museums (eg through UMiS, University Museums in Scotland) and with the museums sector (eg through the East of Scotland Museums Partnership).

Academic liaison is centred on support for the Collections Guardians Scheme and the University Collections Advisory Committee (UCAC) and Committee of Curators of University Collections (CCUC). Teaching & Learning occurs through the MSc ‘Working with Collections’ course, museological and subject-specific training through internships (undergraduate and postgraduate), in-house training and facilitation of external training for interns, volunteers and staff. Outreach and community engagement is provided through the wide range of exhibitions, education programmes (notably TRG and EUCHMI) and involvement with the University’s Widening Participation programme.

The Museums Support Team works cross-collections, providing practical support on exhibition design and installation, interpretation development, delivery of Fine Art Collection Services including the dispersal of the Fine Art Collection for the enhancement of public and private spaces in the University, management of information held on the Collections Audit and Loans Services including requests for works to be
loaned to exhibitions worldwide, management of longloans to National Galleries of Scotland, National Museums of Scotland and others.

University Collections have access to the various experts, services and facilities converged in the Centre for Research Collections (Main Library) such as seminar rooms for teaching, Accreditation-compliant collections stores and conservation advice, as well as peer review and support through groups such as the CRC Projects Group, CRC Promotions Group and University Collections Exhibitions Panel.

2. EXTERNAL VALIDATION

2.1 Accreditation

The following University Collections hold Accredited Status with MLA, The Council for Museums, Archives & Libraries

- Fine Art Collections
- Reid Concert Hall Museum of Instruments
- St Cecilia’s Hall Museum of Instruments
- Cockburn Museum of Geology
- Natural History Collections

The benefits of museum Accreditation include the access to funding from external sources such as Museums Galleries Scotland and Heritage Lottery Fund, as well as the opportunity to apply for Government Indemnity in the case of loans from other institutions. If it is deemed appropriate by the DUC, work will be undertaken towards achieving Accreditation for other identified University Collections should resources permit.

2.2 Recognised Collections of National Significance to Scotland

EUCHMI was the first university collection to be awarded Recognition in the first round of the scheme in 2007.

The Scottish Government initiated the Recognition Scheme in 2007. The Scheme’s main purposes are to highlight Scottish collections of international significance and to widen access for more people to enjoy them by providing funding for improvements and enhancements.

3. MANAGEMENT & GOVERNANCE

3.1 Management Structure

The University Collections are managed thus:
Under the Director of University Collections, in the Library & Collections, Information Services structure:

- Edinburgh University Collection of Historic Musical Instruments (EUCHMI)
- Fine Art Collections
- Talbot Rice Gallery
- Museum Heritage Collection

Under individual School / College management, but with strategic and policy support from the office of the Director of University Collections and annual grants:

- Natural History Collections
- Geology Collections
- Anatomy Collections
- Chemistry Collections
- School of Scottish Studies Archive
- Polish School of Medicine Historical Collection
- Classics Collection
Appendix E shows the Academic and Financial Management model for the University Collections.

3.2 The Governing Body
The Court is the University's governing body and is the legal persona of the University. The UCAC reports to the Court. The Secretary, acting on behalf of the Court, has reserve powers to deal with issues relating to the collections.

3.3 University Collection Advisory Committee (UCAC)
Although the UCAC does not have executive powers, it makes recommendations relating to the collections to the University Court. The Convener of the UCAC is a Vice-Principal who attends Court meetings. An important function of central committees is to provide strategic policy guidance and an essential channel of communication for those involved in the collections area. The intention is that the Collections Committees will stimulate dynamic discussions whose objective is the overall enhancement of the collections.

3.4 Committee of Curators of University Committees (CCUC)
The University has also created the position of Director of University Collections. The Director of University Collections convenes the sub-committee of Curators of the University Collections; provides a focal point for contact with a number of external agencies (such as Museums Galleries Scotland); and is responsible for the general profile of the collections within the University and the strategic guidance and promotion of these collections.

3.5 The Talbot Rice Advisory Board (TRGAB)
The Talbot Rice Gallery Advisory Board was established in April 2004 following support from the Scottish Arts Council (a major funder of the TRG) which saw the need for the Gallery to have the support and advice of a board of experts in the sector. The form of the Board has been shaped by University Court: six members with attendees. The Board reports to the University though UCAC (University Collections Advisory Board).

3.6 Financial Management
Funding for the collections is generally provided by the relevant Planning Units. The University recognises that the funding position over recent years has had the impact of reducing the funding available for its collections. A CCUC Small Bids Fund, managed through the office of the Director of University Collections, of over £10k per annum has been agreed to support projects involving the University Collections.

3.7 Workforce Development
University Schools with collections are responsible for providing the staffing necessary for the adequate upkeep of the collections as teaching and research resources. Support Group and School support for the collections is reviewed annually as part of the University’s planning and budgeting process.

