**THE UNIVERSITY OF EDINBURGH UNIVERSITY COLLECTIONS 2020-2030 \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

# The Mission of the University of Edinburgh

The Mission of The University of Edinburgh is the creation, dissemination and curation of knowledge.

# Vision for Library & University Collections

A library and university collection that is at the heart of education, research and engagement at Edinburgh, with an international reputation for innovation, quality and excellence.

# Statement of Purpose of University Collections

Preserving, promoting and providing access to the University’s historic and cultural collections.

To achieve this mission and statement of purpose, 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 source of knowledge exchange between the University and the wider community at local, national and international levels.

**The Collections Management Policy**

# Governing Body: The University of Edinburgh Court

## 1.0 Introduction to the Collections Management Policy

The purpose of this document is to bring together in one place the policies of The University of Edinburgh which relate to the management of the collections that are owned or cared for by the University of Edinburgh and that are currently held at the locations listed below and also in store at the University Collections Facility. Collections are displayed at the same locations, the Talbot Rice Gallery and in the Main Library Exhibition Gallery.

## 1.1 Collections Management Policy Contents

This policy statement (Section 1 – Collections Management Policy) serves as an introduction to the following discrete policy areas

**Policy 1 – Collections Information Policy page 5**

**Policy 2 – Collections Care and Conservation Policy page 8**

**Policy 3 – Collections Access and Loans Policy page 14**

**Policy 4 – Environmental Sustainability Policy page 21**

**Policy 5 – Collections Security Policy page 23**

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**Appendices A to G – Collections Development Policy Statements page 41**

# Appendix H - Guidelines for deciding on requests for the repatriation of items from the University Collections page 87

**Appendix I – Guidelines for Commissioning Art page 89**

## 1.2 Scope of the CMP

The collections covered:

Rare Books and Manuscripts (Centre for Research Collections)

* Printed named special collections
* Pre-1900 printed books
* Western medieval manuscripts
* Oriental manuscripts

Archives and Manuscripts (Centre for Research Collections):

* Archives of the University of Edinburgh
* Private papers and manuscripts created by individuals or organisations out with the UoE
* Archives of predecessor, associated or affiliated bodies or organisations
* Archives of research projects or research strengths of the UoE
* Lothian Health Services Archive
* Archives of the School of Scottish Studies
* Archives of New College

Museum collections (Information Services)

* Musical Instrument Museums Edinburgh (MIMEd), (Centre for

Research Collections, St Cecilia’s Hall, Reid Concert Hall)

* Art Collection (CRC, Talbot Rice Gallery, Edinburgh College of Art, University Collections Facility)
* Museum Heritage Collection (CRC and distributed)

Museum collections (Colleges)

* Geology Collections (Cockburn Museum of Geology, Grant Institute)
* Natural History Collections (Ashworth Laboratories)
* Anatomical Collections (Old Medical School)
* School of Chemistry Collection (Joseph Black Building)
* Classics Teaching Collection (50 George Square)
* Polish School of Medicine Historical Collection (Chancellor’s Building)

## 1.3 The University of Edinburgh Vision

To recruit and develop the world’s most promising students and most outstanding staff and be a truly global University benefitting society as a whole.

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The Mission of The University of Edinburgh is the creation, dissemination and curation of knowledge.

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## 1.4 External context - Legal constraints, ethical codes and professional standards

These policy statements refer to relevant legislation and to existing ethical codes, professional standards and codes of practice for cultural collections where appropriate.

In particular these policies have been written with reference to the principles guidelines laid down in the following:

* Accreditation Scheme for Museums in the United Kingdom (ACE, 2018)
* PAS 197:2009 Code of Practice for Cultural Collections Management (BSI, 2009)
* BS 4971:2017 Conservation and care of archive and library collections
* BS EN 16893:2018 Conservation of Cultural Heritage – Specifications for location, construction and modification of buildings or rooms intended for the storage or use of heritage collections
* The Museums Association Code of Ethics (Museums Association, 2015)
* Archives and Records Association Code of Conduct (June 2012)
* The Human Tissue (Scotland) Act 2006
* Freedom of Information (Scotland) Act 2002
* the General Data Protection Regulation and Data Protection Act 2018
* Archive Accreditation Standard (June 2014)
* Copyright, Designs and Patents Act 1988
* Museums Association Principles for Sustainable Museums

## 1.5 Internal context - University Policy

These policy statements refer to University of Edinburgh policy, including but not limited to the following documents:

* University of Edinburgh Strategic Vision 2025
* Social Responsibility and Sustainability Strategy 2010-2020
* Equality and Diversity Strategy
* Widening Participation Strategy 2018 - 2021
* Dignity and Respect Policy
* Quality Estates Strategy 2020

## 1.6 Review

This policy was adopted by the University of Edinburgh in 2020 as part of the process of defining its mission and guiding more precisely its work to expand, maintain, enhance and make accessible the collections that are in its care. It sets out principles to guide the detailed work on the collections that will be undertaken over the coming years. To be effective, the policy will need to be reviewed regularly.

This policy will be reviewed no later than 2025 and at a minimum of every 5 years thereafter.

## 1.7 Policy Audience

At the time of its adoption, this document is for internal use by the University of Edinburgh. However, in future, it may be appropriate to share elements of the policy with the public, researchers or other organisations. The University of Edinburgh will consider the need for this as part of regular policy reviews.

**Policy 1 – Collections Information Policy**

## 1.0 Introduction

This Collections Information Policy has been adopted by the Court of the

University of Edinburgh as part of a wider integrated Collections Management Policy. The University of Edinburgh recognises the need to maintain a system, procedures and processes which will enable them to know at any time exactly which items it is legally responsible for (including all permanent collections and loans) and where each item is located.

## 1.1 Legal constraints, ethical codes and professional standards

In fulfilling its Information Policy, University Collections will ensure compliance with the General Data Protection Regulation and Data Protection Act 2018

and relevant copyright legislation. This policy has been written with reference to:

* the Accreditation Standard for UK Museums (MLA, 2011)
* SPECTRUM The UK Museum Documentation Standard (Collections

Trust, 2009)

* PAS 197:2009 Code of Practice for Cultural Collections Management (BSI, 2009)
* The Human Tissue (Scotland) Act 2006
* BS 4971:2017 Conservation and care of archive and library collections
* BS EN 16893:2018 Conservation of Cultural Heritage – Specifications for location, construction and modification of buildings or rooms intended for the storage or use of heritage collections
* Archive Accreditation Standard (June 2014)
* Archives and Records Association Code of Conduct (June 2012)

## 1.2 Existing information

Collection level records are available here: http://collections.ed.ac.uk/

While University Collections maintain basic information to the relevant professional standards (such as SPECTRUM for museums, ISAD (G) 2nd Edition for archives; MARC, RDA and DCRM(B) for rare books), there is a range of methods for capture, management and dissemination of this information at individual service level. These range from excel spreadsheets to a formal Collections Management Systems (CMS). They are also made available through a number of reading lists and collection guides.

## 1.3 Overall Policy aims

The overall policy aim for the documentation of University Collections is to ensure that the information relating to the collections is accurate, secure, reliable and accessible and that systems are developed in line with current good practice.

It is University Collections policy to prioritise Collections documentation. To achieve this, University Collections will seek guidance and commit appropriately qualified staff, interns and volunteers and resources to carry out the work. University Collections ensure that each Collection adheres to relevant collection documentation standards, formalised in documentation manuals and guidance, supplemented by regular training. University Collections ensure that information systems are kept secure and up-to-date. Security copies of key information are held off-site in a secure format.

## 1.4 People

University Collections will appoint appropriately trained staff to carry out all aspects of work as part of any temporary and/or ongoing projects.

Alternatively, existing staff, interns or volunteers will be adequately trained and allocated time for the execution of any additional documentation work. In terms of succession planning, we will identify and support internal staff with potential to lead and further develop our key aims and strategies. All volunteers, placement students and interns will be supported to reach their full potential. We will offer a range of positions to suit everyone from volunteers, to interns, to studentships, to year-long placements and traineeships.

Volunteers and interns are an important part of all of our museums, libraries and archives services and contribute a great deal towards our overall success. A variety of roles are available working on a range of projects and tasks, and we support anyone interested in gaining experience of working in a museum, library or archive, or someone with a relevant vocational or subject specialist interest. We also take placements from a number of local academic courses and from other related University courses.

All volunteers and interns are supported by all staff and are each allocated a supervisor. Volunteers and interns all receive a thorough introduction to the department and our activities, and are asked to sign an agreement when they start work with us. They are provided with a Volunteer or Intern Handbook. They receive training regarding handling of collection items and any other training required as part of their specific role.

## 1.5 Planning, implementation and review

Compiling effective collections information with appropriate accompanying documentation procedures is essential for the effective management of University Collections. The process of recording the Collections will be carefully planned with allocation of adequate time and resources. In particular this work is closely linked to the policy aims of the Collection Development Policy (Policy 4 – Collection Development Policy) and efforts will be made to plan the implementation of these two policies in a timely and integrated way. Collections information work will be included in forward plans and will be allocated budget and staff time on an ongoing basis after the completion of the initial inventory.

This policy will be reviewed at least every 5 years or more frequently if development is required. The date of the next review will therefore be no later than 2025.

## 1.6 Definition

**Collections Management System (CMS)**: a computerised catalogue system. The content can be built up over time starting with basic accession information and going on to include full catalogue entries with research findings, exhibition information, records of conservation, loans etc.

# Policy 2 – Collections Care and Conservation Policy

## 2.0 Introduction

This Collections Care and Conservation Policy has been adopted by the Court of the University of Edinburgh as part of a wider integrated Collections Management Policy. The Court of the University of Edinburgh recognises the need to maintain procedures and processes which will enable them to know both broadly and to a significant extent individually the conservation condition of the collections together with the environmental management parameters which will ensure the long term preservation of the collections.

The word collections is here defined as all the collection items in the permanent or temporary care of University Collections, including items awaiting accession into the collections, and any loaned objects owned by others that may be held on a temporary basis whether short or long term (Policy 1 – Collections Information Policy).

## 2.1 Legal constraints, ethical codes and professional standards

In fulfilling its Collections Care and Conservation policy, University Collections will ensure compliance with the General Data Protection Regulation and Data protection Act 2018 and other relevant statutes.

This document sets out University Collections aims and priorities for the various activities included in collections care and conservation. In the development of this Policy the following documents were consulted:

* PAS 197:2009 Code of Practice for Cultural Collections Management
* BS 4971:2017 Conservation and care of archive and library collections
* BS EN 16893:2018 Conservation of Cultural Heritage – Specifications for location, construction and modification of buildings or rooms intended for the storage or use of heritage collections
* National Preservation Office: Basic Preservation Guidelines for Library and Archive Collections (Revised Edition Feb 2008)
* National Trust Manual of Housekeeping: The Care of Collections in Historic Houses (2011)
* Benchmarks in Collection care

[(](http://www.collectionslink.org.uk/programmes/benchmarks-for-collections-care)https://collectionstrust.org.uk/resource/benchmarks-in-collections-care-2-0/[)](http://www.collectionslink.org.uk/programmes/benchmarks-for-collections-care)

* Institute of Conservation Code of Conduct http://icon.org.uk/system/files/documents/icon\_code\_of\_conduct.pdf
* Preservation Advisory Centre: Photographic Collections

https://www.bl.uk/aboutus/stratpolprog/collectioncare/publications/booklets/preservation\_of\_photographic\_material.pdf

* FilmCare.org: decision-making tool and a comprehensive learning resource for all types and formats of film. <https://filmcare.org/index>
* BS EN 16853:2017 Conservation of cultural heritage - Conservation process - Decision making, planning and implementation
* BS EN 16790:2016 Conservation of cultural heritage — Integrated pest management (IPM) for protection of cultural heritage
* BS EN 16648:2015 Conservation of cultural heritage — Transport methods
* BS EN 16095:2012 Conservation of cultural property — Condition recording for movable cultural heritage

## 2.2 Overall Policy Aims

University Collections aims to preserve the collections in its care within their historic context relating to the collections listed in section 1.2. Within this context, University Collections will store, handle, display and use the Collections in such a way as to minimise the risk of damage and deterioration, thereby increasing long-term access to and appreciation of the Collections by the public and any other interested parties.

### 2.2.1 Preventive Conservation

The most cost-effective and satisfactory approach to the preservation of collections in the long term is to concentrate on preventive conservation, defined as preventing damage and slowing down deterioration by employing appropriate collection care procedures and putting into place measures to manage the environment.

The preventive conservation approach cannot entirely eliminate the need for interventive conservation treatment, as accidents or other incidents may occur from time to time, and both new accessions and existing collections might already exhibit mechanical and/or chemical damage. When interventive treatment is required, it should go hand in hand with identifying and addressing the cause of the damage in order to prevent items from being exposed again to the hazard that caused the damage in the first place.

In general, “restoration” of collection items should be avoided as has the potential to compromise the authenticity of an item. However in some cases a traditional restoration approach to conservation problems may be appropriate and should not be entirely excluded by policy and practice, for example the historic musical instrument collection items required in playing condition.

### 2.2.2 The Risk Management Approach

It is recognised that the Collections are subject to various hazards that may cause damage and deterioration and even loss. University Collections will be guided by the principle of Risk Management in the care of its Collections to guide preventive conservation activities and counter perceived hazards and risks.

The risk management approach involves assessment of the issues that threaten the Collections, followed by the development of a programme to address these in a structured way, with the following goals:

* gathering information by the monitoring of the environment and the commissioning of condition assessments of Collections items and groups;
* setting out aims for conservation and preservation of the

Collections, and developing plans and procedures to achieve them.

**2.3 Detailed Policy Aims**

# Risk Management

University Collections will consider all collections-based advice, information and activities as required when drawing up a Collections Care Plan that will guide the care and conservation of the Collections in the future.

# Environmental Control and Monitoring

University Collections aims to provide appropriate environments to preserve the Collections, while recognising the constraints imposed by resources, the nature of historic buildings, and University Collections traditions of Collections use, display and interpretation.

In conjunction with Estates, University Collections will maintain all collection containing buildings and their systems to the appropriate standard to provide safe protective envelopes for the Collections. The condition and functionality of the building envelope will be regularly monitored with regard to the protection of the Collections, and action taken either on a routine basis or in response to information received.

University Collections comply to the University’s framework on Social Responsibility & Sustainability Policy 2010 – 2020 (and will comply with subsequent revisions). University Collections liaise with the University’s Building Services Engineer, when planning for new environmental plant or equipment. The University recognises recent advances in the understanding of sustainable environmental management for cultural collections.

University Collections will review and develop the Environmental Monitoring Programme that will ensure that data on temperature, relative humidity and light is gathered at the appropriate level; recorded and analysed in a reporting format that ensures that management and staff are aware of the ambient storage/access conditions; and where and how environmental issues may impact on the care of collections.

University Collections understands the value of environmental control systems in maintaining appropriate environments for collections, and will provide and run such systems according to the preservation needs of the Collections as indicated by expert advisers, and the resources of University Collections.

# Housekeeping

University Collections will ensure maintenance of Housekeeping Plans which define the activities undertaken, together with their schedules are kept current and relevant. The housekeeping activities are reported and recorded for consideration and future review. All staff are required to sign up to the relevant collection Operational Manual.

# Pest Control and Monitoring

University Collections will maintain a formal Integrated Pest Management programme to ensure that pest problems are avoided as far as possible, and are dealt with quickly and effectively if detected. University Collections have a pest monitoring programme and train staff to carry it out and gather the data. University Collections take measures to avoid the introduction of pest species into storage and access spaces. Where expert advice is required, for instance to identify insect species or advise on control measures, it will be brought in.

# Storage and Display

University Collections will maintain collection stores which meet the required standard for collections storage, namely that they are ‘clean, watertight, accessible, secure and pest-free’ spaces to ensure that collection items are stored safely when not in use.

University Collections will allow continued access to items in store or from display where the appropriate case is made (Policy 3 - Collections Access Policy) and will consider the use of surrogates such as copies and replicas of objects as an alternative to continued permanent display of fragile originals.

# Handling and Moving

University Collections manage the handling and moving of Collections items to prevent damage by the establishment of handling procedures and the training of staff (including volunteers) in the appropriate techniques and equipment. University Collections will observe the regulations established by the Health and Safety at Work Acts, especially the use of Risk Assessments and Method Statements as routine procedures when undertaking any activities that may cause hazards to the staff, contractors and the public (Health and Safety Policy). Staff adhere to the Safe System of Works, a best practice document ratified by the University Health & Safety Department. These have been written for manual handling operations and for working in conservation studios, exhibition spaces and other locations where collections are handled.

# Visitors/Users and Wear & Tear

University Collections recognises that wear and tear caused by visitors/users is a hazard that must be managed as far as possible to prevent damage. University Collections will monitor visitor/user numbers and their effects, and will respond to any issues that arise based on the Risk Management approach. University Collections have detailed procedures for special access to collections by researchers and academics. Where objects are too fragile to be handled, access may be limited or prevented for conservation reasons (Policy 3 - Collections Access and Loans Policy).

# Events

University Collections aims to hold events in a manner which minimises the hazards and the risk of damage to collections. When new events are introduced, risk assessments will be carried out to ensure that the hazards and risks are minimised.

