



Royal Academy of Music

**Royal Academy of Music**  
**Museum and Collections**  
**Collections Development Policy**

<i>Name of museum:</i> Royal Academy of Music Museum and Collections
<i>Name of governing body:</i> The Governing Body of the Royal Academy of Music
<i>Date on which this policy was approved by governing body:</i> 29 September 2014
<i>Policy review procedure:</i> The Collection Development Policy (acquisition and disposal policy) will be published and reviewed from time to time, at least once every five years, and more often if there are major changes or revisions to sectoral policy or standards. The Collection Development Policy is updated and reviewed by the Museums and Library Committee, Senior Management Team and Governing Body.
The collections development policy will be published and reviewed from time to time, at least once every five years.
<i>Date at which this policy is due for review:</i> September 2019
Arts Council England will be notified of any changes to the collections development policy, and the implications of any such changes for the future of collections.

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

### 1.1 The museum's statement of purpose is:

The Royal Academy of Music's Museum and Collections holds collections of outstanding musical significance. It aims to use these collections to support the overall mission of the Royal Academy of Music, which is to preserve and enrich international musical culture through the training and education of the most talented musicians to the highest standards. The Royal Academy of Music's Museum and Collections contribute to music's capacity to inspire, unite, console and stimulate through events, performance, displays and research using its eminent collections of instruments, art, photography, manuscripts and scores.

The Strategic Aims of the Museum and Collections department are:

- To develop vibrant displays throughout the Academy and its galleries and increase engagement with the collections – through lively interpretation, outreach and programming
- To support the culture of musical research and practice in the Academy and beyond – demonstrated through displays and events
- To increase access to the collections and information about them for users within the Academy and for the wider public – using digital means as well as traditional methods
- To enable active use of the collections today – whilst responsibly preserving them for tomorrow

The purpose of this *Collections Development Policy* is to provide a framework for the balanced and consistent development of the Museum and Collections in order to meet the aims articulated above. Collections development is defined as collecting new items, researching and reviewing the existing collection and removing items all in accordance

with the organisational policies and priorities. This policy is complemented by the *Collections Care and Conservation Policy*, *Collections Information and Documentation Policy*, *Collections Management Policy*, *Collections Loans Policy* and the *Learning and Access Policy*.

- 1.2 The governing body will ensure that both acquisition and disposal are carried out openly and with transparency.
- 1.3 By definition, the museum has a long-term purpose and holds collections in trust for the benefit of the public in relation to its stated objectives. The governing body therefore accepts the principle that sound curatorial reasons must be established before consideration is given to any acquisition to the collection, or the disposal of any items in the museum's collection.
- 1.4 Acquisitions outside the current stated policy will only be made in exceptional circumstances.
- 1.5 The museum recognises its responsibility, when acquiring additions to its collections, to ensure that care of collections, documentation arrangements and use of collections will meet the requirements of the Museum Accreditation Standard. This includes using SPECTRUM primary procedures for collections management. It will take into account limitations on collecting imposed by such factors as staffing, storage and care of collection arrangements.
- 1.6 The museum will undertake due diligence and make every effort not to acquire, whether by purchase, gift, bequest or exchange, any object or specimen unless the governing body or responsible officer is satisfied that the museum can acquire a valid title to the item in question.
- 1.7 In exceptional cases, disposal may be motivated principally by financial reasons. The method of disposal will therefore be by sale and the procedures outlined below will be followed. In cases where disposal is motivated by financial reasons, the governing body will not undertake disposal unless it can be demonstrated that all the following exceptional circumstances are met in full:
  - the disposal will significantly improve the long-term public benefit derived from the remaining collection
  - the disposal will not be undertaken to generate short-term revenue (for example to meet a budget deficit)
  - the disposal will be undertaken as a last resort after other sources of funding have been thoroughly explored
  - extensive prior consultation with sector bodies has been undertaken
  - the item under consideration lies outside the museum's established core collection

## **2. History of the collections**

The Royal Academy of Music was founded in 1822 by Lord Burghersh and had its first premises in Tenterden Street, Hanover Square, London, moving to its current Marylebone location in 1912. The Academy rapidly became an important educational institution, leading and influencing music throughout the 19<sup>th</sup> and 20<sup>th</sup> centuries via its ethos and alumni. Today the

Academy's reach is global and it continues to be an international leader in musical education. The Academy makes a significant contribution via its teaching, research, and other activities, to the public benefit in terms of the advancement of education and the advancement of the arts, culture and heritage.