4. POLICIES
Each of the ten collections operates within the overarching University of Edinburgh Policies on Collections;

- University Collections Strategic Development Plan 2010-2015
- General Acquisitions & Disposals Policy 2010-2015
- Access Policy 2010-2015
- Collections Management & Preservation Policy 2010-2015

Each Curator is responsible for developing, and supplementing where necessary, these policies as appropriate and for providing strategic and forward plans for each individual museum, gallery or collection. These, and the overarching policies listed above, are appended.
APPENDIX A

UNIVERSITY OF EDINBURGH
UNIVERSITY COLLECTIONS


This Plan was adopted by a meeting of the University Court of the University of Edinburgh on 24th May 2010. It is the overarching developmental plan which covers the following collections and services:

Centre for Research Collections (CRC)
  Special Collections and Archives
  University Archives
  Lothian Health Services Archive
  Fine Art Collections and the Museum Heritage Collection

Edinburgh University Collection of Historic Musical Instruments (EUCHMI)
Talbot Rice Gallery

and those collections directly administered through the Colleges & Schools:

The Anatomy Resource Centre & Collections
The Cockburn Museum of Geology
The Chemistry Collection
The Natural History Collections
The School of Scottish Studies Archive
The Polish School of Medicine Historical Collection.

This Plan will be reviewed in 2012 against targets set for the period August 2009 to July 2012 through the workplanning process. Targets will then be set for the period August 2012 to July 2015.

Individual curators are responsible for writing annual Forward Plans for Accredited Collections in their charge, which inform the University of Edinburgh’s Collections Development Plan, and which form the basis for future policy and decision-making. All of the plans are reviewed annually with in-depth reviews taking place every three years. Each plan includes a mission statement, a situation review and a list of strategic aims and current objectives. Other collections are managed using an annual workplanning process.

Mission Statement

*Preserving, Promoting and Providing access to the University’s Historic and Cultural Collections*

To achieve this mission, the University is committed to expanding, maintaining and enhancing its collections in order to make the best possible use of them not only for scholarly research and teaching, but also as a valuable point of contact and knowledge exchange between the University and the wider community at local, national and international levels.

Strategic Objectives

1: Mainstream use of collections for University teaching, learning and research
2: Improved access to collections and the spaces that house them
3: Excellence in stewardship and collections development
4: Capacity building through fundraising and workforce development
5: Pursue collaboration and convergence opportunities across University Collections to maximise impact and produce efficiency gains

Objective 1: Mainstream use of collections for University teaching, learning and research

Strategies
- Exploit funding-streams, partnerships and technologies to improve knowledge of collections amongst academic staff and improve potential for multi-disciplinary initiatives based on the collections
- Develop CRC as the main hub of the University Collections, with spokes of constant communication to related museum and cultural spaces to disseminate University Collections aims and objectives
- Maintain and develop the Internship Programme and volunteer support
- Promote collections, services, spaces, resources and expertise

Objective 2: Improved Access to Collections and the spaces that house them

Strategies:
- Build projects with cross collection collaboration potential
- Maintain and develop CRC reading room and seminar room services to facilitate secure, supervised consultation of all types of cultural items including objects
- Build on existing cataloguing and conservation activities to recognised standards to support access to collections
- Expand digitisation of targeted collections, and develop website/online resources
- Focus on SCHMI (St Cecilia’s Hall Museum of Musical Instruments) as an accessible visitor attraction
- Mainstream educational and outreach provision into museum and other collections services
- Develop exhibition spaces, programmes and associated personnel
- Develop integrated collections, images management systems and finding aids
- Provide suitable support and storage for digital media
- Develop framework Service Level Agreements with Digital Library Section / Information Technology colleagues for technical support and development

Objective 3: Excellence in Stewardship and Collections Development

Strategies:
- Expand collections in accordance with collections policies, legal requirements and recognised professional standards
- Manage and monitor strong room facilities, public and office accommodation spaces and systems to professionally recognised standards
- Undertake rolling review of security systems across University Collections
- Establish conservation function across University Collections
- Establish or gain access to trusted digital repository for preservation of ‘born digital’ corporate and other archival status collections
- Mainstream best practice with Disaster Response & Recovery (DR&R) and Accreditation-compliant collections management policies and procedures into daily operations
- Maintain full Accredited Museum status with MLA, The Council for Museums, Archives and Libraries for the five collections which are currently fully accredited and to examine the feasibility of museum Accreditation for additional collections as considered appropriate and as resources allow
- Maintain Recognition status of EUCHMI
Objective 4. Capacity building through Fundraising and Workforce Development

Strategies:
- Expand percentage level of external fundraising through large scale donations
- Work with the relevant University departments to increase philanthropic giving to University Collections
- Invest in staff development and build on Intern Programme

Objective 5: Pursue collaboration and convergence opportunities across University Collections to maximise impact and produce efficiency gains

Strategies:
- Further develop the collaboration culture across University Collections by fostering appropriate projects, sharing expertise and skills, and valuing peer support
- Formalise the Centre for Research Collections as a hub for collaboration activity and planning across University Collections
- Where appropriate work towards the convergence of services and collections across University Collections

Dr John Scally
Director of University Collections
March 2010
Strategic Development Plan 2010 - 2015

This Plan was adopted by a meeting of the University Court of the University of Edinburgh on 24th May 2010. Edinburgh University Collection of Historic Musical Instruments operates within the University of Edinburgh Collections Policy. The Museums & Galleries Collections Development Plan for 2009/2010 - 2014/2015 is not repeated here; the following plan is supplementary text specific to the Collection of Historic Musical Instruments.