# Record Keeping

University Collections will ensure that collections care activities undertaken in house and involving items or groups of items from the Collections are fully recorded. Relevant staff should be aware of the existence of the documentation and have appropriate access to it to enable regular review (Policy 1 – Collections Information Policy).

# Emergency or Incident Planning

University Collections has a Disaster Response & Recovery Plan to guide its response to incidents whether large or small. The Disaster Response & Recovery Plan includes a section guiding the response of University of Edinburgh staff when incidents affect, or have the potential to affect, the preservation of collections. The Disaster Response & Recovery Plan is reviewed annually and on any deployment of the plan.

# Condition assessments

University Collections will undertake condition assessments of Collections items before any significant activities take place, including conservation work and loans to other institutions. Conservation condition assessments will normally be commissioned from qualified staff and where appropriate, accredited professional conservators.

# Treatment of unstable or damaged items

University Collections will ensure that remedial conservation activities are governed by procedures which ensure that: a condition assessment is always provided; the proposed treatment is appropriate, and approved by University Collections officers and advisers; treatment will be carried out by a qualified professional or under their supervision; and the details of any conservation treatment is fully recorded, with records made available to University Collections. Conservation treatment will be carried out according to professional standards and the priorities laid down in the Collections Care Plan.

University Collections will develop procedures to govern the cleaning of Collections items as this is an important task that must be carried out in a sensitive manner. Where appropriate, staff and volunteers may undertake certain specific cleaning activities using previously agreed methods and techniques while meeting statutory health and safety requirements. Expert cleaning or conservation treatment will normally be commissioned from qualified staff and where appropriate, accredited professional conservators. All collection care activities including cleaning will be recorded on a database that is accessible to staff (see Record Keeping below).

# Advice and services

University Collections will from time to time require collections care and conservation advice from qualified professionals and arrangements will be made to ensure that this is available. University Collections will ensure that staff are aware of sources of collection care information and assistance and that they call on them as appropriate. Written advice and summaries of verbal advice will be kept on file.

## 2.4 People

The responsibility for enforcement of the Collections Care and Conservation Policy and the development and implementation of procedures are allocated formally to named persons.

Those members of staff and volunteers involved in collections care or conservation activities will be offered and expected to take up appropriate training.

## 2.5 Planning, implementation and review

University Collections will develop conservation and collections care procedures together with a planned programme for implementation of actions through a Collections Care Plan. The Collections Care Plan will be linked to other plans and procedures that impact on the conservation and preservation of collections.

Resources will be made available to allow the development of the Collections Care Plan; where in-house resources are not available, external assistance will be sought.

This policy will be reviewed every 5 years, or at any time when the policy and procedures have been found to be challenged by changes or events that affect the condition of the collections.

# Policy 3 – Collections Access and Loans Policy

## 3.0 Introduction

This Access and Loans Policy has been adopted by University Collections as part of a wider integrated Collections Management Policy. The policy sets out the broad principles for enabling and increasing access to University Collections for academic and public engagement (teaching, learning, research and enjoyment). It also provides guidelines for facilitating access to the Collections through loans from University Collections, and to encourage incoming loans of relevant material to enhance the interpretation of the existing Collections.

Access issues are integrated closely with wider collections management work and this policy relates closely to those on conservation and collections care (Policy 2) and security (Policy 5) in order to ensure adequate protection for the Collections.

## 3.1 Legal constraints, ethical codes and professional standards

In reviewing and planning for improved access to University Collections, the

Court of the University of Edinburgh will ensure compliance with the Equality Act 2010, Freedom of Information (Scotland) Act 2002, the General Data Protection Regulation and Data Protection Act 2018 and relevant copyright legislation.

This policy has been written with reference to

* Accreditation Standard for UK Museums (MLA, 2004)
* PAS 197:2009 Code of Practice for Cultural Collections Management (BSI, 2009)
* Ethical Guidelines 4 – Access, Museums Association.
* BS 4971:2017 Conservation and care of archive and library collections
* BS EN 16893:2018 Conservation of Cultural Heritage – Specifications for location, construction and modification of buildings or rooms intended for the storage or use of heritage collections
* Freedom of Information (Scotland) Act 2002
* Archive Accreditation Standard (June 2014)
* Archives and Records Association Code of Conduct (June 2012)

## 3.2 Existing access arrangements

At the time of adoption of this policy, access to the Collections is provided by

* Published open hours (regular and by appointment)
* Permanent exhibitions and temporary displays
* Research access (via Centre for Research Collections and in-museum access by arrangement)
* Special open days and events (Doors Open Days, University Open Days)
* Extensive internships, volunteer opportunities and placements
* Online access to collections information
* Websites and social media
* Enquiry service
* Widening Participation activity
* Global loans out policy

## 3.3 Overall Policy Aims

University Collections aims to make the Collections at all locations accessible to all, within the reasonable constraints of resources, conservation and security.

In particular, University Collections aims to enhance, improve and increase access for the general public and researchers. University Collections will take expert advice from interpretation and access specialists to ensure that the University and its Collections are accessible to a broad range of users. University Collections will work to reduce barriers to both physical and intellectual access.

University Collections will consider requests from other public collecting institutions for the loan of Collections items in order to enhance the public understanding of the Collections in line with University Collections’ stated purpose.

## 3.4 Detailed Policy Aims

### 3.4.1 Maximise Access

University Collections will encourage members of all sectors of the community to access Collections and venues and will make no discrimination regarding access on the basis of age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion and belief, sex and sexual orientation.

University Collections will provide access to the Collections, and information about the Collections. Efforts will be made appropriately to facilitate access to dispersed collections.

University Collections aims to offer improved physical and intellectual access to Collections by alternative means where possible, including through lectures, events, digital and social media and publications. University Collections will follow good practice guidance on accessibility when developing access through websites e.g. PAS 78: Guide to Good Practice in commissioning accessible websites. University Collections advertise in publicity material, on its websites and social media sites and in the local and national press and other media.

University Collections promotes and encourages study of the Collections through its website and provides secure spaces for use by researchers. As a means of increasing access to the Collections the University of Edinburgh will consider requests for loans from University Collections from other museums, libraries and archives. (See Loans Out, paragraph 3.8)

### 3.4.2 Audience Development

Academic and Public Engagement are at the core of making our collections available and diversifying our audience. Our approach includes recognising that this is a two-way relationship and ranges from formal Knowledge Exchange to crowd-sourcing initiatives. University Collections’ policy is to develop a user-focussed approach to access.

University Collections plans are formulated in response to stakeholder and visitor feedback, the outcomes of internal and external reviews (such as Areas for Improvement identified in Accreditation Scheme assessments, in-house security reviews, and internal audits, the annual review of the Disaster Response & Recovery Plan and continuous improvement plans).

University Collections actively and purposefully identify and monitor audiences particularly through mailing list analysis, event up-take and through development with partner organisations who bring specific audiences. A range of proactive feedback and evaluation mechanisms and methods are employed on a collection-by-collection basis. This information is analysed regularly at operational meetings and used to inform forward planning, identify gaps or trends and potential new users. These include but are not limited to direct feedback from both physical and virtual visitors/users (visitors books, suggestion boxes, social media), questionnaires at specific regular and special events (e.g. Doors Open Day, University Open Days, in-museum events, outreach activities), project-specific consultation activity (e.g. consultants employed to support projects), external visitor analysis.

There are a number of Friends organisation who comment on University Collections programmes, and Collections staff are involved in these groups. All staff are responsible for engagement, and there are a number of specific posts dedicated to audience development.

Annual participation in Edinburgh Festivals gives valuable access to cultural tourists from across Scotland, the UK and abroad, through the use of shared events, cross-promotion and large scale PR.

## 3.5 Limitations to Access

Access must be balanced against the need for conservation, care and security of, and any ethical sensitivity to, Collections to ensure their long-term survival. Accordingly, University Collections may refuse any request for access that might jeopardise the long-term preservation of Collections. We also take into account the welfare of the individual accessing particularly sensitive material. University Collections will offer full reasons for a refusal if that is the decision. However, the opportunity to examine a photograph or replica of the objects or Collections concerned will be granted if appropriate.

For the safety of the Collections, the University of Edinburgh reserves the right to restrict access to items of particular fragility or sensitivity (physical or content) to scholars and others with a demonstrable need to see the material.

The University may limit access to particular parts of the Collections due to the need to comply with Health & Safety legislation or legal requirements.

Copying or reproduction of any University Collections information or materials will be subject to compliance with current copyright legislation.

University Collections will not grant access to items of specific cultural significance when there is reason to suspect that there is an intention to trivialise or sensationalise the items or if the request fails to meet any access requirement restrictions.

University Collections will deal positively with requests for collection-related information while following the requirements of the General Data Protection Regulation and Data protection Act 2018 and any other relevant legislation. It may sometimes be necessary for University Collections to restrict or to keep confidential information regarding the acquisition of an item or collection (for instance, in order to respect an individual's request for confidentiality).

## 3.6 Charges

In general, access to all University Collections is free.

In particular, access to the Collections for academic study is free unless access is required for commercial purposes (for example filming or photography). In such circumstances University Collections reserves the right to levy a fee.

Borrowers from the Collections for temporary exhibition purposes will be expected to cover costs and may be subject to charges. For further details see section 3.8 below.

Provision of information about Collections (for example photographs) may also be subject to charges. Copies of information, where permissible by copyright regulations, may be subject to appropriate charges. Complex and time-consuming requests for information may be subject to charges.

Access to museums and significant centres of collections for events (such as weddings or dinners) or commercial events (such as film-making) will be subject to charges and will be granted in accordance with the Conservation and Collections Care and security policies (Policy 2).

## 3.7 Loans In

University Collections will seek to borrow items from other institutions in order to enhance the interpretation of University Collections and in line with the purpose and mission of University Collections. This Policy sets out guidelines for initiating and managing inward loans to the University of Edinburgh. Any items currently on loan to University Collections will now be subject to this Policy and action will be taken to bring the terms of established loans in line with this Policy where possible.

The term Owner is used throughout this Policy on the understanding that the Owner is also the Lender. In the small number of cases where the Lender is not the Owner but a third party, University Collections must ensure that the Lender has the Owner's authority to act on their behalf.

Item(s) may be borrowed by University Collections for the purposes of display or temporary exhibition. The Policy does not apply to Item(s) held as temporary deposits for the purpose of identification or potential acquisition or to Item(s) acquired for handling or other educational purposes which are not to be accessioned into the permanent collection.

Item(s) accepted on loan will normally fall within University Collections’ collecting remit or relate to the theme of a specific display or exhibition.

Any consideration of a loan in will include an assessment of the likely costs, risks and benefits accruing from the loan; any hazards associated with the loan Item(s); the provenance and title of the Item(s); the acceptability of any conditions requested by the Owner; the ability to obtain relevant import and export licences.

University Collections will not borrow Item(s) which are not fit to travel, nor will it borrow Item(s) which are not fit to be displayed.

Permanent or indefinite loans are not permitted for any purpose. All loans in will be for a fixed period with the possibility of renewal.

In the case of loans for temporary exhibition, the loan period will be the period of the exhibition plus whatever time is reasonably required for transport, preparation, installation, de-installation, packing and return transport. The initial loan period will be between one month and five years unless some other specific length of time is set.

University Collections will normally bear the cost of borrowing Item(s). This may include costs for transport, couriers, photography, exhibition preparation, insurance and independent valuation.

University Collections will extend the same general level of care and security to borrowed Item(s) as it does to its owned collections. The University of Edinburgh may agree to additional measures of care and security at the request of the Owner or on the advice of specialists.

No Item(s) will be accepted as a loan in without a valuation agreed by both the Owner and University Collections in writing.

University Collections reserves the right to remove Item(s) to a place of safety in the event of an emergency.

University Collections cannot guarantee the display of a borrowed Item(s). This will be made clear by University Collections to the Owner or their Agent at the time of arranging the loan.

All loans in will be recorded using a loans-in agreement setting out the obligations and responsibilities of each party (the conditions of loan), agreed by both sides and without opportunity for ambiguity and contradiction.

## 3.8 Loans Out

University Collections will consider loan requests from other public institutions in order to further the purpose and mission of University Collections. This policy sets out guidelines managing outward loans from the University of Edinburgh's permanent collections. University Collections will not lend any item in their care which is owned by others without the Owner's written agreement.

These policy statements apply to the loan of Item(s) from University

Collection’s permanent collection. Any items currently on loan from the University of Edinburgh will now be subject to this policy and action will be taken to bring the terms of established loans in line with this policy where possible.

Loans from the University of Edinburgh’s Collections will be considered for the purposes of public display/exhibition, public study, research and teaching.

An Item(s) may not be lent to private individuals or companies other than in exceptional circumstances and only if the borrower can guarantee security and care to the standards stipulated in the Collections Management Policy.

The decision to lend will be determined by University Collections reviewing each loan request on its individual merits to ensure that it complies with the conditions set out by University Collections and that it supports University Collections’ own priorities and aims.

University Collections will not lend an Item(s) to film and television or media companies including theatrical productions.

University Collections will not lend an Item(s), which is not fit to travel or to be displayed, unless it has made prior arrangements with the Borrower to conserve the Item(s) to display standard as part of the loan agreement.

The Borrower will normally bear the cost of borrowing item(s). This may include costs for transport, couriers, photography, exhibition preparation, insurance and independent valuation for insurance purposes.

University Collections will implement a standard loans-out form stipulating the terms and conditions of all outgoing loans. Loans out will only proceed where the Borrower is prepared to accept University Collections' Terms and Conditions*.*

## 3.9 People

University Collections will ensure there are adequate staff/volunteers to meet the needs of visitors and that staff receive appropriate training in customer care.

University Collections will seek expert advice on access, education and interpretation to ensure that major re-development projects meet the needs of users in line with the overall purposes of University Collections. In particular attention will be paid to the University of Edinburgh’s obligations under the Disability Discrimination Act 2004 to provide reasonable access for all.

## 3.10 Planning, implementation and review

Improvements to access and the ongoing review of the needs of both users and non-users will be embedded in University Collection’s forward planning for the development of University Collections.

This policy will be reviewed at least every 5 years or more frequently if development is required. The date of the next review will therefore be no later than 2025.

# Policy 4 – Environmental Sustainability Policy

## 4.1. Introduction

4.1.1 The University Collections’ statement of purpose is preserving, promoting and providing access to the University’s historic and cultural collections and we accept a parallel responsibility to play our part in the protection of the earth's environment for the benefit of generations to come.

4.1.2 Environmental sustainability is a critical part of the University Collections’ overall approach to sustainability including collections care, collections moves (including loans out) preservation and conservation, audience development, staff and volunteer development, succession planning, income generation and fundraising as well as responsible forward planning.

## 4.2. Context

4.2.1 The University takes a whole-institution approach to social responsibility and sustainability. This policy statement operates in the context of the following University of Edinburgh policies:

* Social Responsibility and Sustainability Strategy 2012-2016
* Quality Estates Strategy 2020
* Biodiversity Policy 2012
* Zero 2040

4.2.2 Policy and practice are also supported by the following:

* Museums Association Principles for Sustainable Museums
* The National Archives Sustainable Environmental Management
* University of Edinburgh ‘Be Sustainable’ information for staff and students
* BS 4971:2017 Conservation and care of archive and library collections
* BS EN 16893:2018 Conservation of Cultural Heritage – Specifications for location, construction and modification of buildings or rooms intended for the storage or use of heritage collections

## 4.3. Overall Policy Aims

4.3.1 In the context of compliance with University policy in this area, it is the University Collections’ policy to implement the requirements of all relevant sustainability legislation and regulations, and integrate the principles of environmental sustainability within all collections policies and practices, specifically to those relating to:

* procurement of goods and services
* waste minimisation and recycling
* energy saving
* use of recycled and recyclable materials wherever possible
* use of energy-efficient equipment
* monitoring energy use

## 4.4. Environmental Sustainability and Collections Care

4.4.1 University Collections will undertake periodic reviews of standards for environmental control with a view to saving energy or reducing dependency on air-conditioning.

4.4.2 In all development projects / building projects involving University Collections, the impact of the project, particularly its long-term impact, will be considered at the planning stage and sustainability will be built into all our projects.

## 4.5. People

4.5.1 University Collections encourage staff and volunteers to attend appropriate sustainability training and development. Staff, students, users and visitors are encouraged to walk, cycle or use public transport as the principal means of commuting to work and for travel by staff on University business, or for visiting the Collections.

## 4.6. Policy Audience

4.6.1 University Collections will communicate this policy to staff, volunteers, and other stakeholders, to raise awareness amongst these groups of their own environmental responsibilities and requirement to commit to environmental improvements.

## 4.7. Planning, implementation and review

4.7.1 Continuous improvements and ongoing review of our environmental sustainability will be embedded in University Collections’ forward planning for the development of University Collections.

4.7.2 This policy will be reviewed at least every 5 years or more frequently if development is required. The date of the next review will therefore be no later than 2025.

**Policy 5 – Collections Security Policy**

The University of Edinburgh has a responsibility for the stewardship of its unique and heritage collections, which are managed and preserved by its staff for current and future users. Stewardship includes collections security as a core element, which involves

* Protecting collection items from loss or damage.
* Ensuring preservation of physical condition.

The Collections Security Policy (CSP) outlines our approach to this stewardship and the principles which we use when making decisions and development procedures. CSP is already implied or partially described in our existing policy and operational documents, which are listed as an appendix.

The following principles apply:

* The safety and well-being of individuals takes precedence over any collections. Users of the Collection must not put themselves in physical danger to protect any part of the Collections.
* The collections of the University are one of its core physical assets. However, they bring with them a range of potential risks that could have financial, intellectual and reputational impact. All collections users and all members of the UoE have a responsibility (direct or indirect) for their stewardship.
* Best practice in collections stewardship is determined by professional staff in the Centre for Research Collections (CRC). All CRC staff cover collections security as part of their induction, reinforced by annual refresher training.
* Collections on deposit owned by another party (e.g. LHSA, temporary exhibition loans) will be managed in line with the same good practice for security as the University’s own collections.
* Responsibility for collections care is delegated to users within agreed frameworks (e.g. a reader consulting a book in the reading room or a lecturer handling manuscripts as part of a formal seminar), but the same good practice must be followed by these users.
* We will provide training and direction to users to help them handle collections appropriately and to make them aware that security is managed and monitored.
* All collections sites must maintain a consistent high level of collections security, regardless of which teams staff the areas.
* Our focus will be on prevention (through planning, procedures and developing culture) rather than on response after an incident.
* We will monitor buildings and facilities to ensure that they provide an appropriate and secure environment and will report any issues promptly.
* While it is accepted that all organic materials degrade over time, we will take measures to ensure the maximum possible lifespan for any collection items in our care.
* While it is accepted that in a large and complex collection it is not possible to have a comprehensive item-level inventory, we will do everything practically possible to ensure that we know what collections we hold, mark and record the University’s ownership where practical and appropriate, and track their movement and usage.
* In any human organisation mistakes will happen, however we will develop systems and procedures to document and minimise risk and to ensure that the most damaging situations are classed as “never” events.
* Security requirements for individual items within the collections will be determined on a risk based approach. They will be applied to ensure that there is an effective balance between making the items accessible when required and ensuring their security.

The following procedures are core:

* Designated secure areas (e.g. strongrooms) must be kept secure at all times and when unoccupied must be locked / alarmed as appropriate; a full audit trail will be kept of all accesses to and issues from strongrooms.
* Except in a Disaster Response & Recovery (DR&R) situation, no collection items may be removed from designated storage or consultation areas, e.g. CRC, without following agreed operational procedure.
* Movement of collections offsite (e.g. loans, moves) must be authorised by senior CRC staff and documented in line with relevant procedures.
* Work which involves changes to physical items (e.g. repair, disbinding, cutting unopened pages) must not be undertaken without express approval from CRC Conservation.
* Anyone who identifies or suspects a breach of collections security is responsible for intervening (if it is safe to do so) and / or reporting the incident to managers and / or University Security as appropriate.
* No-one is considered too senior or too important to be incapable of making a mistake or to be above suspicion when it comes to theft / damage: all staff are encouraged to report any incident involving other staff.
* University Security, Insurance and the University CISO must always be informed if there is an incident involving actual or suspected theft from or deliberate damage to collections.
* We will have a secure and compliant process for keeping records of security information – including incidents, authorisations to access keys / alarms, details of valuations and records of lost / missing items.
* We will be open and honest about mistakes and incidents, sharing information within the UoE and with external partner organisations as appropriate and as is compliant with legislation.

The decision-making process is as follows:

Collections security is developed through feedback from staff and users and formalised through the CRC Collections Security Group. Collections Security Policy will be reviewed by University Security and the University CISO and approved by Library Committee / University Collections Advisory Committee. Accountability for collections security resides with the Head of the Centre for Research Collections, then the Director of Library & University Collections and on upwards.

The reporting process is as follows:

Any suspected or identified incidents should be reported in the first instance to CRC staff, who should in turn report to their line managers who must report any incidents or theft, loss or damage to the Head of the Centre for Research Collections. However, any ongoing incident must be responded to by the individual who is first alerted – as long as you are able to do so without putting your self at risk. If you discover theft or damage actually taking place, you should show you are aware of what is happening, then alert University Security, CRC managers as available and building supervisors as appropriate.

This CSP will be subject to regular review and will be updated as required in line with changes to identified good practice or regulations/legislation.

# Policy 6 – Collections Development Policy

**Name of museum:** University Collections

For full list of individual Collections, see Collections Management Policy page 2 (Section 1.2)

**Name of governing body:**University of Edinburgh Court

# Date on which this policy was approved by governing body:

**Policy review procedure:**The collections development policy will be published and reviewed from time to time, at least once every five years.Reviews will be led by relevant curatorial staff, in consultation with senior University managers, users andagreed external organisations as well as Museums Galleries Scotland. Museums Galleries Scotland will be notified of any changes to the collections development policy, and the implications of any such changes for the future of collections. The formal approval route is through University Collections Advisory Committee to Knowledge Strategy Committee before approval by the University Court.

# Date at which this policy is due for review:2025

## 6.1. Relationship to other relevant policies/plans of the organisation:

* + 1. Statement of Purpose of University Collections

Preserving, promoting and providing access to the University’s historic and cultural collections.

* + 1. The University Court will ensure that both acquisition and disposal are carried out openly and with transparency.

6.1.3 By definition, University Collections has a long-term purpose and holds collections in trust for the benefit of the public in relation to its stated objectives. The University Court therefore accepts the principle that sound curatorial reasons must be established before consideration is given to any acquisition to the collection, or the disposal of any items in the University Collections.

6.1.4 Inclusion, Diversity and Access

University Collections has a responsibility for increasing knowledge, awareness and understanding of the need to develop collections in a way that is inclusive, diverse and accessible to as wide a part of society as possible. When collecting the University will reflect and be critically aware in its process of our changing society and communities. We aim to increase inclusion and representation within the process of acquiring and describing our collections, through openness to protected characteristics, cultures, communities and people. This includes looking to external organisations and groups who are exemplary in this and being open to advice and guidance. We are aware of the need to reflect back on existing collections and collections information created through the acquisitions process (such as descriptive metadata) to improve for the future. University Collections recognises its public and social responsibility in developing this area for the future as well as in tackling legacy issues. Within the policy University Collections will advocate for those it works with (such as external donors or funding partners) to also be inclusive when supporting acquisition and development of collections.

6.1.5 University Collections recognises its responsibility, when acquiring additions to its collections, to ensure that care of collections, documentation arrangements and use of collections will meet the requirements of the Museum Accreditation Standard, Archive Accreditation Standard, PAS 197:2009 and PAS 198:2012. For Museum Collections this includes using SPECTRUM primary procedures for collections management. It will take into account limitations on collecting imposed by such factors as staffing, storage and care of collection arrangements.

6.1.6 University Collections will undertake due diligence and make every effort not to acquire, whether by purchase, gift, bequest or exchange, any object or specimen unless the governing body or responsible officer is satisfied that the museum, library or archive can acquire a valid title to the item in question.

6.1.7 University Collections will not undertake disposal motivated principally by financial reasons.

## 6.2. History of the collections

The Collections of the University of Edinburgh have evolved over 400 years of collecting.

Specific text on each collection is included in Section 3 and in the individual collections appendices.

## 6.3. An overview of current collections

### 6.3.1 Musical Instrument Museums Edinburgh (formerly the Edinburgh University Collection of Historic Musical Instruments, EUCHMI)

Musical Instrument Museums Edinburgh (MIMEd) is based at St Cecilia’s Hall and the Reid Concert Hall, with the research collection accessed from the CRC, Main Library. MIMEd houses one of the largest and most important collections of musical instruments in the world, including the Shackleton Bequest of woodwind instruments as well as early keyboards from the Raymond Russell Collection and Mirrey Collection. The Collection is open to the public at both St Cecilia’s Hall and the Reid Concert Hall. Staff are involved in University teaching (at undergraduate and postgraduate level) through the Reid School of Music, public outreach (for all age groups) and facilitating visits from an international audience of specialist researchers, academics and musicians. Highlights include harpsichords by the Ruckers family and Taskin, a recorder and violins from the mid-16th century by the Bassano family, and the gong used for the recording of the Rank film opening credits.

### 6.3.2 Art Collection

The purpose of the Art Collection at the University of Edinburgh is to collect, interpret and make accessible works of art for teaching, research and exhibition, whilst also increasing the enjoyment and enrichment of the University environment for the University community and general public. The University holds around 8,000 works of art in its collections. The Art Collection is notable for its emphasis on Dutch and Flemish art of the 17th and 18th centuries, Scottish portraits, and modern Scottish art. A significant addition to the collection is around 2,000 works from Edinburgh College of Art (ECA), which merged with The University of Edinburgh in 2012. This strand of the Art Collection contains a unique insight to art education in the 20th Century and comprises works by some of the most respected names in Scottish art, such as John Bellany, Anne Redpath and S.J. Peploe, as well as the addition of the highly regarded ECA Cast Collection.

### 6.3.3 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. 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 from 1790 to the 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.

### 6.3.4 Natural History Collections

The Natural History Collections contain several thousands of zoological specimens which are still housed in those areas of the Ashworth Laboratories originally created for them by Sir Robert Lorimer. Their national importance rests in part on the fact 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 form an integral part of the teaching of biological sciences in the University, as well as being open to view by the general public.

### 6.3.5 Anatomical Collections

The Anatomy Department has possessed a museum displaying aspects of human and animal structures since the 18th century. Housed since 1884 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. 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.

### 6.3.6 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 from 1879.

### 6.3.7 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.

### 6.3.8 Polish School of Medicine Historical Collection

The Collection contains many medals with relevance to the history of medicine, 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 the pianist and composer Fryderyk Chopin who stayed in Warriston Crescent in Edinburgh and the physicist and chemist 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.

### 6.3.9 Museum Heritage Collection

In January 2004, University Collections Advisory Committee recognised the need to conduct an audit of the University’s collections not in the formal sense of its museums and well-defined 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. This collection does not include the historic silver, robes or furniture in the University, though a watching brief is maintained by appropriate curatorial staff. Museums staff are also gradually taking responsibility for objects of material culture which originally came into the University Archives e.g. certain medals, prints, costume and textiles.

### 6.3.10 Archives

Our Archives collections comprise both those created by the University itself and those we have acquired from external sources. They represent a rich record of human activity covering many disciplines, locations and periods.

University Archives: The largest single section within our archives collections, these are the records of the University of Edinburgh since it began as the 'Tounis College' in the late 16th century.

Merged Institutions Archives: Through the course of its history, the University has merged with a number of other institutions, all of which have their own distinct archives: Royal (Dick) Veterinary College, Moray House Institute of Education, Edinburgh College of Art.

Personal papers and business records: Acquired from external sources, these collections include personal papers, the records of businesses, literary manuscripts and more.

Lothian Health Services Archive: LHSA is one of the leading National Health Service archives. The holdings comprise the historically important records of NHS Lothian hospitals and other health-related organisations, and have been managed by the University since 1980.

### 6.3.11 Rare Books and Manuscripts

Our earliest printed book is a commentary on the Chinese Yi Ching, printed in 1440. Our earliest Western printed book, produced using moveable metal type, is St. Augustine's De civitate Dei, printed in about 1468. We have about

300 incunabula (books printed before 1501), many with important provenances and annotations. Early Scottish books are well represented, including the world’s finest surviving copy of the Aberdeen Breviary, the first substantial book produced in Scotland in 1509-1510. The collection is particularly strong in holdings of works relating to the European Reformation, such as the unique copy of Michael Servetus' Christianismi restitutio (1553) formerly owned and annotated by John Calvin, who had Servetus burned. We also have the only copy in Scotland of the first book printed in Gaelic, John Knox's liturgy of 1567.

Edinburgh University Library came into being in 1580 when Clement Litill bequeathed his collection to the new college. Major donations followed including the library of the poet William Drummond in 1626. Early individual donations include a unique copy of one of the first books printed in America, John Eliot’s Indian Primer (1669). The Copyright Act of 1710 gave the library the right to claim a copy of every book published in Britain and Ireland, a right which was maintained until 1837, and which enabled us to build up the bulk of the early modern British collections. There are over 15,000 pre-1801 British or English language books listed on the English Short Title Catalogue (ESTC) as being in Edinburgh University Library. During the 19th and 20th centuries, we acquired some major collections such as the library of J.O. Halliwell-Phillipps with its Shakespeare quartos. More modern special collections books include poetry pamphlets (the Ramage collection) and translations of the novels of Alexander McCall Smith. We now have over 400,000 rare books and acquire up to 20,000 new items every year.

We have books on almost every topic and in a range of languages, but we have a number of named special collections which give particular depth to certain areas. Modern literature and poetry is particularly-well represented, with the libraries of Lewis Grassic Gibbon, Hugh MacDiarmid and Norman MacCaig, plus the W.H. Auden collection and the Corson Collection of works by and about Sir Walter Scott. The Scottish enlightenment can be studied through the libraries of Adam Smith and Dugald Stewart. Medical, veterinary and scientific books are found in the collections from the Royal College of Surgeons of Edinburgh and the Royal Medical Society of Edinburgh. There are extensive collections of printed music including the library of Donald Francis Tovey. The history of Edinburgh University is another key area, and we have archive copies of Edinburgh University Press books.

Printed named special collections: We have over 60 named special collections, which are normally kept together with unique shelfmarks. Pre-1900 printed books: All books printed before 1900 in the Main Library are formally the responsibility of Special Collections and processes are being developed to transfer them from general stock.

Western medieval manuscripts: Rare Books and Manuscripts maintains this collection of some 275 manuscripts, including books of hours.

Oriental manuscripts: Rare Books and Manuscripts maintains this collection of some 700 manuscripts, mainly Islamic.

## 6.4. Themes and priorities for future collecting

6.4.1 The themes and priorities for future collecting for the collections are described in this Policy and in the Appendices:

Appendix A: Musical Instrument Museums Edinburgh

Appendix B: Art Collection

Appendix C: Natural History Collections

Appendix D: Geology Collection

Appendix E: Anatomical Collection

Appendix F: Rare Books and Manuscripts

Appendix G: Archives

## 6.5. Themes and priorities for rationalisation and disposal

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

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

6.5.3 The themes and priorities for rationalisation and disposal for the collections are described in this Policy and in the Appendices:

Appendix A: Musical Instrument Museums Edinburgh

Appendix B: Art Collection

Appendix C: Natural History Collections

Appendix D: Geology Collection

Appendix E: Anatomical Collection

Appendix F: Rare Books and Manuscripts

Appendix G: Archives

6.5.4 By definition, University Collections has a long-term purpose and possesses permanent collections in relation to its stated objectives. The University Court accepts the principle that, except for sound curatorial reasons, there is a strong presumption against the disposal of any items in University Collections.

6.5.5 However, responsible, curatorial-motivated disposal may take place as part of a programme of review and rationalisation in order to increase public benefit derived from the collections. In such cases University Collections will abide by clauses in section 16 to 18 of this policy as appropriate.

Such disposal may take place:

* To remove from the collections any item that is too badly damaged or deteriorated to be of any further use for the purposes of University Collections.
* To improve the curatorial care of the collections by the disposal of duplicate or unprovenanced material of low intrinsic relevance to the Collections Development Policy.
* To transfer to the ownership of another accredited museum or archive any item which, by reasons of changes in public, social or educational need, administrative responsibility, or development priorities.

## 6.6 Legal and ethical framework for acquisition and disposal of items

6.6.1 University Collections recognises its responsibility to work within the parameters of the Museum Association Code of Ethics and / or Archives and Records Association Code of Conduct (June 2012) when considering acquisition and disposal.

## 6.7 Collecting policies of other museums

6.7.1 University Collections will take account of the collecting policies of other museums, libraries, archives and other organisations collecting in the same or related areas or subject fields. It will consult with these organisations where conflicts of interest may arise or to define areas of specialism, in order to avoid unnecessary duplication and waste of resources.

6.7.2 Specific reference is made to the following organisations:

* National Museums of Scotland
* City of Edinburgh Museums
* UMiS (University Museums Scotland) members
* National Library of Scotland
* National Records of Scotland
* Edinburgh City Archives
* Scotland & Medicine Partnership

## 6.8 Management of Archives and Rare Books

6.8.1 The University’s Archive and Rare Books & Manuscripts teams within the Centre for Research Collections provide the management of archives and rare books to professional standards listed in the CMP. Professional procedures have been developed and are in place and these need to be adhered to and followed as the precedent for any archival or rare book collections managed by University Collections. Management of these collections is undertaken by professionally qualified archivists or librarians.

6.8.2 As some of the University’s museums hold archives and rare books, including photographs and printed ephemera, they will take advice from the University’s Archive or Rare Books & Manuscripts Teams and can be guided by the professional archival standards mentioned in this document and the Code of Practice on Archives for Museums and Galleries in the United Kingdom (third edition, 2002).

## 6.9 Acquisition

6.9.1 The relevant collections curator or manager is responsible for making recommendations for acquisition through donation, purchase or bequest. Potential donations are discussed and agreed or otherwise through the local senior management team structure. Levels of delegation relating to costs of acquisition are agreed locally. Large scale collections which potentially have significant resource implications are presented to the relevant committee for consideration.

6.9.2 University Collections 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).

6.9.3 In accordance with the provisions of the UNESCO 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, which the UK ratified with effect from November 1 2002, University Collections 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.