Statement of Purpose and Strategic Aims
The Statement of Purpose and Strategic Aims of the Edinburgh University Collection of Historic Musical Instruments will be reviewed every three years. This Plan will be reviewed in 2012 against targets set for the period August 2009 to July 2012. Targets will then be set for the period August 2012 to July 2015.

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.

Situation Review
Edinburgh University Collection of Historic Musical Instruments is the largest museum collection of musical instruments in Scotland, the fourth largest in the UK, and includes many instruments of exceptional interest and quality. It constitutes a significant component of the worldwide heritage of historic instruments. It is a Recognised Collection of National Significance to Scotland.

The Collection is housed and displayed in two museums, both listed buildings of historical importance and both including performance auditoria. The Reid Concert Hall Museum of Instruments is the oldest purpose-built musical museum in the world (1859) still in use for its original purpose. The Collection was started by John Donaldson, Professor of Music from 1845 to 1865, as a teaching museum of instruments and acoustical apparatus. St Cecilia's Hall is the second oldest concert hall in Britain, and was restored to its original function in 1968 at which date the museum galleries were also inaugurated. An annual grant is received from the Scottish Funding Council in respect of the services provided to the higher and further education community by both museums. Both museums are Accredited Museums under the scheme operated by MLA, The Council for Museums, Archives and Libraries.

The purposes served by the Collection are now much wider than the original role as a teaching collection. The teaching role has expanded to include support for undergraduate courses in the School of Arts, Culture & Environment and the School of Physics, the museum galleries provide the locus for the undergraduate course in History of Instruments and the Masters postgraduate course in Musical Instrument Research and doctoral studies. The Collection is an important resource for organological research, with its holdings discussed in theses and journal articles produced by scholars from the British and international communities. Instruments in the collection serve as models for instrument makers meeting the needs of performers on historical instruments. The
museums are valuable visitor attractions for the University of Edinburgh and for the City of Edinburgh, playing a role in widening participation in higher education.

Access to the collection is promoted in a variety of ways. There is an active programme of publication providing information for scholars and instrument makers. Edinburgh University Collection of Historic Musical Instruments is a partner (and project leader) in the MIMO (Musical Instrument Museums Online) project to make available to all images and descriptive text for the whole Collection and sound and video samples of selected instruments. This publication programme is augmented by research conferences and other educational events. Instruments are lent for prestigious exhibitions in Britain and overseas. Some instruments are maintained in playing order and are used in teaching, for demonstrations, in concerts and for recordings.

The Reid Concert Hall Museum of Instruments and St Cecilia's Hall Museum of Instruments are managed by a single team, with line management responsibility through the Director of University Collections. St Cecilia's Hall and Museum benefit from a very active friends organisation which undertakes the organisation of various events and activities which complement the work of the professional staff.

Strategic Aims
- To build on and extend use of the collections in University teaching, learning and research
- To improve access to the collections and to public spaces as beacons and destinations
- To achieve excellence in stewardship and in development of the Collection
- To build capacity in the workforce, developing the staff, students, interns, guest curators and volunteers

Current Objectives
To foster research into musical instruments by members of the University and visitors, and formulate a research policy for the EUCHMI workforce

To continue to foster research and scholarship by organising exhibitions, symposia and conferences

To actively participate in developing and delivering the University's academic programmes

To implement the St Cecilia's Hall redevelopment plan through refining the Project vision, developing a Project Plan and mounting a fundraising campaign

To develop the delivery of educational and outreach activities through the completion of the EUCHMI Education Project (2011), through building on the success of this Project and planning for the next phase, and through staff training where necessary

Acquisitions: in line with the Acquisition and Disposals Policy, some of the historic musical instruments offered as gifts will be accepted, and some of the historic musical instruments becoming available for purchase which will best enhance the research and teaching resources of the Collection will be purchased, drawing on the national and local funds which generously support such acquisitions

To complete the HLF-funded project to build a collection of bagpipes by 2014

To maintain Accreditation status and Recognition status by undertaking procedural and collections management reviews and implementing recommendations for improvement; to endeavour to maintain Scottish Funding Council funding
To deliver MIMO (Musical Instrument Museums Online project to research, organise and deliver catalogue information online and in printed formats as appropriate

To produce illustrated catalogues of the Rodger Mirrey and Raymond Russell collections

To redesign and relaunch the EUCHMI website in light of internal restructuring, the MIMO Project and Musical Instruments at Your Fingertips online educational web-based project

To revisit the staffing profile for EUCHMI and fundraise for implementation

Arnold Myers (EUCHMI Chair)
Darryl Martin (EUCHMI Curator)
Jacky MacBeath (Museums Development Manager)

March 2010
Strategic Development Plan 2010 - 2015

Introduction
This plan is based on the Statements of Purpose and Strategic Aims for Fine Art Collections adopted by a meeting of the Court of the University of Edinburgh on 24th May 2010.

Statement of Purpose and Strategic Aims
The statement of purpose and strategic aims of the Fine Art Collections will be reviewed every three years. The Plan will be reviewed in 2010 against targets set for the period August 2009 to July 2012. Targets will then be set for the period August 2010 to July 2015.

Mission Statement
The purpose of the Fine Art Collections at the University of Edinburgh is to collect and make accessible works of art for teaching and research purposes, to increase the enjoyment and enrichment of the University environment for the University community and general public, and to preserve significant works that contribute to the history and development of the University.

Situation Review
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 17th and 18th centuries, Scottish portraits, and modern Scottish art. The Fine Art Collections are Accredited by the MLA Accreditation Scheme, and governed by the University’s Museums & Galleries Policies Documents 2010-2015.

Dr Bill Hare, Honorary Teaching Fellow, History of Art, is the Honorary Curator of the Fine Art 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 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 is sought in the case of particular acquisitions. The Fine Art Collections section of the General Museums & Galleries Acquisitions & Disposals Policy is based upon these strengths, and has as one of its main aims the further enhancement of its 20th century Scottish collections, and the establishment of a 21st century collection. There is also scope for developing the contemporary element of the Portrait and Bust Collection.

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.
There are a number of threats and opportunities facing the Fine Art Collections in the next five years. Staffing is a particular pressure point, with Dr Bill Hare due to retire as Honorary Curator in August 2011. The lack of dedicated trained technical or art handling staff continues to be addressed by the Museums Support Team by hiring an external company (Thistle Removals) for collections moves, which necessarily strains limited resources. Management for the collection (all matters relating to stewardship, internal and external loan requests, enquiries, facilitation of scholarly visits, management of intern programme, conservation and framing requirements, preventative conservation measures) accounts for a large percentage of time of Museums Support Officer who has a commitment across all University Collections, but in particular in the operation of the CRC, and EUCHMI. The major issue of the scattered storage of the Collection between CRC and inadequate attics at the TRG will be addressed in 2011/2012 with the creation of the Museums Store in the Main Library.

There is no longer a permanent collections display in Talbot Rice Gallery, and consequently no one destination for visitors to view the University’s Fine Art Collection. This creates a tension in upholding Accreditation Scheme standards in wholly dispersed collection, however the redevelopment of an exhibition space in the Main Library has created an opportunity for display potential. Additionally, the long loan of the most notable works from the Torrie old masters collection to the National Galleries of Scotland allows them to be seen by a wider public, in context with other works of similar calibre and genre.

The greatest opportunity for the Collection in the near future is the development of online access. Collections level descriptions will be available via the web, Culture Grid and Europeana from the summer of 2010, and a user-friendly front end for our in-house collections management tool will be developed for item level records. It is anticipated that this will open up access to the collection and create opportunities for currently unexplored paths to teaching, learning and research.

**Strategic Aims**

1: Mainstream use of collections for University teaching, learning & research  
2: Improve access to Collections  
3: Excellence in stewardship & collections development  
4: Capacity building and fundraising – workforce development (staff, interns, volunteers)

**Objectives 2010-2015**

1: Mainstream use of collections into University teaching, learning & research

Explore and develop emerging opportunities for MSc courses to use Fine Art Collections in learning and research outputs

Extend existing strong internship programme which focuses on enhanced cataloguing through collections research into other areas

Contribute to research-based exhibitions both within and outwith the University

2: Improve access to Collections

Develop accessible user-friendly front-end for Vernon Collections Management System

Build on relationship with Edinburgh College of Art to converge collections and services where appropriate and develop partnership projects
3: Achieve excellence in stewardship & collections development

Bring the new Museums Store online in 2011/2012, developing converged and, where appropriate, integrated collections management systems (physical and digital)

Promote Fine Art Collections procedures and Guidelines for Commissioning Artworks for University of Edinburgh via CRC website, committee structure and staff awareness sessions

Work with University and museum sector colleagues to continue collections development to populate University spaces with artworks and address collecting areas identified by the Acquisitions & Disposals Policy 2010-2015

4: Capacity Building & Fundraising – Workforce Development (staff, interns, volunteers)

Succession plan for Honorary Curator

Develop a body of volunteers

Jacky MacBeath / Bill Hare
February 2010
Strategic Development Plan 2010 - 2015

Background and Vision

The University of Edinburgh’s Natural History Collections have developed from the teaching museum established in the seventeenth century for the edification of students and members of the public. The Collections are still a vibrant part of teaching within the School of Biological Sciences, with NHC specimens used in practical classes and projects from first year to final honours level, and thus accessed by over a thousand students each academic year.

As a well-managed research collection, the NHC specimens are useful to academic research, and we have frequent requests for access especially to the important collections of mammal skeletal and other materials. We continue to accession research collections from Edinburgh and elsewhere.