## 6.10 Human remains

6.10.1 As University Collections 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 2011.

## 6.11 Biological and geological material

6.11.1 So far as biological and geological material is concerned, University Collections 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.

## 6.12 Archaeological material

6.12.1 University Collections will not acquire archaeological material (including excavated ceramics) in any case where the University Court or responsible officer has any suspicion that the circumstances of their recovery involved a failure to follow the appropriate legal procedures.

6.12.2 In Scotland, under the laws of bona vacantia including Treasure Trove, the Crown has title to all ownerless objects including antiquities, although such material as human remains and environmental samples are not covered by the law of bona vacantia. Scottish material of chance finds and excavation assemblages are offered to museums through the treasure trove process and cannot therefore be legally

acquired by means other than by allocation to University Collections by the Crown. However where the Crown has chosen to forego its title to a portable antiquity or excavation assemblage, a Curator or other responsible person acting on behalf of the University Court 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.

## 6.13 Exceptions

6.13.1 Any exceptions to the above clauses will only be because University Collections is:

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

* Acquiring an item of minor importance that lacks secure ownership history but in the best judgement of experts in the field concerned has not been illicitly traded

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

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

In these cases the museum will be open and transparent in the way it makes decisions and will act only with the express consent of an appropriate outside authority. The University Collections will document when these exceptions occur.

## 6.14 Spoliation

6.14.1 University Collections 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.

## 6.15 The Repatriation and Restitution of objects and human remains

6.15.1 University Court provides authority, on the advice of University Collections professional staff, for a decision to return human remains (unless covered by the ‘*Guidance for the Care of Human Remains in Scottish Museums” issued by MGS in 2011*), objects or specimens to a country or people of origin. University Collections 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 16.1-5 will be followed but the remaining procedures are not appropriate.

6.15.2 The disposal of human remains from museums in Scotland will follow the guidelines in the ‘Guidance for the Care of Human Remains in Scottish Museums’ issued by Museums Galleries Scotland in 2011.

6.15.3 The exception to this is that as, in accordance with the procedures of the Anatomy Act (1984) as amended by the Human Tissue (Scotland) Act (2006), the proper disposal of human remains in the Anatomy collection donated under the Anatomy Act is the legal duty of the

Licensed Teacher of Anatomy. In exceptional circumstances the Licensed Teacher may be required to dispose of human remains and to have sole responsibility for the decision. The University Court will be informed of the decision and a clearly documented audit trail will be maintained.

## 6.16 Disposal procedures – Museum Collections

6.16.1 All disposals will be undertaken with reference to the SPECTRUM Primary Procedures on disposal.

6.16.2 University Court will confirm that it is legally free to dispose of an item. Agreements on disposal made with donors will also be taken into account.

6.16.3 When disposal of a museum object is being considered, University Collections 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.

6.16.4 When disposal is motivated by curatorial reasons the procedures outlined below will be followed and the method of disposal may be by gift, sale, exchange or as a last resort - destruction.

6.16.5 The decision to dispose of material from the collections will be taken by the University Court only after full consideration of the reasons for disposal. Other factors including public benefit, the implications for University Collections and collections held by museums and other organisations collecting the same material or in related fields will be considered. Expert advice will be obtained and the views of stakeholders such as donors, researchers, local and source communities and others served by University Collections will also be sought.

6.16.6 A decision to dispose of a specimen or object, whether by gift, exchange, sale or destruction (in the case of an item too badly damaged or deteriorated to be of any use for the purposes of the collections or for reasons of health and safety), will be the responsibility of the University Court acting on the advice of professional curatorial staff and not of the curator or manager of the collection acting alone.

6.16.7 Once a decision to dispose of material in the collection has been taken, priority will be given to retaining it within the public domain. It will therefore be offered in the first instance, by gift or sale, directly to other Accredited Museums likely to be interested in its acquisition.

6.16.8 If the material is not acquired by any Accredited museum to which it was offered as a gift or for sale, then the museum community at large will be advised of the intention to dispose of the material normally through a notice on the MA’s Find an Object web listing service, an announcement in the Museums Association’s Museums Journal or in other specialist publications and websites (if appropriate).

6.16.9 The announcement relating to gift or sale will indicate the number and nature of specimens or objects involved, and the basis on which the material will be transferred to another institution. Preference will be given to expressions of interest from other Accredited Museums. A period of at least two months will be allowed for an interest in acquiring the material to be expressed. At the end of this period, if no expressions of interest have been received, University Collections may consider disposing of the material to other interested individuals and organisations giving priority to organisations in the public domain.

6.16.10 Any monies received by the University Court from the disposal of items will be applied solely and directly for the benefit of the collections. This normally means the purchase of further acquisitions. In exceptional cases, improvements relating to the care of collections in order to meet or exceed Accreditation requirements relating to the risk of damage to and deterioration of the collections may be justifiable. Any monies received in compensation for the damage, loss or destruction of items will be applied in the same way. Advice on those cases where the monies are intended to be used for the care of collections will be sought from Museums Galleries Scotland.

6.16.11 The proceeds of a sale will be allocated so it can be demonstrated that they are spent in a manner compatible with the requirements of the Accreditation standard. Money must be restricted to the long-term sustainability, use and development of the collection.

6.16.12 Full records will be kept of all decisions on disposals and the items involved and proper arrangements made for the preservation and/or transfer, as appropriate, of the documentation relating to the items concerned, including photographic records where practicable in accordance with SPECTRUM Procedure on deaccession and disposal.

## *Disposal by exchange*

6.16.13 The nature of disposal by exchange means that University Collections will not necessarily be in a position to exchange the material with another Accredited museum. The University Court will therefore ensure that issues relating to accountability and impartiality are carefully considered to avoid undue influence on its decision-making process.

6.16.13.1 In cases where the University Court wishes for sound

curatorial reasons to exchange material directly with Accredited or non-Accredited museums, with other organisations or with individuals, the procedures in paragraphs 16.1-5 will apply.

6.16.13.2 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.

6.16.13.3 If the exchange is proposed with a non-Accredited museum, with another type of organisation or with an individual, the museum will place a notice on the MA’s Find an Object web listing service, or make an announcement in the Museums Association’s Museums Journal or in other specialist publications and websites (if appropriate).

6.16.13.4 Both the notification and announcement must provide information on the number and nature of the specimens or objects involved both in the University Collections 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.

## *Disposal by destruction*

6.16.14 If it is not possible to dispose of an object through transfer or sale, the University Court may decide to destroy it.

6.16.15 It is acceptable to destroy material of low intrinsic significance (duplicate mass-produced articles or common specimens which lack significant provenance) where no alternative method of disposal can be found.

6.16.16 Destruction is also an acceptable method of disposal in cases where an object is in extremely poor condition, has high associated health and

safety risks or is part of an approved destructive testing request identified in an organisation’s research policy.

6.16.17 Where necessary, specialist advice will be sought to establish the appropriate method of destruction. Health and safety risk assessments will be carried out by trained staff where required.

6.16.18 The destruction of objects should be witnessed by an appropriate member of University Collections workforce. In circumstances where this is not possible, eg the destruction of controlled substances, a police certificate should be obtained and kept in the relevant object history file.

### 6.17. Disposal Procedures – Archive Collections

6.17.1 Archive collections are professionally appraised by a qualified archivist to retain items of evidential, legal, transactional and historic value that fit with the overall collections policy. Collections are often appraised after accession and in their raw state. During the appraisal process items deemed incompatible or unworthy of retention are identified and documentation covering the collection is completed and signed off to note decisions on retention and disposal. The University’s Records Manager is notified of any part of the University’s own archive which is being appraised and they are involved in the sign off of the disposal of current and semi current records. Collections that are deemed archival but do not fall into collecting areas can be offered by transfer to an appropriate alternative professionally managed archive service. This process is documented and signed off by the Head of Special Collections. It is not professional practice at the University of Edinburgh to dispose of archives through the sale of items.

### 6.18. Disposal Procedures – Rare Books Collections

6.18.1 Rare book collections are managed actively to remove material that is duplicated, damaged or which does not fit with overall collections policy. In principle duplicate books are not accepted in the first place, but should duplicates be identified e.g. as part of large donations, they will be withdrawn. Any marks of accession (e.g. bookplates / library stamps) are formally cancelled, any catalogue records amended and items are placed for transfer, sale or green disposal according to the judgement of professional rare books staff. Disposal via sale may take the route of an approved external contractor (for bulk disposals) or through obtaining quotes from recognised antiquarian booksellers / auction houses (for high-value items). Whole collections may only be disposed of through completion of a formal withdrawal form which is approved by the Director of Library & University Collections. The collections are subject to a rolling review which generates disposals as outlined in the 2005 Library Collections Policy.

**THE UNIVERSITY OF EDINBURGH UNIVERSITY COLLECTIONS \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Appendix A: Collections Development Policy Statement**

# Musical Instrument Museums Edinburgh (MIMEd)

## 1. Statement of Purpose of the Musical Instrument Collection

The purpose of the Musical Instrument 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.

## 2. An overview of current collections

Containing some 5,000 keyboard, stringed, wind and percussion instruments, the MIMEd 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 at the Reid Concert Hall and St Cecilia’s Hall Museums of Instruments. The Reid Concert Hall galleries, built in 1859 and still with their original showcases, are believed to comprise the earliest surviving purposebuilt musical museum in the world. St Cecilia’s Hall, opened in 1763, is the oldest surviving purpose-built concert hall in Scotland. It now houses the University’s collection of early keyboard instruments.

World-leading collections which form significant components of the MIMEd collection including the founding collection of John Donaldson, the Shackleton Collection (predominantly clarinets), Rendall Collection (wind), Tomes Collection (wind), Macaulay Collection (plucked stringed), Raymond Russell Collection (keyboards), Rodger Mirrey

Collection (keyboards), Blades Collection (percussion), HLF-funded Bagpipe Collection and the Brackenbury Collection (mixed instruments).

### 2.0 Themes and priorities for future collecting

**2.0.1** 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.

**2.0.2** 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.

**2.0.3** The next highest priority will be given to truly historic instruments that are fairly common: the typical elements of private and public collections.

**2.0.4** 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.

**2.0.5** 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.

**2.0.6** 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.

**2.0.7** 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.

**2.0.8** 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.

**2.0.9** 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.

### 2.1 Instruments of Regional Cultures Worldwide

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

**2.1.2** 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).

**2.1.3** Geographical region: worldwide.

**2.1.4** Number of objects: c330.

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

**2.1.6** 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 are on loan.

**2.1.7** 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.

**2.1.8** 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.

### 2.2 Plucked and Hammered Stringed Instruments

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

**2.2.2** 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.

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

**2.2.4** Number of objects: c150.

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

**2.2.6** Methods of acquisition: Items gifted by Mrs Anne Macaulay subject to conditions; Appleby Collection donated, 1986; items from the Brackenbury Collection allocated by the Government in 1991 with conditions attached; (3249) 9-course lute (Matheus Buchenberg, c1620) purchased in 1992 with conditions attached; (3838) Guitar (Staufer, Vienna) purchased in 1998 with conditions attached. Further items are on loan.

**2.2.7** 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.

**2.2.8** Acquisition priorities: any specimens in categories 2.0.1, 2.0.2 and 2.0.3 above should be accepted. In particular, the following gaps in the collections should be filled: a 16th-century example lute, preferably with

broad ribs; a mid- or late-17th-century ‘English two headed’ lute; an 11course lute; a 13-course baroque lute with an two peg boxes; a longscale chitarrone; any 4- or 6-course Italian cittern with a c460mm 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 6-string guitar by Pages with fan-strutting; a 6-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 20th century; later 20th-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.

### 2.3 Bowed Stringed Musical Instruments

**2.3.1** This division of the Collection includes violins, violas, cellos, basses, kits, viols, bows and hurdy-gurdies.

**2.3.2** 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).

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

**2.3.4** Number of objects: c80 instruments, c70 bows, also some instrument- making tools.

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

**2.3.6** 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, c1700) with (2879) and (2880) two bows (18th century) purchased in 1988 with conditions attached. Further items are on loan.

**2.3.7** This division includes a number of important items and allows a good general representative display.

**2.3.8** Acquisition priorities: any specimens in categories 2.0.1, 2.0.2 and 2.0.3 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 17th-century English or Scottish violin; an early English bass violin or cello; 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.

### 2.4 Flutes and Whistles

**2.4.1** This division of the Collection includes recorders, flageolets and flutes.

**2.4.2** 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).

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

**2.4.4** Number of objects: c360, also some incomplete instruments.

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

**2.4.6** 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; 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, c1817) 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 are on loan.

**2.4.7** This division includes a comprehensive and important collection of

flutes.

**2.4.8** Acquisition priorities: an example of a transverse flute of the early period (i.e. cylindrical bore) and a Renaissance flute would considerably enhance the Collection. Recorders are under-represented, and examples of sizes not already present and by important makers should be sought. Specific makers of instruments in this acquisition category interest include Denner, Hotteterre, Quantz, and Bressan.

### 2.5 Double-Reed Woodwind Instruments

**2.5.1** This division of the Collection includes oboes, bassoons and related instruments.

**2.5.2** 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).

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

**2.5.4** Number of objects: c120.

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

**2.5.6** 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; Langwill Collection donated in 1981; (2805) contrabassoon (Cermak) purchased in 1987 subject to conditions; (3863) oboe (Floth, Dresden, 1807) and (3864) oboe (Meyer, Hannover, c1860) purchased in 1999 subject to conditions; some items donated by Reginald Tritton in 2001. Further items are on loan.

**2.5.7** This division includes a comprehensive and important collection of oboes, and representative collection of bassoons.

**2.5.8** 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 and dating from before 1800; early sarrusophones are highly desirable; any pre-1700 instruments would be greatly desired, including crumhorns, shawms, rauchpfeiffer and rackets.

### 2.6 Single-Reed Woodwind Instruments

**2.6.1** This division of the Collection includes clarinets, basset horns and saxophones.

**2.6.2** 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).

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

**2.6.4** Number of objects: c1000, also some incomplete instruments.

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

**2.6.6** 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; 2 18th-century clarinets were purchased in 1986 with conditions attached; some items donated by Reginald Tritton in 2001; 8 saxophones were purchased in 2004 with conditions attached; the Sir Nicholas Shackleton Collection was given to the University in 2006. Further items are on loan.

**2.6.7** 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.

**2.6.7** 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.

### 2.7 Bagpipes

**2.7.1** This division of the Collection includes bagpipes and parts of bagpipes.

**2.7.2** The core of this division of the Collection has come from the HLFfunded ‘Collecting Cultures’ scheme which represents instruments made in Britain and the Brackenbury Collection, assembled by Hereward Brackenbury (1869–1938). Many items are on loan from the National Museums Scotland and from Glasgow Museums and Art Galleries.

**2.7.3** Geographical region: Western European.

**2.7.4** Number of object: c190 including chanters and other incomplete instruments.

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

**2.7.6** Methods of acquisition: The HLF-funded project ‘Collecting Cultures’ resulted in the acquisition of almost 30 instruments; other items were 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 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.

**2.7.7** This is the largest and most comprehensive public display of bagpipes in Scotland.

**2.7.8** 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, in particular continental and non-Western instruments, is a high priority to ensure representation of this class of instruments in the Collection.

### 2.8 Brass Musical Instruments

**2.8.1** This division of the Collection includes horns, trumpets, trombones, cornets, serpents, ophicleides etc.

**2.8.2** 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 a large private collection.

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

**2.8.4** Number of objects: c640 instruments and c560 mouthpieces, also some accessories and instrument-making tools.

**2.8.5** Location: approximately one third on display, two-thirds in store

**2.8.6** Methods of acquisition: (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, c1740) purchased in 1985 subject to conditions; (2695) trombone (Schnitzer, dated 1594) purchased in 1986 subject to conditions; (3534) trombone (Riedlocker, c1820) purchased in 1995 subject to conditions; (203) orchestral hand horn, master crooks and couplers

(Sandbach, London, c1810–1830) gifted in 2002 subject to conditions; of the set of four Wagner Tubas, ex-Sir Thomas Beecham (Alexander), two were donated in 1986 and two were purchased in 1988. Further items are on loan.

**2.8.7** 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.

**2.8.8** Acquisition priorities: 17th-century horns, trumpets and trombones are conspicuously lacking, despite their importance in musical history, and are a high priority for acquisition. Makers of particular interest include Haas, Schnitzer, Bull, Dudley and Ehe. 19th-century American firms including Distin, Graves & Co and C.G. Conn are also of importance.

### 2.9 Percussion Instruments

**2.9.1** This division of the Collection includes drums and other percussion instruments.

**2.9.2** 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.

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

**2.9.4** Number of objects: c200 instruments, c90 beaters or pairs of beaters, also some miscellaneous effects and accessories.

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

**2.9.6** 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 are on loan.

**2.9.7** Evaluation: this is one of the most comprehensive collections of percussion instruments in Britain.

**2.9.8** Acquisition priorities: the earlier period is poorly covered, and examples of 17th-century kettledrums and tuned percussion in particular are required to give a balanced historical view of the development of percussion instruments. Makers of importance include Deagan, Ludwig and Schluter.

### 2.10 Free-reed Instruments, Ancillary and Miscellaneous Equipment

**2.10.1** These divisions of the Collection include musical glasses, concertinas, accordions, mechanical and electronic instruments, tuning forks, metronomes, acoustical apparatus, and other items.