The Collections are housed within the active teaching areas of the Ashworth Laboratories, King’s Buildings. While we enthusiastically open the collections to small groups and individual researchers on application, the main times the public has access to the collections are during open doors days in the non-teaching months. In 2008-2009 for example, we had over 700 visitors on open doors day, and hosted four Edinburgh College of Art students for research visits, and a Scottish Arts Council-funded visiting artist. We recognize that physical access to collections is an issue for NHC, and we will continue to investigate increased opening hours outside the academic year, in accordance with one of the Areas for Improvement recommended by the 2008 Accreditation Committee.

In the period of the last five year plan, the existing Curator, Dr Pat Preston, retired, and thus we (Prof. Mark Blaxter and Dr. Graham Stone) have willingly stepped into the role as joint curators. We bring a joint enthusiasm for the collections, and a growing vision of how they can be better developed for the needs of students, researchers and the general public into the 21st century.

Maintenance of the Collections

A key part of our five-year plan is to maintain the Collections in such a way that they are still available for teaching, research and public access, while building upon the experience of good practice in physical and administrative maintenance established by the previous curator Dr. Pat Preston.

To this end we will continue to build upon the skills of the University technicians who perform basic maintenance tasks, such as insect infestation monitoring, spirit bottle filling and other tasks. This base level specimen curation forms the core of our activities. We will seek to upgrade the facilities and storage in the museum where feasible, and seek funding from the University and other places to permit replacement of aging or not fit for purpose storage systems.

We will continue to accession new materials to the Collections where it is clear that we are the best placed (or at least well-placed) to house them, and where we have the resources to do so. We will actively seek to replace or duplicate material that is used in open class teaching, where the current acquisitions used are of an age or condition that additional wear is contraindicated.
Cataloguing the Collections

The Collections have comprehensive and informative written catalogues that includes much in the way of provenance and other important metadata. Obviously such catalogues are both important (and fragile) objects in their own right as well as being important reference records. Access to the catalogues is significantly limited, and researchers have to visit the Collections to consult them in detail.

The past five-year plan proposed the digitisation of the catalogues, and that process is now near complete. We will complete the transfer of the data from the written catalogues (which remain the catalogue of record) to an electronic database. As information technologies have improved, we realise that our current database management software may not continue to be fit for purpose (especially in a web context, see below) and so we will migrate the digital records to a fully relational database system that is more compliant with museum curation standards.

Improving access: a web portal for the Collections

One way of enabling access to the collections is through use of the web. This is an area we can address that will have long-term benefits. The internet is an ideal medium to present not only the fact of the Collections’ existence, and the delights of the specimens on open display, but also to build new collaborations around our unique specimens and teaching materials. The 2008 Accreditation Committee recommended that NHC ‘review information available on the website about the collections’. We have a rapidly aging web presence in the form of a homemade web site started in the late 1990’s. We will bring this into the present day through a complete upgrade and rewrite.

Our vision is for a three-phase process of change. The first is to rebuild the main portal to the NHC web presence, and to carry out a design and test process on novel portals onto our accessions catalogue. The second phase will be to populate and fully implement a portal onto digital imaged of the specimens in the Collection. These images will include over 1200 3-inch-square teaching slides rediscovered in 2006 that provide a unique Zoological as well as historical record of teaching practice in the Department of Zoology from the turn of the 19th century. We will also start to digitally image many of our 3D specimens and other collections for presentation through this portal. The third phase will be to build interactive learning paths through our web data (to assist our missions of undergraduate teaching and of engagement with the wider public), and to develop a web-based income stream from sale of images, whether on postcards, t-shirts or for publication elsewhere.

Improving access: building ‘teaching treasure chests’

We receive many requests from schools for materials for class learning. Some of these can be catered for with visits to the Collections under the supervision of school and University teaching staff, but this option is not available for frequent visits or for large class sizes. In addition these events, being outside the normal teaching schedule, require a lot of bespoke planning and work. WE would therefore seek to develop travelling treasure chests of robust specimens (or copies of specimens) and objects from the Collections that could be used on site, or could be taken to visit schools and colleges to further understanding of the natural world, of zoology, of evolution and of biodiversity. We will seek funding from University outreach allocations for this activity.

Improving access: collaborations with artists and writers

We will build on the unique cultural and visual resource of the Collections to forge collaborations with visual and other artists, and writers and other documentary workers. These might range from simple encouragement of students from the art schools and colleges to visit the Collections for inspiration, through to sponsoring and hosting of placements and research visits by established art workers, resulting in themed exhibitions or publications.
Improving access: raising funds

The plans for the Natural History Collections rest significantly on our ability to attract funding beyond the existing awards of staff time and consumables from the School of Biological Sciences. We will actively seek to gain grants and donations from external bodies to fund developments in the Collections’ infrastructure, to pay for development of outreach materials (both virtual, such as the world wide web, and physical such as the treasure chests), and to establish funded summer internships for students in the Collections to carry out either scientific or cultural research. We will also develop alternative income streams such as sale of items with NHC images and branding to undergraduates, staff and visitors.

Mark Blaxter and Graham Stone, Curators
3 March 2010
Strategic Development Plan 2010 – 2015

This Plan was adopted by a meeting of the University Court of the University of Edinburgh on 24th May 2010.