**2.10.2** The core of this division of the Collection was acquired by the Reid Professor of Music in the 1850s.

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

**2.10.4** Number of objects: c130.

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

**2.10.6** 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 are on loan.

**2.10.7** The surviving acoustical apparatus acquired in the period 1845–1865 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.

**2.10.8** Acquisition priorities: early free-reed instruments such as those invented by Wheatstone would improve coverage; the class `miscellaneous instruments' could accommodate numerous curiosities which attract the attention of museum visitors and provide interest and amusement.

### 2.11 Plucked Stringed Keyboard Instruments

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

**2.11.2** 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.

**2.11.3** Geographical region: Western European.

**2.11.4** Number of objects: c60.

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

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

**2.11.7** 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.

**2.11.8** Acquisition priorities: any specimens in categories 2.0.1 and 2.0.2 above should be accepted. In particular, the following gaps in the collections should be filled: Italian harpsichords - a 16th-century single manual instrument which has (or originally had) a 1x8ft 1x4ft registration and a C2/E2-F5 compass; Low Countries - a 16thcentury harpsichord by a maker other than a member of the Ruckers family; an 18th-century harpsichord by a maker such as Dulcken or Delin; France - a 17th-century harpsichord with a walnut case; a 17thcentury harpsichord in ‘Flemish style’; England and Scotland - a 16th- or early-17th-century harpsichord [none known at present]; a Scottish harpsichord [none known at present]; Germany - a 17th-century harpsichord; an 18th-century Saxon harpsichord; Scandinavia - a harpsichord; Iberia - a 17th-century harpsichord. [none known at present]; an 18th-century ‘Scarlatti’ harpsichord with a 5-octave (or near) compass; Other - a claviorgan (combined harpsichord and organ) from any Continental country; a clavicytherium; Italian virginals and spinets - a 16th-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 16thcentury virginal; Germany - a spinet by Silbermann.

### 2.12 Hammered stringed keyboard instruments

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

**2.12.2** One item was acquired by the Reid Professor of Music c1900. 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.

**2.12.3** Geographical region: Western European.

**2.12.4** Number of objects: c35.

**2.12.5** Location: approximately half on display at Cecilia’s Hall, half in store.

**2.12.6** 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 are on loan.

**2.12.7** 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.

**2.12.8** Acquisition priorities: any specimens in categories 2.0.1 and 2.0.2 above should be accepted. The following gaps in the collections should be filled: early clavichords - an early 16th-century Flemish clavichord [none known at present]; a late-16th- or early-17th-century Italian clavichord; double-fretted clavichords - an early-18th-century example; unfretted clavichords - a mid-18th-century example with limited compass; a late-18th-century example without 4ft strings in the bass; a south German example with a 5- 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 5-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 (c1790–1800).

### 2.13 Organs

**2.13.1** 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.

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

**2.13.3** Geographical region: British.

**2.13.4** Number of objects: 5.

**2.13.5** Location: 4 on display, 1 in store.

**2.13.6** Methods of acquisition: Items individually purchased and subject to conditions, or donated.

**2.13.7** This division includes important items, and is a useful resource for research, teaching, and performance. The 5 items are each different in character from the others.

**2.13.8** Acquisition priorities: any specimens in categories 2.0.1 and 2.0.2 above should be accepted; the following gaps in the collections should be filled: a 16th-century organ; a c1700 Saxon instrument; a Sneztler organ.

### 2.14 Miscellaneous Keyboard Instruments

**2.14.1** This division of the Collection includes instruments other than those in the main families.

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

**2.14.3** Geographical region: Western European.

**2.14.4** Number of objects: 6.

**2.14.5** Location: one on display, five in store.

**2.14.6** 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.

**2.14.7** The items are of individual interest and contribute to the University’s comprehensive display.

**2.14.8** Acquisition priorities: any specimens in categories 2.0.1 and 2.0.2 above should be accepted; of particular interest are synthesisers and electronic console organs from before the mid-1980s, for example by Moog, Hammond, Prophet, Kurzweil, and Lowrey.

## 3. Themes and priorities for rationalisation and disposal

This section is covered by the overarching Collections Development Policy.Responsible, curatorial-motivated disposal takes place as part of a museum’s longterm collections policy, in order to increase public benefit derived from museum collections.

**THE UNIVERSITY OF EDINBURGH UNIVERSITY COLLECTIONS \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Appendix B: Collections Development Policy Statements**

# Art Collection

## 1. Statement of Purpose of the Art Collection

The purpose of the Art Collection at the University is to collect, interpret and make accessible works of art for teaching, research and exhibition, whilst also increasing the enjoyment and enrichment of campus for the University community and general public.

## 2. An overview of current collections

The purpose of the Art Collection at the University of Edinburgh is to collect, interpret and make accessible works of art for teaching, research and exhibition, whilst also increasing the enjoyment and enrichment of the University environment for the University community and general public. The University holds around 8000 works of art in its collections. The Art Collection is notable for its emphasis on Dutch and Flemish art of the 17th and 18th centuries, Scottish portraits, and modern Scottish art. A significant addition to the collection is around 2,000 works from Edinburgh College of Art (ECA), which merged with The University of Edinburgh in 2012. This strand of the Art Collection contains a unique insight to art education in the 20th Century and comprises of works by some of the most respected names in Scottish art, such as John Bellany, Anne Redpath & S.J. Peploe, as well as the addition of the highly regarded ECA Cast Collection.

Both abstract and figurative traditions are well represented. The Art Collection Development Policy is based upon these strengths, and has as one of its main aims the further enhancement of its 20th century Scottish collections, and Contemporary Art. There is also a renewed focus on the development of public art as well as scope for developing the contemporary element of the Portrait and Bust Collection.

The University Art Collection consists of the following groups of works:

### 1.1.1 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 the 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, F.C.B. Cadell, S.J.Peploe, David Foggie, William MacTaggart, David McClure, John

McLean, Talbert McLean, Ann Oram, Willie Rodger, David Michie,

John Houston, Alastair Mack, Paul Furneaux and Barbara Rae.

Artists John Bellany, Jake Harvey, Elizabeth Blackadder and Alan

Davie have made important gifts of their own work. 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.

### 1.1.2 Hope Scott Bequest

The larger part of the Hope Scott Bequest (see also The Hope Scott Collection, Appendix 2, 1.4.1) 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.

### 1.1.3 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 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 20 oils and watercolours have so far been donated by friends, colleagues and former students and these are displayed throughout the University.

### 1.1.4 Contemporary and Modern Art Collection

Formed in 2013, the Modern and Contemporary Art Collection of the University addresses two issue identified with the collection. Firstly, the lack of contemporary works entirely and modern works from outside the geographical area of Scotland. Secondly, the collection addresses the issue of where works collected from the Edinburgh College of Art Degree Shows will sit. ECA as an institution changed post-merger with the University, i.e. History of Art and Music became part of the new ECA. Therefore, it was decided in order to retain the provenance of the pre-merger ECA Collection, this collection was to be closed to new acquisitions. Therefore, Degree Show acquisitions would sit in the newly formed Contemporary and Modern Art Collection. The process of collecting from the ECA Degree Show was revived in 2013 through the ECA Collections Purchase Prize, which is awarded annually to students of outstanding quality. In return for the prize a work or works by the artist are retained. This prize is applicable across all of the 5 schools of ECA.

The remit of this collection is to acquire works by artists who have studied or worked at ECA and are not otherwise represented in the ECA Collection. This includes recent graduates and also alumni. Moreover, the collection seeks to acquire works by artists who have exhibited at the Talbot Rice Gallery both by purchase or donation. This collection is not limited geographically focuses on work created in the 20th and 21st centuries.

Currently, the collection contains work by Callum Innes, David Batchelor and Andrew Mackenzie as well as work by recent ECA graduates.

### 1.1.5 Chancellor’s Building Picture Collection

The Chancellor’s Building Picture Collection was formed in 2003 by the Art Committee of the Faculty of Medicine to decorate the public and private rooms of the Chancellor’s Building, which is 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 Eduardo Paolozzi prints from the National Galleries Scotland (since returned).

### 1.1.6 Informatics Forum Collection

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

**1.1.7** **Public Art Collection**

This includes over twenty exterior sculptural works. Commissioned for a variety of reasons over the years, these works reflect and respond to the history and physical environment of the University. Significant works include *Interleaved* by Alec Finlay, a text inspired commission celebrating the redevelopment of the University’s Main Library in George Square and *Egeria* and *Parthenope*, two bronze statues by Sir Eduardo Paolozzi located at The King’s Buildings.

Two significant contemporary art commissions joined this collection in 2017; *The Next Big Thing… is a Series of Little Things* by Susan Collis in Bristo Square and *The Basic Material Is Not The Word But The Letter* by Nathan Coley in the Main Library Forum.

### 1.2 Edinburgh College of Art Collection

The Edinburgh College of Art Collection comprises of a diversity of subjects and genres. The largest of the collections is the Drawing & Painting Collection which contains approximately 2,000 items, primarily retained student work. The Collection was amalgamated into the University of Edinburgh Art

Collection when ECA and The University of Edinburgh merged in 2012.

The Edinburgh College of Art Collection contains:

#### 1.2.1 Drawing and Painting Collection

The ECA Drawing and Painting Collection is primarily composed of retained student work. Although the objective of establishing such a collection was an affirmed institutional objective at the point of establishment in 1908, the range of challenges encountered in the early years of the College was such that the mention of beginning to retain student works in earnest, including prize-winning paintings and the output of recipients of travel scholarships, does not occur in the Edinburgh College of Art Prospectus until the 1914–1915 session. Although work was retained from this date onwards, the majority of the items remaining in the Collection were produced in the second half of the 20th century. The collection contains a number of significant formative works by artists such as Bellany, Blackadder, Houston, Redpath and Michie. The collection also contains works by ECA staff, such as Davie and Gillies.

#### 1.2.2 Printmaking Collection

The Printmaking Collection emerged through the retention of work by former students. The majority of prints were retained when ECA ran a BA (Hons) Printmaking degree, amalgamated into Painting in 2005. The work of current and former members of ECA staff is also represented, as well as work in exchange print portfolios, in collaboration with international print workshops and museums. The Printmaking Collection contains over 350 items

#### 1.2.2 The Cast Collection

The Edinburgh Cast Collection comprises 265 plaster casts of Antique, Renaissance, and Gothic statues, bas reliefs, and architectural passages held at the ECA and the University of Edinburgh. The plaster casts at ECA are displayed in an A-listed building, including a beautiful neo-Classical sculpture court specifically designed to house the casts of the Parthenon frieze - works donated directly by Lord Elgin especially for the education of artists in Scotland.

The collection of plaster casts of the former Trustees’ Academy in Edinburgh – the first public school of art in Britain, founded in 1760 – was acquired in the late 18th and early 19th century for the training of fine artists in Scotland. The collection was eventually transferred to ECA in 1911 on condition that it remained open to the public (as it still is today). A smaller group of pieces that were sold off in 1838 are now part of the teaching collection of the Classics Department of the University of Edinburgh. The first printed catalogue dates from 1837 (reissued four times up to 1904).

#### 1.2.3 Animation Collection

The Animation Collection comprisesanimations produced by students, dating from 1970s – present, representing a complete record of all students’ work produced in this period.

#### 1.2.4 Film and TV Collection

The Film and TV Department holds Tape masters of all degree show compilations (i.e. every BA4 and Post Grad students final films) from 1991. Each year, Film and TV collects:

* Approximately 12 experimental films produced by 3rd Year students
* Approximately 10 4th Year graduation films
* Approximately 12 MFA films
* Approximately 10 films developed as part of separate, externally funded projects

#### 1.2.5 Jewellery and Silversmithing Collection

The teaching of Silversmithing at ECA has a rich history which dates back to 1911. Today the philosophy of the Jewellery and Silversmithing Department is structured around a considered balancing of innovation with tradition, contrasting novel approaches to traditional craft techniques. While student work is not generally retained, a selection of the preliminary work-on-paper documenting the processes of design and production are. The Jewellery Collections contains around 50 items.

#### 1.2.6 Glass Collection

Stained glass, alongside embroidery and plaster work, has the longest history of subjects taught in the School of Design, dating back to 1908, when Douglas Strachan, a celebrated glass artist, shared the role of Head of School of Design with William Small Black. The Glass Department today continues this tradition through an emphasis on innovative approaches to the conception and practice of glass-making, facilitated in a fully equipped hot glass studio, a sandblasting room, a cutting and polishing shop, a plaster mould room, an architectural glass studio and a drawing studio. Emphasis remains on the theory and practice of art, rather than the assembling of a collection of retained student work.

#### 1.2.7 Textile Collection

The profile of textiles at ECA became well established during the relatively brief tenure of Wyndham Gooden as College Director which began in October 1944. In 1966 John Kingsley Cook, whose 12 year tenure as Head of the School of Design and Crafts started in 1960, pushed for the establishment of a Tapestry Department. Weaving had been offered in the School from 1908, but there was now increased appetite for its application beyond textiles.

The establishment of the Scottish College of Textiles in the early 1960s prompted a shift within the College away from weaving as a purely textiles orientated discipline towards its establishment as an autonomous fine-art medium.

The collection has approximately 75 pieces from the Needlework Development Scheme, which was donated to ECA in 1962.

#### 1.2.8 The Sculpture Collection

The 19 pieces of the Sculpture Collection are displayed in administrative offices in the Main Building and have been accumulated over a long period of time by diverse means and personnel. The origins and provenance of much of the collection is currently unclear.

#### 1.2.9 Artist Books Collection (ECA Library)

The Collection consists of over 500 books produced by a diverse range of UK and international artists. It is very much a live and expanding collection, added to each year and incorporating a stimulating variety of formats. Artists’ books can be searched for as a discrete collection on the Advanced Search option on the library catalogue at [http://catalogue.lib.ed.ac.uk.](http://catalogue.lib.ed.ac.uk/)

ECA has been collecting artists’ books since the late 1990s and the earliest books in the Collection date back to the 1960s (e.g. Ed Ruscha’s *Twenty Six Gasoline Stations)*. A number of items that are now considered to be artists’ books were treated as regular library books prior to the commencement of the formal development of the Collection. In order to overcome the problem of inaccessibility, library staff catalogued the entire collection and made them available to search on the library catalogue. Additionally, regular displays of selected artists’ books are mounted in the library and small group sessions on the collection are facilitated for students who are encouraged to handle the books.

#### 1.2.10 The College Collection

Unlike the other ECA Collections, the College Collection is not a teaching Collection, serving instead as a decorative rather than an educational resource. Although the College Collection is historically a distinctly demarcated Collection within ECA paintings and silverware which formally fall within this delineation have been reviewed as part of the Drawing & Painting and Jewellery & Silversmithing Collections respectively. Furniture and other ornamental objects belonging to the College Collection were not assessed during the Review period, but were evaluated by Sotheby’s for insurance purposes in 1991.

### 1.3 International Works pre-1900

#### 1.3.1 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 and 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 T*he 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 and 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

Ecorcharteacute Horse attributed to Giambologna and the group of Cain and Abel by Adriaen de Vries.

**1.3.2** Works out with the Torrie Bequest include Dominque de Serres’ *William IV landing in* *Rio de Janeiro* and Giovanni Paolo Pannini’s *Roman Ruins.*

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

#### 1.4.1 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 5 small works by artists of international repute: Picasso, Bonnard, Ernst, Van Dongen and Utrillo. Works in this category out with the Hope Scott Bequest are by Chagall, Magritte and Jean Cocteau.

#### 1.4.2 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 Scougall, John Watson Gordon, Alberto Morocco and Stanley Cursiter. Sculptors include Brodie, Steell and Chantry. The Raeburn Room is dedicated to the seven works by Sir Henry Raeburn. Of particular note is the portrait of Robert Trotter of The Bush and Castlelaw by David Martin, and the portrait of John Knox said to be the first representation of his image.

## 3. Themes and priorities for future collecting

The 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 has an established modest collecting budget that allows for the continued systematic enlargement of these collections. Works are acquired either through commission, purchase, gift or bequest, and project-funding will be sought in the case of particular acquisitions. There is also a modest annual budget for the purchase of student works from the yearly ECA Degree Shows.

The major areas of development are the Modern & Contemporary Art Collection and the Contemporary Art Research Collection (CARC), through which we seek to collect work that supports and promotes contemporary art scholarship at the University. CARC is approached thematically and through teaching, rather than by an artist’s association with the University.

The Art Collection is also developing opportunities for art on campus or ‘public art’. The development of this area of the collection is approached as a continuation of the existing site specific works on campus which respond both to the history of the University and its function as well as the University’s physical landscape.

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. The University also seeks to acquire works that represent the artistic output of the University of Edinburgh, particularly from ECA – both from within the current student body, by purchases from the annual Degree shows, and retrospectively from notable alumni. These acquisitions are decided upon by the Art Collection Curator and the ECA Collections Group, who meet periodically to discuss potential purchases and gifts. Works are also collected from artists who have exhibited at the Talbot Rice Gallery.

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. Themes and priorities for rationalisation and disposal

This section is covered by the overarching Collections Development Policy.

**THE UNIVERSITY OF EDINBURGH UNIVERSITY COLLECTIONS \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Appendix C: Collections Development Policy Statement**

# Geology Collection

**School of GeoSciences’ Collections**

The School of GeoSciences has extensive and significant collections of importance to its core business in research, teaching, and administration. These fall, broadly, into two sections: The Earth Sciences and Geology Collections, and the Geography Collections.

1. **Earth Sciences and Geology Collections**

**1.1 Statement of Purpose of the Cockburn Geological Museum**

It is the purpose 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.

**1.2 An overview of current collections**

The Cockburn Museum, housed in the Grant Institute, King's Buildings holds an extensive collection of geological specimens and historical objects which reflect Edinburgh's prominent position within the geological sciences since the time of James Hutton (18th Century). The Museum holds a number of collections, of historical and research interest, many of which were donated to the museum in the late 19th and early 20th Centuries. These reflect the whole spectrum of Earth Science materials - minerals, rocks, fossils - as well as maps, photographs and archives of activity by famous Earth scientists.

The total holding of the museum exceeds 130,000 specimens and other materials. The breadth of the collection means that it is of considerable use in current research, both within the University and across the wider scientific community. The use of the collections in both undergraduate and postgraduate teaching at the University is also being continually expanded.

**1.2.1 Minerals Collection**

The mineral collection contains approximately 30,000 specimens from across the world. They have been collected over the past 150 years by academics and geologists associated with the University. Included within it are the minerals from three named historical collections; the James Currie, James Davidson of Summerville and Thomas Brown of Waterhaughs and Lanfine Collections. These three Scottish collections provide a unique insight into the rationale behind, and practice of, collection over the most fertile period of the Cockburn Museum’s development. The mineral collection includes rare specimens that are found only in Scotland and are no longer available for collection at their type localities, resulting in their being valued for both reference and research. Other specimens were bought from mineral dealers across Europe and many still have the original labels dating back to the 19th century. These samples are of historical interest as well as scientific value, as they give insight into the early trade of minerals as collectables. The collection also includes multiple examples and varieties of common minerals, as well as more unusual and rare ones.

**1.2.2 Petrology Collection**

The petrology collection contains approximately 20,000 specimens from all over the world. It has been formed from the research collections of staff and postgraduate students past and present. Many specimens are from Scotland and the UK, but there are several small collections from globally important or geographically isolated localities such as Îles de Los, Réunion Island and the Comoros Islands. The rock collection includes the F. H. Stewart Collection (1916-2001), which contains many specimens of Scottish origin, as well as an extensive range of samples from UK evaporite deposits.

**1.2.3 Fossil Collection**

The fossil collection holds approximately 10,000 animal and plant fossils including fish, reptiles, trilobites, brachiopods, ammonites, corals, nautiloids, gastropods, bivalves, stromatolites, sponges, foraminifera, ferns, bark, tree sections and other plant material. There are also a range of modern specimens that may be used for comparison with fossil specimens. The fossil collection consists of current research material and collections donated by retired members of staff and research students. The fossil collection includes the Jehu-Campbell Collection of Highland Border Fossils, consisting of ~150 fossils from cherty beds in Aberfoyle. Many of the fossils in the Jehu-Campbell Collection were used as figures to illustrate the classic article ‘The Highland Border Rocks of the Aberfoyle District’ published by the Royal Society of Edinburgh in 1918. The fossil collection also includes the John Smith of Dalry Fossil Collection, which consists of 61 fossils from Ayrshire (mainly Carboniferous and Old Red Sandstone), collected between 1866 and 1920 and the J Anderson Collection of Caithness fish fossils.

**1.2.4 Lyell Collection**

The Lyell Collection was donated to the University by the family of the celebrated 18th C geologist Charles Lyell, and is largely composed of specimens related to Lyell’s work on the Antiquity of Man and fossil formation. The Lyell Collection comprises ~60 stone tools, including Acheulean hand axes, a collection of “modern trace fossils” preserved in dried mud from the USA and a selection of shells from across the world, including some believed to have been collected by Charles Darwin on the island of St Helena. Most of the material was collected by Lyell personally, or given to him on his many geological/archaeological excursions. Some of the specimens are especially significant because they were used to illustrate his books and were collected at a time when important geological theories were being developed.

**1.2.5 Collection of early experimental equipment.**

The collection of early experimental equipment includes objects that date from the 19th Century, including the equipment used to carry out early crystallization experiments by Sir James Hall of Dunglass (1761–1832) and a Mineralogical Kit purchased in Clausthal, Germany in 1882, by Henry M. Cadell of Grange (1860-1934).

**1.2.6 Map Collections**

The modern map collection contains approximately 5,000 maps. These are mostly geological maps, but also include topographical maps of various scales, and some specialist geophysical maps. The maps cover countries world-wide, but the main emphasis is on the UK, Europe and USA. This collection contains a number of teaching multiples, which are used in undergraduate courses delivered by the School of Geosciences. There is also a historical map collection containing over 100 geological maps of Scotland, England, Wales and Ireland produced in the late 19th century, and early 20th century. The maps are hand coloured, and are drawn to various scales.

**1.2.7 Teaching Collection**

The teaching collection is made up of several thematic groups including:

* The hand specimen collection (~10,000 specimens) including multiple samples of a large range of rock types and common minerals. This collection is rationalised depending on demands of the teaching programme and collection regularly takes place to replenish samples that have degraded through use.
* The thin section collection (~7,000 specimens) is being continually revised and added to depending on course material and the condition of slides. Thin sections are frequently broken or damaged due to their fragile nature and thus replacement of old material is common.
* The economic collections (~3,000 specimens) are made up of ore minerals from mines from across the world, with many samples being irreplaceable due to total extraction of minerals and/or mine closure.
* The sedimentary collections (~3,000 specimens) are primarily made up of carbonate rocks. It includes many specimens containing modern corals which are now protected and therefore cannot be replaced. There are also several fine examples of Lothian coast coal seams including fossil fauna. Chemical sediments such as cherts and evaporites are also well represented.
* The exam collections (~10,000 specimens) are used only during the exam period and are grouped in suites of specimens that relate to particular geological maps.
* The transparency collection (~4,000 specimens) includes projection slides illustrating a range of Earth Science and Planetary Science themes, from landscapes to photographs of moon rock thin sections, taken with crossed polars.
* Other material includes a collection of old teaching glass negatives/positives (~100 specimens) depicting geology field trips during the early 20th century. These images are of historical interest as they allow modern geologists to view outcrops that may have changed because of industrial development or erosion.

**1.2.8 PhD Collection**

The PhD Collections are made up of analysed material from completed PhD research projects undertaken at the University. This material is organised by year of thesis submission/name of collector and is largely non-accessioned. Much of it is still research active and may be made available for destructive analysis with the permission of the research group who originally collected the material.

**1.3 Themes and priorities for future collecting**

Future collecting is largely governed by the following criteria:

* Storing and cataloguing material bequeathed to the Museum by retired and deceased academics
* Development of the fossil collection through integrating the research collections of current academic staff
* Collection of material that can be utilised in current teaching programs.

**1.4 Themes and priorities for rationalisation and disposal**

This section is covered by the overarching Collections Development Policy.

The principle priorities for the rationalisation and disposal of works from the collections are non-accessioned items that are of poor quality as teaching or demonstration material, have no associated metadata and are not part of the historical collections. Academics have been encouraged to take an active role in the assessment and valuation, both historical and educational, of specimens for which no locality data or labels that may elucidate a collector can be found.

PhD collections with no documentation will be earmarked for disposal. Where possible the collector of the samples will be contacted to check that there is no information/sample lists/field note books that would allow the most informed assessment of the research value of the samples prior to either disposal or re-storage and accessioning. Where collections are requested by either the original collector or their collaborators, it is understood that this is for research and thus likely to involve destructive analysis and consumption of material, resulting in non-return of material.

In the case of research material which can be traced to projects involving sample collection in conjunction with overseas geological surveys or other external organisations, a programme of enquiry and repatriation is being under taken. This approach has already allowed us to reunite approximately 1000 thin sections and rock samples with geographical data and field observations held by external organisations.

It has been recognised that both research and PhD collections currently contain subsets of samples which are now redundant, specifically rock powders. Currently there are a large number of rock powders in storage, but extensive discussion has revealed that there is not sufficient information detailing the milling techniques used in powder production. As such researchers are unable to identify/quantify contamination introduced to the sample during processing, thus rendering them redundant for scientific research. Disposal will start with boxes containing powders with no sample numbers or other metadata.

A recent review of storage and related health and safety issues has resulting in a reassessment of specimens which may be hazardous to health. In particular radioactive and asbestos specimens are being scrutinised in relation to current and future research needs, the historical value of the specimen and potential risks posed though exposure to these materials. Currently safe storage options are being explored, however if specimens are considered too high risk to be retained, other institutions which have specialist storage in place will be invited to show interest to allow specimens to be transferred to other collections. In the case of radioactive specimens, if a substance is unilaterally agreed to be of no value to other institutions and storage is considered high risk, specimens will be treated as “radioactive waste” and will be disposed of thought the correct channels, with the support of the University of Edinburgh Radiation Protection Unit. Asbestos samples will only be moved one advice and assistance has been sought from the University Estates and Buildings Asbestos Management Team, who will then over see disposal.

For specimens that are in good condition but for which there are multiple examples a programme of redistribution to other educational institutions is in place, including gifting of specimens to UK secondary schools which teach Higher or A-Level Geology.

1. **Geography Collections**

**2.1 An overview of current collections**

**2.1.1 Geography Archive**

The Geography Archive, currently housed in rooms in the Institute of Geography, Drummond Street, contains material of longer-term historical significance concerning the staff, students, teaching materials and other documents (including personal correspondence, glass negatives used in teaching, and mounted and rolled maps) associated with the running, life, teaching curriculum and research of the former Department of Geography (up to and including 2001). This material has been supplemented since 2001 (and beyond the listings itemised in a 1999 catalogue). A full catalogue of all materials, to class level of material, is available online.

**2.1.2 Historic Atlas and Book Collections**

The Old Library of the Institute of Geography, Drummond Street, houses a collection of important historical atlases, some of which were gifted to the former Department and to former members of staff (for example, A. G. Ogilvie) for use in teaching and in research. There is also a collection of books and periodicals in the Old Library.

**2.2 Themes and priorities for future collecting**

Future collecting largely is governed by the following criteria:

* Material bequeathed to the Museum by retired and deceased academics
* Materials underpining existing and projected future research, reflecting the range of research topics covered by geography
* Material that can be utilised in current teaching programs

**2.3 Themes and priorities for rationalisation and disposal**

The principle priorities for the rationalisation and disposal of works from the collections are non-accessioned items that are of poor quality as teaching or demonstration material, have no associated metadata and are not part of the historical collections. Academics have been encouraged to take an active role in the assessment and valuation, both historical and educational, of specimens or objects for which no locality data or labels that may elucidate a collector can be found.

A large numbers of maps have been disposed of in recent years. These collections were no longer used as a resource and were closely examined to ensure they were not of historical, cultural or economic value. Where it was believed that maps were of value the University Library, National Library Scotland, Royal Scottish Geographical Society and other academic institutions were contacted to allow systematic rationalisation and redistribution to occur where necessary. Remaining maps were disposed of through charities which aim to redistribute educational materials and reduce waste though recycling and repurposing. This framework for disposal will be applied to any future discoveries of similar collections.

Currently there is a large quantity of field equipment which has been superseded by digital or light weight technologies. These objects will be examined and it is possible that a small number, if in good working condition, will be kept as examples of historical field equipment. Equipment which is considered in working condition will in the first instance be offered to other institutions interested in the history of geography, and after that will be disposed of though charities which aim to redistribute educational materials. Equipment which is in poor or damaged condition will be disposed of though charities which reduce waste though recycling and repurposing.

For other specimens or objects that are in good condition but for which there are multiple examples a programme of redistribution to other educational institutions is in place, including gifting of specimens to UK secondary schools which teach Higher or A-Level Geography or equivalent.

**THE UNIVERSITY OF EDINBURGH UNIVERSITY COLLECTIONS \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Appendix D: Collections Development Policy Statement**

# Natural History Collections

## 1. Statement of Purpose of the Natural History Collection

The purpose of the Natural History Collection (NHC) 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 NHC because the specimens will further the aims of the NHC and are no longer required by the department that 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 them.

## 2. An overview of current collections

The Natural History Collections comprise approximately 20,000 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 UK.

The University of Edinburgh’s Natural History Collections’ national importance is that they remain one of the very few natural history collections belonging to a University which 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 20 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'. 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 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.

## 3. Themes and priorities for future collecting

The first criterion of the Natural History Collections current collecting policy is 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 duplicates 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 19th and 20th 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 21st century.

## 4. Themes and priorities for rationalisation and disposal

This section is covered by the overarching Collections Development Policy.

Rationalisation of the Natural History Collections is associated with two themes. One is the passing on of non-accessioned materials to other University Collections where those Collections form a more natural home for the materials. These materials, largely paper-based, but including photographic materials, will be surveyed by the Curators, and in consultation with the CCUC decisions made on where they might best be preserved and studied. A second theme is the ongoing review of objects and specimens accessioned to the collections but without significant metadata (i.e. lacking species of origin, collection location, date, or collector) or significantly damaged or degraded (where duplicates exist in the collection). These specimens will be surveyed by the Curators and decisions made on disposal only in rare cases where the scientific or teaching merit of the specimen is entirely lacking.

**THE UNIVERSITY OF EDINBURGH UNIVERSITY COLLECTIONS \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Appendix E: Collections Development Policy Statement**

**Anatomical Collection**

1. **Statement of Purpose of the Anatomical Museum**

The Anatomical Museum interprets the history of anatomy and the study of medicine at the University of Edinburgh; the collection is made available to the public, students and academics for visits, research and teaching.

1. **An overview of current collections**

The Anatomical Collection at the University of Edinburgh dates back to 1798 when Professor Alexander Monro Secundus (1733-1817) donated his private collection and that of his father (Alexander Monro Primus, 1697-1767) to the Department of Anatomy. This initial donation formed the nucleus of the Anatomical Museum collection, which was to greatly expand over the next 150 years. During the tenure of John Goodsir (appointed Professor of Anatomy in 1846) the museum collections greatly increased, particularly to illustrate comparative anatomy. Under the tenure of Sir William Turner, Professor of Anatomy (1867-1903) and Principal of the University from 1903-1917, the museum continued to flourish. In 1884, a purpose built museum at the heart of the new medical school at Teviot Place was opened to display the University’s anatomy collection. In the 1950s this three story museum was reduced to a single upper level, the site of the present museum.

Today the Anatomical Collection consists of approximately 12,000 objects and is the largest and most historically significant collection of anatomy in Scotland. Following extensive collections management work undertaken since 2014, the collections have now been divided into eleven separate but related sub-collections: Anatomy, The Monro Collection, Anthropology, Artwork, Ethnography, Forensics, The Joseph Lister Collection, Pathology, Pharmacology, Phrenology and Zoology.

**2.1 Anatomy Collection**

The Anatomy Collection consists of approximately 1,500 objects, including around 400 dried preserved items and 500 potted specimens prepared for teaching. There are approximately 200 anatomical models made of wax, plaster and papier mache, some made by famous 19th century makers such as Trammond, Ziegler, Auzoux and Rouppert. There are approximately 100 casts of human anatomy such as hands, feed and resin injected casts. The collection includes over 100 organs and systems of the body knitted in wool. There is also a small number of associated instruments, microscopes and medals.

**2.2 The Monro Collection**

Historically significant enough to have a collection title of its own, there are approximately 200 items relating to the Alexander Monro dynasty of anatomists who were Professors of Anatomy at the University from 1720 – 1846. These specimens are amongst the earliest collections within the Anatomical Museum. The collection consists of dry preserved potted specimens, dry preserved human remains of adult and foetal remains for anatomy teaching, with some showing pathologies. There are a small number of skulls in the Skull Room relating to the Monro period and one plaster cast model made by Monro Secondus of the brain showing the ‘Foramen of Monro’.

**2.3 Anthropology Collection**

There are approximately 2300 items consisting of: 200 post cranial human remains in storage, 1300 skulls in the Skull Room and a small selection of hair samples from various parts of the world. Also included are over 170 casts of fossil hominids, hand axes and flint blades and finally nearly 600 endocranial casts. There are a small number of anthropological measuring instruments such as callipers.

**2.4 Artwork Collection**

This collection consists of approximately 500 large artworks produced within the anatomy department during the 19th and early 20th centuries. There are about 300 other lithographs and artworks including works by Ford and large paintings of anatomy on blackboards used for teaching.Included in this collection are a number of items of furniture that were commissioned in the late 19th century to furnish the original Anatomical Museum.

**2.5 Ethnography Collection**

There are approximately 60 items in this collection including human remains formed into Tibetan praying drums and femur trumpets, Chinese and other arrows and handcrafted objects in pottery, fibre, wood, textile, horn and bone.

**2.6 Forensics Collection**

There are just over 100 items in this collection, consisting of human remains from forensics cases in the 19th and early 20th centuries and other man-made items collected from police cases and as forensic evidence. There are a small number of items from the Ruxton Murder Case of 1935.

**2.7 Lister Collection**

There are approximately 100 items relating to the work of Joseph Lister and consist of medals and awards presented to him throughout his life and his equipment used in his experiments.