The Cockburn Museum operates within the University of Edinburgh Museums & Galleries Development Plan 2010-2015. The text of that general policy is not repeated here; the following plan is supplementary text specific to the Cockburn Museum.

Mission Statement
It is the aim of the Cockburn Geological Museum to collect, curate and interpret all kinds of Earth Science materials used for teaching, research and promotional purposes in the School of Geosciences, and to make such materials available to the university, the public and the wider scientific community.

Situation Review
The Museum holds over 150,000 specimens, covering minerals, rocks, fossils, scientific equipment, maps and photographs. There is a large teaching collection utilised by staff and students. The Museum is an accredited museum with Museum Galleries Scotland.

The Intern Curator left the museum at the end of March 2009. An effective handover to the Assistant Curator was achieved, with the help of undergraduate volunteers. The displays and exhibitions continue to be upgraded, with input from Academic and Research staff. The museum has made several short-term loans of material for use in Science outreach projects (such as the Edinburgh International Science Festival and Our Dynamic Earth), and long-term loans to smaller museums (such as Ardnamurchan lighthouse, and Kerriemuir Museum).

The Academic Curator of the museum, Dr. Sue Rigby, is standing down from this post in September 2009. Dr. Geoffrey Bromiley has offered to take on this role, and will replace Dr. Rigby.

Statement of Purpose and Strategic Aims
The Statement of Purpose and Strategic Aims of the Cockburn Museum will be reviewed every three years.

Strategic Aims

<table>
<thead>
<tr>
<th>Aim</th>
<th>Date to be completed</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Complete upgrade on all display cabinets in the Grant Institute.</td>
<td>July 2010</td>
</tr>
<tr>
<td>3. Organise and audit all store-rooms, improving storage space.</td>
<td>2015</td>
</tr>
<tr>
<td>4. Streamline teaching suites of rocks no longer used.</td>
<td>2015</td>
</tr>
<tr>
<td>5. Plan and carry-out successful Geological Curation module for MSci</td>
<td>Dec 2009</td>
</tr>
<tr>
<td>undergraduates.</td>
<td></td>
</tr>
</tbody>
</table>

Janet Bell (Assistant Curator) 10th September 2009
Name of museum: University of Edinburgh Museums & Galleries
This policy covers the following University Collections:- The Fine Art Collections, Edinburgh University Collection of Historic Musical Instruments, the Anatomy Resource Centre & Collections, the Cockburn Museum of Geology, the Chemistry Collection, the Natural History Collections, the School of Scottish Studies Archive, the Polish School of Medicine Historical Collection, the Museum Heritage Collection.

Name of governing body: University of Edinburgh
Date on which this policy was approved by governing body: 24th May 2010
Date at which this policy is due for review: 2015

1. Introduction

1.1 This Policy Statement regulates the acquisition of items for the Museums & Galleries Collections of the University of Edinburgh. The adoption and implementation of such a policy by the University's governing body, the Court, is a requirement of the Accreditation Scheme of MLA, The Council for Museums, Archives and Libraries.

1.2 This Policy Statement supersedes all previous and existing practices and policies, formal or informal, relating to the acquisition of items for the museums and galleries collections.

1.3 This policy covers the following University Collections:- The Fine Art Collections, the Edinburgh University Collection of Historic Musical Instruments, the Anatomy Resource Centre & Collections, the Cockburn Museum of Geology, the Chemistry Collection, the Natural History Collections of the University of Edinburgh, the School of Scottish Studies Archive, the Polish School of Medicine Historical Collection and the Museum Heritage Collection. These Collections are defined in greater detail in section three of this policy.

1.4 The University of Edinburgh has had scientific and artistic Collections of one kind or another almost since its foundation. The University values these Collections and accepts its long-term responsibility as custodian for these Collections. They reflect its history as a great scholarly institution and the intellectual and cultural values for which it stands. They continue to stand in a publicly recognisable way for its identity and for some of the activities in which it engages.

These Collections form an important part of the heritage of the City of Edinburgh and of Scotland and the University will endeavour to provide for them proper stewardship and curatorial care.

2. Museum’s statement of purpose

The University is committed to maintaining and enhancing its collections and to making the best possible use of them for scholarly study; teaching; and as a valuable point of contact between the University and the wider public.
3. Existing collections, including the subjects or themes and the periods of time and/or geographic areas to which the collections relate

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 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 16th Century through to the beginning of the 19th 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 17th and 18th 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 20th century Scottish collections, and the establishment of a 21st 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 Peploe, 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 20th Century Scottish painting and includes oils by Eardley, Peploe, 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 Palozzi prints, works and sculptures was acquired for the new Informatics Forum, Potterrow.

### 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 Ecorcharmè; 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 Morrocco 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 Duglolecka-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 Duglolecka-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.
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).


9.0.4. 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.


9.1.4. Number of objects: circa 130.

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


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 chitarreone; 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)

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.


9.6.4. Number of objects: circa 160 including chanter 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
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.


9.8.4. 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.


9.9.4. 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.


9.10.4. 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 items 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/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 clavichord (combined harpsichord and organ) from any Continental country; a clavicytherium; Italian virginals and spinets - a sixteenth-century Milanese and Brescian virginal; a virginal by Domenicus Pisaurensis; 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.