**2.8 Pathology Collection**

There are approximately 500 specimens showing pathologies, with 200 dry preserved human remains and a small number of potted specimens. There are 140 bladder, gall and other stones (Calculi) specimens and about 100 plaster casts of human hands, feet and other parts of the body. The collection includes wax moulages of skin diseases from the early 20th century.

**2.9 Pharmacology Collection**

There are approximately 800 items in the collection including nearly 400 specimens each in a glass vial of synthetic preparations (in powder or crystal form), bile, snake venom and anti-venom and gall bladders. The Materia Medica collection holds nearly 200 medicinal and pharmacological samples of plants and animals mostly in sealed glass jars dating for the 19th and early 20th centuries and a small number of medals and pharmacology instruments. There are approximately 200 ethnographic objects from around the world including bags, necklaces, tools and blowpipes, arrows and other items made from natural materials such as gourds, wood, leather, fibre and horn.

**2.10 Phrenology Collection**

There are approximately 1100 objects including 400 human skulls, 300 plaster busts and life and death masks of famous individuals, criminals and the insane, 200 plaster skull casts, over 100 artworks and a small number of zoological skulls. The collection also includes a wooden cabinet displaying 57 small plaster phrenology heads made c.1835 by artist and phrenologist William Bally.

**2.11 Zoology Collection**

During the 1950s and subsequent decades most of the marine mammal specimens (and others) have been transferred to National Museums Scotland. There remain over 700 zoology specimens in the collection including over 600 skulls, skeletons and other bones, 60 potted specimens including specimens prepared by Dr Robert Knox, and a small number of fossil specimens and plaster models of prehistoric animals made by Damon & Co, London. There are a small collection of plaster casts of primate skulls and busts.

1. **Themes and Priorities for Future Collecting**

The University does not have a regular collecting budget which would allow the continued systematic enlargement of the anatomy collections. However, the collecting of items relating to the research or study of alumni and students at anatomy and the University will be prioritised. The museum will also look to collect items relating to 21st-century anatomy teaching (for example uses of 3D printing, developments in anatomical imaging).

1. **Themes and Priorities for Rationalisation and Disposal**

This section is covered by the overarching Collections Development Policy.

The Anatomical Collections are undergoing a thorough inventory and assessment. The aim of this process is to identify objects for display or use in teaching, assess the condition of the objects and prioritise objects that require conservation and other specialist treatment. Part of this process will also identify objects that due to their condition, may be disposed of. This inventory process and the development of the new displays will also allow for a dedicated teaching collection to be identified for use by students, lecturers etc.

Since 1990 the collections relating to physical anthropology have been subject

to the University’s repatriation policy. The storage, display and disposal of the

collections will be subject to the legal constrains of The Human Tissue

(Scotland) Act 2006.

**THE UNIVERSITY OF EDINBURGH UNIVERSITY COLLECTIONS \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Appendix F: Collections Development Policy Statement**

# Rare Books and Manuscripts

## 1. An overview of current collections

The Rare Book and Manuscripts Collection includes some 400,000 items. These include 275 Western medieval manuscripts and 700 Oriental manuscripts. Our earliest printed book is a commentary on the Chinese Yi Ching, printed in 1440. Our earliest Western printed book, produced using moveable metal type, is St. Augustine's De civitate Dei, printed in about 1468. We have about 300 incunabula (books printed before 1501), many with important provenances and annotations. Early Scottish books are well represented, including the world’s finest surviving copy of the Aberdeen Breviary, the first substantial book produced in Scotland in 15091510. The collection is particularly strong in holdings of works relating to the European Reformation, such as the unique copy of Michael Servetus' Christianismi restitutio (1553) formerly owned and annotated by John Calvin, who had Servetus burned. We also have the only copy in Scotland of the first book printed in Gaelic, John Knox's liturgy of 1567.

Edinburgh University Library came into being in 1580 when Clement Litill bequeathed his collection to the new college. Major donations followed including books from the library of the poet William Drummond in 1626. Early individual donations include a unique copy of one of the first books printed in America, John Eliot’s Indian Primer (1669). The Copyright Act of 1710 gave the library the right to claim a copy of every book published in Britain and Ireland, a right which was maintained until 1837, and which enabled us to build up the bulk of the early modern British collections. There are over 15,000 pre-1801 British or English language books listed on the English Short Title Catalogue (ESTC) as being in Edinburgh University Library. During the19th and 20th centuries, we acquired some major collections such as the Shakespeare collection of J.O. Halliwell-Phillipps. More modern special collections books include poetry (the poetry collection of Tessa Ransford) and translations of the novels of Alexander McCall Smith. We acquire up to 20,000 new items every year.

We have books on almost every topic and in a range of languages, but we have a number of named special collections which give particular depth to certain areas. Modern literature and poetry is particularly-well represented, with the libraries of Lewis Grassic Gibbon, Hugh MacDiarmid and Norman MacCaig, plus the W.H. Auden collection and the Corson Collection of works by and about Sir Walter Scott. The Scottish enlightenment can be studied through the libraries of Adam Smith and Dugald Stewart. Medical, veterinary and scientific books are found in the collections from the Royal College of Surgeons of Edinburgh and the Royal Medical Society of Edinburgh. There are extensive collections of printed music including the collection of Donald Francis Tovey. The history of Edinburgh University is another key area, and we have archive copies of Edinburgh University Press books.

All books printed before 1900 in the Main Library are formally the responsibility of Special Collections and processes are being developed to transfer them from general stock where this has not already been done.

The main named special collections are described in an online directory: <https://www.ed.ac.uk/information-services/library-museum-gallery/crc/collections/rare-books-manuscripts/rare-books-directory-section>

They include:

* Lord John Abercromby (Archaeology and Anthropology)
* Edward Appleton (Physics)
* W.H. Auden (English Literature)
* Fine and Remarkable Bindings
* John Stuart Blackie (Modern Greek)
* Sigfus Blöndal (Icelandic Studies)
* Gerard Baldwin Brown (Art and archaeology)
* William Speirs Bruce (Antarctic exploration)
* Thomas Ryburn Buchanan (20th century bibliophile)
* Alexander Cameron (Celtic Studies)
* Archibald Hunter Campbell (20th century English literature)
* Colin Campbell of Achnaba (1644-1726) (astronomy and mathematics)
* Hugh Cleghorn (Botany and forestry)
* James Corson (Sir Walter Scott)
* A.S. Cumming, (Dante)
* Heiskell-Darwin Collection (Charles Darwin)
* Horst W. Drescher Collection (18th century literature)
* William Drummond of Hawthornden, (Renaissance literature)
* Andrew Duncan (the elder) (18th century Medical theses)
* East Asian Studies
* Edinburgh College of Art Rare Book Collection
* Edinburgh University Press
* William Ronald Dodds Fairbairn (Psychiatry)
* Daniel Mackintosh Forbes (The Philippines)
* James Geikie (Geology)
* Forbes Gibb (Sherlock Holmes)
* Lewis Grassic Gibbon (Scottish Literature)
* James Orchard Halliwell-Phillipps (Shakespeare)
* William Ballantyne Hodgson (Political economy)
* Incunabula
* Arthur Berriedale Keith (Indian literature, and legal history)
* Arthur Koestler (personal collection of 20th century journalist and author)
* Clement Litill (16th century academic collection)
* Norman MacCaig (Scottish Literature)
* Hugh MacDiarmid (Scottish Literature)
* George Macdonald (Classical archaeology)
* Aeneas Mackay (collection of a nineteenth-century antiquarian)
* Donald Mackinnon (Celtic Studies)
* Andrew Malkiewicz (French history)
* Maps and Atlases
* Alexander McCall Smith (Scottish literature)
* Karin McPherson (Publications from the former East Germany)
* Brenda Moon (20th century bibliophile)
* Moray House Library (History of education)
* Including:
  + The Gilchrist Collection (Scottish textbooks and teachers’ manuals)
  + Children’s Fiction collection pre-1960
  + Ladybird Books collection
  + Scottish Education Reports
* James Nairne (17th century academic’s collection
* Thomas Nelson (publisher’s file copy collection
* New College Library (Theology and church history)
* Including:
  + Dumfries Presbytery Library (eighteenth-century parish library)
  + Early Bibles
  + Gaelic Collections
  + Hymnology Collections
  + Longforgan Free Church Ministers Library
  + Pamphlets
* New Zealand collection
* John Orr (French literature)
* Publishers’ Collection (Twentieth-century mass-market publishing)
* David Goudie Ramage (French and Engish poetry)
* Abbot-Rankin (Scottish literature)
* Tessa Ransford. (20th century poetry)
* John Reid bequest (fine printing and illustrated books)
* Reid Music Library
* Roslin Institute (Genetics Research)
* Royal College of Surgeons
* Royal Medical Society
* Robert Bertram Serjeant (Islamic and Middle-Eastern Studies)
* Scottish Court of Session Papers
* Gray-Steinbeck (American literature)
* Adam Smith (The Enlightenment)
* Dugald Stewart (The Enlightenment)
* Prince Augustus Frederick, Duke of Sussex (Reformation tracts)
* Theses of the University of Edinburgh
* Donald Francis Tovey (Music)
* William PriceTurner (English Poetry)
* The Royal (Dick) School of Veterinary Studies Library
* Alfred Russel Wallace (Natural Philosophy)
* William Montgomery Watt (Arabic and Islamic Studies)
* Sophie Weisse (Music)
* James Cathcart White (fine printing, medieval manuscripts)

### 2. Themes and priorities for future collecting

There is an active programme of acquisitions in Rare Books, Manuscripts and Archives, through donation and purchase.

The priorities for acquisitions are (1) works which relate to existing collections strengths and (2) works which support current research / teaching themes of the University. This is consistent with the Library Collections Policy (2005).

**2.1. Works collected because they relate to existing collections strengths.**

These include:

* Works by staff or students with an affiliation to the University of Edinburgh.
* Items by writers already strongly represented in the collection, either as collectors or as writers collected (translations of such works will be collected on a sampling basis).

Subjects collected include:

* Chinese, Islamic and Middle Eastern material, particularly examples of early printing and manuscripts with textual significance
* Modern literary work, particularly Scottish writing, including manuscripts , limited edition printing and annotated copies (e.g. MacDiarmid, MacCaig, Grassic Gibbon)
* The history of science, technology, engineering, medicine and veterinary medicine
* The history of education, including the history of the University of Edinburgh
* The history of architecture and town planning
* Theology and church history, including Christian-Muslim interactions
* Scottish history, particularly relating to Edinburgh and the University
* The history of art and design.

**2.2. Works which support current research / teaching themes of the University.**

These can include, but are not exclusively limited to:

* Books and papers which relate to immediate teaching and learning needs, particularly if requested by members of the University’s academic staff.
* Copies of unrecorded hand-press period books. These may be on any subject and from any place, if they are likely to stimulate university research.
* Copies of books with important provenance, extensive annotations or other marks by readers – an important and growing area of research.
* Books and papers which offer major opportunities for income generation e.g. through digitisation or through publication if an unrecorded work.
* Printed books which represent important new work, in either literary or publishing terms.

### 2.3. Selection and acquisition process

Items are selected by curatorial staff and final decisions are taken by the Rare Books

Librarian or the Head of Special Collections. All purchases must be formally accessioned and prioritised for cataloguing. We do not accept items which do not meet the selection criteria above unless a specific business case is approved by the RB Librarian.

* We do not acquire duplicates unless there are compelling copy-specific reasons
* We do not accept deposits unless in exceptional circumstances, and then only following an agreement with an inbuilt review period
* We do not automatically buy items already held in the National Library of Scotland; if there is an NLS copy, we should be clear that there is a case for a copy to be available in EUL. In some specific cases we would defer to NLS, e.g. for Aldis items not already in NLS.

## 3. Themes and priorities for rationalisation and disposal

The principal priority for the rationalisation and disposal of items from the collections concentrates on non-unique items and those that do not provide evidential nature for the themes mentioned. All are processed in line with the above policy and following professional principals.

**THE UNIVERSITY OF EDINBURGH UNIVERSITY COLLECTIONS \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Appendix G: Collections Development Policy Statement**

# Archives

This policy applies to all archival collections under the stewardship of the University’s Centre for Research Collections.

## 1. An overview of current collections

The Archive collections consist of thousands of unique individual archives, papers and manuscripts that date from the early medieval period to the 21st century. They provide evidence of the University’s role in the wider development of Scotland in politics, thinking, industry, government, science, creativity and international presence with items displaying a variety of different languages. They document higher education in Scotland and Europe, illuminating the relationship between the University and the City. At the heart of the archive collections is the University’s own archive that is the corporate memory of research, decision making and life of the University.

The archives of the University itself form a substantial collection. Dating from its foundation in 1583, they chart the development of thinking and research in subjects ranging from medicine to literature, geology to art, education to sports science, philosophy to international relations. They also cover institutions that have merged with the university, including Moray House College of Education, Edinburgh College of Art, Royal Dick Veterinary College, and New College. One significant archival collection is the School of Scottish Studies Archives, which includes ethnological recordings and archives relating to the languages, culture, life and people in Scotland and the wider world. In addition to academic records, we hold the archives of Edinburgh University Students’ Association and of many clubs, societies, and other organizations associated with the University.

The University Archives document over 400 years of teaching, learning, administration and student life, and place the University both on the international stage and in a local context.

We also hold [personal papers](http://www.st-andrews.ac.uk/library/specialcollections/collections/archives/themanuscriptcollections/personal/) of people who are or have been connected with the University of Edinburgh or research areas the University has strength in. Collections cover many academic subjects, such as medicine, veterinary medicine, modern and classical languages, divinity, arts and creative practice, sciences including animal genetics, physics, anatomy, law, business and management, mathematics, geology and natural history. There are also papers from local businesses, such as architects, publishers, solicitors, and charities connected with research areas of the university.

Many collections have national and international importance with some collections entered onto the UNESCO register of the Memory of the World.

The main collections are described here:

* Archives of the University of Edinburgh

* Archives of predecessor, associated or affiliated bodies/ organisations
* Archives of the School of Scottish Studies
* Archives of New College Library

* Archives of individuals connected with or having a relationship with the University

* Archives of research projects or research strengths of the University

* Archives of individuals, organisations or businesses that relate to research strengths of the University

Other examples of archival collections held by the University include (this is not a comprehensive list):

* [Robert Rowand Anderson](https://archives.collections.ed.ac.uk/repositories/2/resources/7) (Architecture)
* [Edward Victor Appleton](https://archives.collections.ed.ac.uk/repositories/2/resources/85882) (Physics)
* [Charlotte Auerbach](https://archives.collections.ed.ac.uk/repositories/2/resources/85712) (Biological Sciences)
* [John Baillie](https://archives.collections.ed.ac.uk/repositories/2/resources/85239) (Theology)
* [Joseph Black](https://archives.collections.ed.ac.uk/agents/people/366) (Chemistry)
* [George Mackay Brown](https://www.ed.ac.uk/information-services/library-museum-gallery/crc/research-resources/scottish-literature/gmbrown) (Literature)
* [Carmichael-Watson Collection](https://archives.collections.ed.ac.uk/repositories/2/resources/86763) (Celtic Studies)
* [Helen B. Cruickshank](https://www.ed.ac.uk/information-services/library-museum-gallery/crc/research-resources/scottish-literature/cruickshank) (Literature)
* [Andrew Duncan](https://archives.collections.ed.ac.uk/repositories/2/resources/381) (Medicine)
* [Patrick Geddes](https://archives.collections.ed.ac.uk/repositories/2/resources/85270) (Town Planning/Social Science)
* [Archibald Geikie](https://archives.collections.ed.ac.uk/repositories/2/resources/85264)(GeoSciences)
* [David Gregory](https://archives.collections.ed.ac.uk/repositories/2/resources/86719) (Astronomy)
* [Hamish Henderson](https://archives.collections.ed.ac.uk/repositories/2/resources/85095) (Scottish Studies)
* [Hill and Adamson Calotypes](https://www.edweb.ed.ac.uk/unpublished/information-services/%20Hill%20and%20Adamson%20Calotypes%20) (Photography)
* [Percy Johnson-Marshall](https://archives.collections.ed.ac.uk/repositories/2/resources/85773) (Town Planning)
* [Marjory Kennedy-Fraser](https://archives.collections.ed.ac.uk/repositories/2/resources/418)(Music/Celtic Studies)
* [Arthur Koestler](https://archives.collections.ed.ac.uk/repositories/2/resources/85878) (Politics/Literature)
* [Laing Collection](https://archives.collections.ed.ac.uk/repositories/2/resources/85248) (Scottish History/Literature)
* [Eric Liddell](https://archives.collections.ed.ac.uk/repositories/2/resources/85775) (Theology/Sport)
* [Robert Lorimer](https://archives.collections.ed.ac.uk/repositories/2/resources/85245)(Architecture)
* [Charles Lyell](https://archives.collections.ed.ac.uk/repositories/2/resources/85702)(GeoSciences)
* [Norman MacCaig](https://www.ed.ac.uk/information-services/library-museum-gallery/crc/research-resources/scottish-literature/maccaig) (Literature)
* [Hugh MacDiarmid](https://www.ed.ac.uk/information-services/library-museum-gallery/crc/research-resources/scottish-literature/macdiarmid) (Literature)
* [Donald Mackinnon](https://archives.collections.ed.ac.uk/repositories/2/resources/198) (Celtic Studies)
* [Robert H. Matthew](https://archives.collections.ed.ac.uk/repositories/2/resources/211) (Architecture)
* [Roderick Impey Murchison](https://archives.collections.ed.ac.uk/repositories/2/resources/8) (GeoSciences)
* [Kenneth Murray](https://archives.collections.ed.ac.uk/repositories/2/resources/86282) (Biological Sciences)
* [Noreen Murray](https://archives.collections.ed.ac.uk/repositories/2/resources/86127) (Biological Sciences)
* [Thomas Nelson](https://archives.collections.ed.ac.uk/repositories/2/resources/85801) (Business)
* [New College Library Archives](https://www.ed.ac.uk/information-services/library-museum-gallery/finding-resources/subject-guides/divinity/new-college-archives)(Theology)
* [Robert Nye](https://archives.collections.ed.ac.uk/repositories/2/resources/425) (Literature)
* [Oriental Manuscripts](https://archives.collections.ed.ac.uk/repositories/2/resources/86063)
* [William Henry Playfair](https://archives.collections.ed.ac.uk/repositories/2/resources/316) (Architecture)
* [Martin Rivers Pollock](https://archives.collections.ed.ac.uk/repositories/2/resources/85252)(Biological Sciences)
* [Winifred Rushforth](https://archives.collections.ed.ac.uk/repositories/2/resources/85215) (Medicine)
* [Christian Salvesen](https://archives.collections.ed.ac.uk/repositories/2/resources/252) (Business)
* [Charles Sarolea](https://archives.collections.ed.ac.uk/repositories/2/resources/307) (Politics/Philosophy/Literature)
* [School of Scottish Studies Archives](https://www.ed.ac.uk/literatures-languages-cultures/celtic-scottish-studies/archives)
* [Godfrey Thomson](https://archives.collections.ed.ac.uk/repositories/2/resources/85818) (Education)
* [Donald Tovey](https://archives.collections.ed.ac.uk/repositories/2/resources/85705) (Music)
* [Fred Urquhart](https://www.ed.ac.uk/information-services/library-museum-gallery/crc/research-resources/scottish-literature/urquhart) (Literature)
* [Conrad Hal Waddington](https://archives.collections.ed.ac.uk/repositories/2/resources/85257) (Biological Sciences)
* [John Wain](https://archives.collections.ed.ac.uk/repositories/2/resources/85249) (Literature)
* [Western Medieval Manuscripts](https://archives.collections.ed.ac.uk/repositories/2/resources/86700)
* [Ian Wilmut](https://archives.collections.ed.ac.uk/repositories/2/resources/85711) (Biological Sciences)
* [Irene Young](https://archives.collections.ed.ac.uk/repositories/2/resources/85781) (Education/Literature)

For further detail please look at the archives catalogue: <https://archives.collections.ed.ac.uk/>

Collections Directory or archives and manuscript pages of the University Website.

## 2. Themes and priorities for future collecting

The priorities for acquisitions are works which relate to existing collections strengths and works which support current research and teaching themes of the University. There is an active collecting process of the archives of the University of Edinburgh, related or predecessor institutions, and archival collections which relate to individuals, organisations, and events that fit with research and teaching strengths of the University.

We hold many other archive and manuscript collections acquired by gift, deposit, or purchase. These cover a wide and diverse range of subjects. Particular strengths include science, medicine, Scottish literature, Gaelic and Celtic studies, Middle Eastern Studies, theology, music, architecture, and town-planning.

**2.1. Archives collected because they relate to existing collections strengths.**

These may include:

* Archives created and used by administrative support groups, Schools Colleges and other academic units in the course of their ordinary business.
* Archives created and used by research projects set up, managed or run by the University and its merged, affiliated, predecessor and associated institutions.
* Archives created and used by individual members of staff and students.
* Archives created and used by the University, merged, affiliated, predecessor and associated institutions that document the communities and life surrounding these institutions. These may include student associations, clubs, societies, events, projects and people.
* Archives and manuscripts created by private individuals in relevant subject areas.

Archives collected can cover subjects including:

* The history of education, including the history of the University of Edinburgh
* Scottish history, culture and heritage
* The history of science, technology, engineering, medicine and veterinary medicine
* Art, architecture and town planning
* Modern literary archives
* Theology and church history

**2.2. Archives which support current research / teaching themes of the University.**

One role of the archives is to provide material for teaching and research which covers a significant cross section of the University’s interests and areas of research strength and knowledge. This provides a broad collecting platform.

This can include but is not exclusive to:

* Archives and papers which relate to immediate teaching and learning needs
* Archive collections with important provenance that provide resources for growing areas of research.
* Collections which offer major opportunities for income generation to support University work e.g. through digitisation or publication if it is an unrecorded manuscript or archive collection.
* Collections which represent important new work and research connected to the University

### 2.3. Selection and acquisition process

The Archive Manager selects for preservation in the University archive only those unique records which make a significant contribution to the understanding of the University, merged and predecessor bodies’ histories. This includes its alumni’s impact on the wider world, and the environment and context in which these institutions have operated in.

Archives of the University, merged and predecessor institutions, worthy of permanent preservation will normally be identified via retention scheduling procedures and/or other appropriate guidance available to staff in co-operation with the University’s records management office. Generous [benefactions](http://library.leeds.ac.uk/special-collections-benefaction) and strong partnerships with academic departments and local organisations also continue to strengthen our collections.

* Items are selected by curatorial staff and final decisions are taken by the Archive Manager. All purchases must be formally accessioned and prioritised for cataloguing.
* We do not accept items which do not meet the selection criteria above unless a specific business case is approved by the Archive Manager.
* We do not acquire duplicates unless there are compelling reasons.
* We do not accept deposits unless in exceptional circumstances, and then only following an agreement with an inbuilt review period.
* The Archive Manager reserves the right to review the archival status of accessioned archives and to recommend their disposal if appropriate.

## 3. Themes and priorities for appraisal and disposal

The principal priority for the rationalisation and disposal of items from the collections concentrates on non-unique items and those that do not provide evidential nature for the themes mentioned. All are processed in line with the above policy and to professional archival principals.

# THE UNIVERSITY OF EDINBURGH UNIVERSITY COLLECTIONS \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

## *Appendix H: 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.[[1]](#footnote-1)

# 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:

1. If the material is a book or manuscript: Director of University Collections → University Library Committee → University Court
2. 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 out with 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.

This set of guidelines will be reviewed at least every 5 years or more frequently if development is required. The date of the next review will therefore be no later than 2025.

# THE UNIVERSITY OF EDINBURGH UNIVERSITY COLLECTIONS \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

***Appendix I: Guidelines for Commissioning Art***

**Commissioning Art**

The University of Edinburgh has a reputation for world-class research and high quality teaching; it is a place for experimentation, innovation and risk taking, our activities challenge assumptions, inspire and make impact locally and globally. Our vision and ambition for art at the University is no different.

Since 1582, the University has engaged with art and artists to add to the physical environment, enhance student experience, and shape intellectual landscapes.

In 400 years of collecting art, the University art collection has acquired over 8,000 works in a range of materials, spanning pre-First Century to the present day. The approach to collecting has been responsive to innovations in artistic practice, whilst being mindful of changing communities and developments in ethical and collections management standards.

From portraits in Enlightenment times, to contemporary site-specific sculptural responses to campus, the art collection has consistently commissioned work from living artists. This art has enabled us to showcase our values and identity, reflect our diverse communities and city, champion artists important to our time, and grow our unique Edinburgh offer.

Crucially, this commissioning and acquisition activity benefits a wider arts ecology and industry through the payment and support of individuals who often operate under precarious economic and employment conditions. Commissioning promotes sustainable growth, influences cultural activity and creates much needed economic benefit.

As the University looks to the future, we acknowledge the need to galvanise our leadership position in the national and international arts sectors, and to meet our strategic aim to be a key cultural contributor. To achieve this we will:

1. Adopt a Per-Cent for art scheme, in line with other leading global HEI’s.
2. Commission and employ art to contribute to the development of a world-class estate.
3. Support and influence industry best practice and policy, e.g. through a Paying Artists Policy, Code of Conduct, Equality, Diversity and Inclusivity activity and through the highest levels of collection care.
4. Embed commissioning activity to enrich our research, learning and teaching.
5. Acquire and commission ambitious art that celebrates critical thinking, pushes boundaries, and imagines creative futures.

**Document Scope**

This document communicates the procedures and ethos for commissioning art at the University of Edinburgh. It is written with the understanding that commissioning art doesn’t always follow a predictable pattern, and that outcomes are not always certain, but the process is exciting, inspiring and worthwhile.

Commissioning is a practice which involves the engaging of an artist in the production of a new work of art. Historically this included paying artists to create statues, religious iconography or portraits of family members, but in the present day it covers an ever expanding range of materials, processes and possibilities.

The University of Edinburgh embraces a broad definition of ‘art’. This includes, but is not limited to, painting, sculpture, installations, performing arts and works in the digital realm.

**Policy**

These guidelines refer and align to University of Edinburgh policy, including but not limited to the following:

* University of Edinburgh Strategic Vision (2025)
* Social Responsibility and Sustainability Strategy (2010-2020)
* Equality and Diversity Strategy (ongoing)
* Estates Strategy (2020)
* University of Edinburgh Collections Management Policy (2020-2025)
* Community Engagement Strategy (ongoing)
* Development and Alumni Benefactors Strategy TBC

**Review**

The guidelines will be reviewed no later than 2025 and at a minimum of every 5 years thereafter in accordance with the University Collection Management Policy review periods.

**Further guidance links**

The University of Edinburgh Art Collection Paying Artists Policy

The University of Edinburgh decommissioning and disposals procedure

**Procedures**

**How?**

Commissions can follow three main procurement processes:

1. **Limited Competition**

A detailed commission brief is drawn up. A carefully researched longlist of artists is put together by expert nominators on the basis of the brief. The selection panel shortlists 3 - 6 artists following agreed criteria. These artists are invited to participate and submit a proposal.

It is important to allow enough time for artists to negotiate the brief, visit site, view any reference material and develop ideas. Shortlisted artists are paid a fee for completing the submission process (please see Paying Artists Policy). A successful proposal is chosen by a selection panel convened by the Art Collection team.

*Benefits*: This takes shorter amount of time than Open Competition and thoughtful appropriate longlist ensures good shortlist.

*Considerations*: Artists shortlisted and invited may not always be available.

**Note:** This route is the recommended option from the Art Collections team

1. **Open Competition**

A detailed commission brief is drawn up and distributed publically. Any eligible artists, producers or creative group can submit a proposal for consideration. It is important to allow enough time for artists to negotiate the brief, visit site, view any reference material, and develop ideas. A successful proposal is chosen by a selection panel convened by the Art Collection team. It is recommended that any open competition follow a two-stage model whereby anyone can submit an in-process proposal for stage one, and a shortlist of artists are chosen to develop and hone their proposals in stage two. Shortlisted artists are paid a fee for completing the stage two submission process (please see Paying Artists Policy).

*Benefits:* Wider pool of artists can be engaged, giving emerging or lesser-known artists the chance to be considered.

*Considerations:* the brief needs to be marketed and promoted widely and efficiently. It takes more time to deliver the commission. Budgets for paying artists who are submitting to competition can be difficult to secure. It is not guaranteed that the ‘best fit’ will be obtained.

1. **Direct Invitation**

Following advice and research from the Art Collection and external experts, the University may directly appoint an artist to a commission. In this case, the artist’s practice and work will be exclusively appropriate to the aims and objectives of the commission.

*Benefits:* Time taken to choose the artist can be shorter.

*Considerations:* There is no opportunity to see a range of possibilities from a variety of artists.

**What?**

All commissions need:

**Artists Brief**: A clear, researched brief that is open enough to allow artists to respond creatively. Outlined within this is the vision, art form (when appropriate), context, budget and timescales for the commission. The Art Collection team will provide brief templates for reference and use.

**Selection panel:** The scale of the panel should be responsive to the nature of the project, and the procurement process undertaken, but all commissions should be approached as a collaborative endeavour.

Selection panels, regardless of size, should contain:

* Appropriate representation of the artistic form that is being commissioned. E.g. If you are commissioning a piece of theatre, there should be theatre experts on the panel.
* A majority of arts expertise and representation from the University Art Collection team. Consideration should be given to working with a range of individuals to ensure a breadth of knowledge and viewpoints are achieved. Payment for external panel members should be built into budget planning.
* Estates, technical/practical representation, especially for artworks embedded into buildings, or within capital developments.

**Curator or commission producer:** Expert advice and planning support is essential for the success of the commission. The curator/producer can fulfil the role of project manager. This individual could be internal or external to the University.

**Note:** If appropriate commissions could involve learning opportunities for students across all disciplines (talks, studio visits, engagement activities, internships etc.). The artist’s obligations in these activities should be agreed within the commissioning contract.

**When?**

**Time:** A commission can normally take anything from 12 months to 3 years to initiate, develop and deliver. The Art Collection have schedules for each type of commissioning format and can provide advice.

***Golden rule: the more time allowed for a commission, the better!*** This is especially the case for work commissioned as part of capital development or estates redevelopment and for permanent work installed on campus.

**How Much?**

It is important to remember that budget breakdowns should involve the following:

* Selection panel fees
* Artist fees (see Paying Artists Policy)
* Other professional fees – e.g. Engineer Consultancy
* Hospitality – Subsistence, Launch event etc.
* Material, equipment and production costs
* Transport and installation costs
* Administration
* Documentation and publicity
* Maintenance
* Insurance
* Security (if necessary)
* Contingencies
* VAT

The Art Collection team can advise on financial breakdown for commissions. All commissions should be undertaken with care and consideration to be economically effective and ethical.

**Note:** Currently funds for commissioning do not sit with the Art Collections team. Funding sources can include College and School budgets, Philanthropic donations (arranged through Development & Alumni to ensure ethical best practice), and external funding bodies.

**What else?**

**Maintenance**

The University is responsible for the care of accessioned works for their lifespan. Legacy and maintenance of art should be considered and costed for at time of commissioning; not only to mitigate against unnecessary issues, but also to ensure a clear plan is in place and information has been shared.

A maintenance agreement and procedure is required of all commissions, and the Art Collection team will provide an outline of requirements and templates for this work.

The agreement covers: cleaning and conservation requirements, material specifications (where relevant) and information of supplier or manufacturer (where relevant).

**Location**

It is important to be aware that physical, historical or social contexts can be important factors in the concept or placement of an artwork. As such, consideration needs to be given to the placement and location of work when commissioned.

A clearly recorded outline of the artist’s understanding of the role of context and attitude to siting and re-siting needs to be established with the artist prior to installation.

**Lifespan**

The lifespan of the work needs to be carefully considered at the time of conception.

It is perfectly acceptable to commission an artwork for a fixed period. However, in this case a decommissioning agreement needs to be established with the artist prior to installation. The agreement should outline how long the artwork is expected to stay on campus before a review is undertaken or the work is removed. See also disposals procedure.

**Ethics**

It is the responsibility of the commissioner, selection panel and Art Collections to reflect upon the ethics and potential impacts of the artwork being produced. At all stages risk assessments and consultations should be undertaken with historical, social, and political contexts in mind. Dialogue should be open and transparent, include all stakeholders, and give particular consideration to underrepresented voices or interests.

An artist should not be engaged to commission work on multiple occasions and it is the role of the commissioner to avoid duplication or the favouring of an individual or group. This is to ensure a variety in the appearance, form and style of work, and to crucially enable a wider, diverse pool of artists to be supported by University funding.

**Note:** *Offers of art through donations, gifts and bequests must be assessed and approved by the Art Collection team and sit in line with the overall strategy and ambition of the Art Collection.  Works will be assessed on their artistic merit, site suitability, appropriateness to the University context and implications regarding cost and materials now and in the future.*

**Propositions**

**1. Consider the context**

University of Edinburgh is an evolving and growing series of sites and diverse communities and we recognise the value of artists and art to help us navigate and create structures and spaces.

Artworks should be shaped by, and consider, the intellectual landscape, people, site, and situation.

Why create something expected?

**2. Take the Time**

University of Edinburgh recognises that innovative ideas take time to foster, and that creating artwork requires the building of knowledge and relationships.

Give consideration to the journey as well as the outcome.

Be thoughtful. Allow for thinking. Have conversations.

**3. Explore the experimental**

University of Edinburgh embraces ambitious commissions that takes many forms, moving beyond an emphasis on work made in traditional materials or as architectural decoration, to exploring different types, styles and timespans for art.

Impactful works of art may not always conform to preconceived ideas of material, form, permanence, scale or location.

Think not only bronze, stone or portraiture, consider poetry, video or dance

**4. Share the load**

University of Edinburgh acknowledges that working with art and artists requires specialist support. Professional expertise offers valuable insights and brings quality and integrity to commissions.

Seek advice on ‘*the who, how, when, what and where’* before you begin.

Build a team. Why do it alone?

**5. Think ahead**

University of Edinburgh is committed to caring and protecting its art, but acknowledges that change is inevitable.

Take seriously the care and legacy connected to an artwork’s premise, material and location.

An artwork is not just for festivities…

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. [↑](#footnote-ref-1)