9.11.4. 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 tangentenflugel (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.


9.12.5. 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.


9.13.4. 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.
Acquisitions and Disposals Policy Statement 2010-2015

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 24th May 2010. 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 24th May 2010 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 is 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 by 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 website 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
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[^11]).

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.

1 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
APPENDIX C

THE UNIVERSITY OF EDINBURGH MUSEUMS & GALLERIES
COLLECTIONS
ACCESS POLICY 2010-2015

Introduction

1. The University is committed to maintaining and enhancing its collections and to making the best possible use of them, consistent with funding and staffing restraints, as a valuable point of contact between the University and the general public. The University is committed to support research, international and local, by providing access to scholars by appointment to the University collections.

Responsibility

2. The University’s policy is to locate day-to-day responsibility for the management of individual collections at the departmental level. This is necessary because of the essential teaching and research functions of the collections, which are closely aligned with the departmental teaching and research strategies.

3. In order to provide a framework within which strategic decisions relating to public access to its collections can be made, each of the curators is responsible for the creation of a access plans for their collection. These plans will be developed in consultation with the department in which the collection is housed and operate within the overall University of Edinburgh Museums & Galleries Policies Document 2010-2015.

4. The University Collections Advisory Committee (UCAC) and its sub-committee the Curators of the University Collections (CCUC) are responsible for strategic oversight and advice on issues relating to access.

Access to Collections

5. Each of the curators will individually be responsible for determining the level of access to their own collections. Within the Library & Collections section, this decision will be agreed by the Director of University Collections. Outwith, this decision will be agreed by the Head of the relevant School and conveyed to UCAC for information.

6. In determining the appropriate level of access to their collections the curators will consider the level of staffing for the collections; the nature of the collections themselves; their display; and the nature of the accommodation and buildings in which the collections are housed.

7. Following agreement as to the level of access to each collection the curator will be responsible for monitoring visitor figures; promoting the collection to its target audience; liaising with the Estates & Buildings Office to ensure that guidelines are created for access to the buildings within which the collection is housed; legislative compliance; that museums’ staff have received appropriate training and customer care.

8. It is intended that the collections will be made as available as possible to visitors from the general public, consistent with funding and staffing restraints. The sensitivities of some of the collections may require limitations to be recommended.

Use of Alternative Technologies

9. The University, funding permitting, will use ICT, interactives and Web 2.0 technology to provide access to objects and information. The University will enhance the profile of its collections on the Internet as resources permit.
APPENDIX D

THE UNIVERSITY OF EDINBURGH MUSEUMS & GALLERIES
COLLECTIONS
COLLECTIONS MANAGEMENT & PRESERVATION POLICY 2010-2015

Introduction

1. The policy of the University is to maintain the integrity of the objects in its care in perpetuity using all reasonable means.

2. The integrity of the objects in the care of the University is maintained by following appropriate procedures and by managing risk in all operations.

Responsibility for Stewardship and Conservation

3. Although the University is responsible centrally for maintaining premises and facilities to minimum standards, each of the curators individually will be responsible for ensuring the maintenance of at least the minimum standards for collections care, taking into account both the requirements for the Museum Accreditation Scheme and the Basic level of care described in ‘Benchmarks in Collection Care for Museums, Archives and Libraries: a self assessment check list’ published by MLA, 2006.

4. The University takes a mixed approach towards the management of University Collections with major collections and sites managed directly by University Collections and other collections receiving strategic and policy support while being directly managed by Schools. The University’s policy is to locate operational responsibility for the management and conservation of individual collections at University Collections / Schools as appropriate. This is necessary because of the essential teaching and research functions of the collections, which are closely aligned with departmental teaching and research strategies. Oversight of this function will be provided at the Schools level, through the office of the Director of University Collections and the University Collections Advisory Committee.

5. It is expected that funding for the stewardship and conservation of the collections will be provided by relevant Support Group / School. The University does however recognise that the funding position over recent years has had the impact of reducing the funding available for its collections. To alleviate some of the effects of limited funding levels, the University has set up a fund to augment departmental funding, and provides University-wide strategic guidance, policy development and support through the office of the Director of University Collections.

Estates and Facilities

6. Estates issues will be dealt with via the existing Support Group / School procedures. The University Collections Advisory Committee will advise Estates and Buildings on institutional strategy and priority when required.

Assessment

7. The condition of new items coming into University Collections is assessed at the time of acquisition and accession. On entry into University Collections, all new acquisitions are placed in environmental conditions judged to be appropriate for the materials and structure of the objects in view of the known recent history of the objects.
8. An assessment is made of the risk of infestation in objects entering the collection, and all objects with higher than negligible risk are treated by appropriate infestation eradication measures.

9. If an object entering University Collections is determined to require conservation treatment such as cleaning, this is undertaken on a timescale appropriate to the urgency of the problem. Expert advice is sought in any cases of suspected problems or uncertainty.

10. The condition of the objects is assessed on a continuing basis.

11. When an object is handled or moved, whether for study, display arrangement, storage arrangement, external loan, or other operation, it is scrutinised for signs of possible deterioration.

12. When an object is inspected for cataloguing purposes, its condition is monitored and compared with previous condition records.

**Inspection**

13. If an object is not inspected in the course of the general operations of University Collections, its condition is monitored with a frequency appropriate to the materials and structure of the object. The maximum period between inspections for any individual object is five years. Expert advice is sought in any cases of suspected deterioration or uncertainty.

**Display and Storage**

14. The display and storage conditions of the objects in the Collection are designed to be conducive to their long term integrity. Consideration is given to the environmental conditions, both in terms of the average values of parameters such as relative humidity and temperature and the diurnal and annual variations around these averages. Consideration is given to the control of atmospheric pollution.

15. Consideration is given to the mounts and other display supports, and to storage packing.

16. Expert advice is sought in setting environmental controls and in changes to the display and storage facilities.

**Documentation**

17. Condition monitoring reports are maintained. Records of any treatment of objects are kept in the relevant Collections Management System.
UNIVERSITY COLLECTIONS ADVISORY COMMITTEE (UCAC)

Remit
To maintain an oversight of the care and development of the University Collections and report to the Central Management Group through the appropriate Vice-Principal.

To advise and assist the Curator of the collections on any matter falling within his/her terms of reference, including the acquisition and disposal of materials from the collections

To receive annual written reports from the Curators of the Talbot Rice Art Gallery, the Edinburgh University Collection of Historic Musical Instruments, the Russell Collection of Early Keyboard Instruments, the Anatomy Museum, the Cockburn Museum of Geology and the Natural History Collection of the University of Edinburgh, and to comment thereon as appropriate to the Central Management Group

To receive an annual report covering the issues affecting the University Collections from the Director of Collections and to comment thereon as appropriate to the Central Management Group through the appropriate Vice-Principal

In the event of serious conflict of opinion either within the Committee or between the Committee and the Curator of the University Collections, the Convenor of the Committee will retain the discretion to report to the Principal

The Committee will normally meet three times a year

Membership February 2010
- Convenor – Vice Principal Knowledge Management and Librarian to the University
- Secretary – Director of Library Services
- Court nominee – as appointed
- General Council nominee – as appointed
- Secretary’s Office nominee – as appointed
- College of Humanities & Social Science representative
- College of Science & Engineering representative
- College of Medicine representative
- Director of University Collections
- Committee of Curators of University Collections (a sub-committee of UCAC)
- Communications & Marketing representative
- Student Representative
- Clerk (in attendance) – Museums Development Manager

COMMITTEE OF CURATORS OF UNIVERSITY COLLECTIONS (CCUC)

Remit
A sub-Committee of University Collections established to ensure good communications between the different collections, and with the centre. The Sub-Committee is convened by the Director of University Collections, and will co-ordinate funding applications; identify common problems, and give preliminary consideration to policy issues, as
appropriate. The Sub-Committee will make an Annual Report to the University Collections Advisory Committee.

The Curators of the Collections will, however, make individual reports to the University Collections Advisory Committee, and will continue to report to their own line-management structures within the Colleges.

**Membership**

- Director of Collections – Convenor
- Principal Curator, Talbot Rice Gallery, Old College
- Curator, Edinburgh University Collection of Historic Musical Instruments, Reid Concert Hall Museum of Instruments and St Cecilia’s Hall Museum of Instruments. CCUC representative on UCAC
- Director of the School of Scottish Studies, George Square
- Honorary Curator, Polish School of Medicine Historical Collection
- Honorary Curator, Fine Art Collections
- Curator, School of Chemistry Museum Collection
- Museums Support Officer (CCUC clerk)
- Teaching Support Officer/Assistant Curator, Cockburn Museum
- Curator, Education & Development, Talbot Rice Gallery
- Museums Development Manager (UCAC clerk)
- College of Humanities & Social Science representative
- College of Science & Engineering representative
- College of Medicine representative
- Curator, Anatomy Collection
- Curator, Natural History Collection

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**TALBOT RICE GALLERY ADVISORY BOARD (TRGAB)**

**Remit**

It is the role of the TRGAB to advise, support and assist the Talbot Rice Gallery in the following areas:

1. To be active advocates for the Gallery within the University and beyond.
2. To be a forum of communication between the Scottish Arts Council, the University and other stakeholders.
3. To contribute to and validate the Gallery strategy, including being an additional point of financial accountability.
4. To advise on and endorse the programme of Exhibitions and Education, whilst respecting the curatorial freedom of the Principal Curator and other staff.
5. To advise on the artistic policy of the Gallery.
6. To assist in fundraising.

**Membership February 2010**

Chair
One member nominated by the University Court
One member nominated by University Collections Advisory Committee
Academic (Arts related)
Academic (Non arts related)
Chair of VARIE / Professor of Fine Art, UoE
Artist 1 (HE experience)
Artist 2 (Domestic / International experience)
Arts Policy
Curator / Writer / Educator
Media / Financial

In attendance
Director of University Collections
Principal Curator of Talbot Rice Gallery
Curator, Education & Development
Secretary of the TRG (Secretary to the Board)