Since its foundation in 1822 the Royal Academy of Music has gathered and created an important collection of instruments, manuscripts, printed music and books, paintings, busts, drawings, teaching aids, batons, medals, artefacts, furnishings and other items. Collection items were both donated to (often by alumni and teachers) and purchased by the Academy. The collection also encompasses items concerning the history of the institution that were created by the Academy itself. These include student registers, concert programmes, prize boards, certificates, medals and commemorative photographs.

There have been key figures and collection acquisitions over the Academy's timespan. In 1890 John Rutson, musician and Academy Director, donated an important collection of fine stringed instruments, containing instruments from all periods of Antonio Stradivari's career. Academy alumna and pianist Harriet Cohen donated a fine collection of modern art in 1966, in memory of her close colleague the composer Arnold Bax. The famous Viotti ex-Bruce Stradivarius violin came to the Academy via Acceptance in Lieu in 2005. Further details about important collections and figures can be found in section 3 below.

The Museum and Collections opened to the public in 2001 with funding from the Heritage Lottery Fund. Since its establishment the Museum and Collections has continued to collect in subjects, themes and material types relevant to the Academy, and to make these accessible to students, staff and the public.

### **3. An overview of current collections**

The core collections are defined as instruments, musical scores, works of art and archival materials directly relating to the Academy's own history or musicians having a direct relationship with it. These are the most significant collections and are in direct accordance with the Academy's mission and aims.

The supporting collections are mostly archival materials covering the themes of musical development and performance history, professionalisation of the field and the relationship of music to wider social themes of change. Although delineating the collection in terms of core and supporting is useful for the general purposes of this document, the Academy staff and students and the public use the Academy's collections broadly.

The geographic collecting focus is primarily British, but given the internationalism of both the Academy and the field of music, the collections naturally have a wider spread in origin. The time period the collections cover is from the 16<sup>th</sup> century to the present day. The Academy is not currently collecting born-digital material. Some of the most significant collections are discussed below.

#### **3.1 Rare or important instruments**

The Academy's Museum and Collections contains a large number of rare, interesting and important instruments. The collections contain stringed instruments, keyboards, woodwinds, brass and percussion. These collections are all considered core. Their

geographical area is primarily British, German and Italian. Subjects and themes are the technological and aesthetic development of instruments, and their influence and use in performance and composition.

The Keyboard Collection concentrates on square and grand pianos from the 18<sup>th</sup> to 20<sup>th</sup> centuries, with supporting collections of harpsichords, virginals, and uprights from the 17<sup>th</sup> to 20<sup>th</sup> centuries. These instruments demonstrate the technical development of the keyboard in Britain during the first half of the 19<sup>th</sup> century, in response to demands from composers and performers; and the York Gate galleries are able to compare these against examples of French and Viennese piano-making. The Keyboard Collection also contains, amongst others, a domestic 17<sup>th</sup> century virginal, fine 18<sup>th</sup> century Kirkman harpsichord and an early 19<sup>th</sup> century Viennese six-pedal Heichele piano complete with internal drum and cymbals. The Broadwood Collection was donated by the Broadwood Trust in 1993 and consists of historically important keyboard instruments. Broadwood was the leading British maker of harpsichords and pianos from the 18<sup>th</sup> to the 20<sup>th</sup> centuries; these instruments had been preserved by the Broadwood family as important specimens of the firm's production, or, in some instances, provenance relating to famous names such as Elgar.

The Museum and Collections has a fine collection of more than 200 stringed instruments from the violin family (violins, violas, cellos, double basses) as well as plucked strings such as lutes, guitars and theorbos. The collection includes examples of the work by the finest and most influential makers, such as Antonio Stradivari, the Amati family and other leading Cremonese or Italian makers. The Rutson Collection, donated in 1890, contains instruments from all periods of Antonio Stradivari's career, including the *Archinto* viola (1696), the *Rutson* violin (1694) and the *Maurin* violin (1718). In 2005 the Academy acquired (through Acceptance in Lieu) the famous Stradivari violin *Viotti ex-Bruce* (1709), an exquisite example of this maker's craftsmanship with a fascinating historical provenance. Instruments by Pressenda, Gagliano, Guarneri, Rugeri, Stainer, Hill, Vuillaume and other influential makers are also represented in the collection, representing a wide cross section of examples from the French, German and Dutch schools.

The Becket Collection, donated in 2012, comprises a large and important gathering of baroque and classical stringed and woodwind instruments. The Spencer Collection contains lutes, harps and guitars from the 16<sup>th</sup> to the 20<sup>th</sup> centuries. The Academy also contains a small collection of historic brass instruments such as the Alexander single B flat horn owned by the celebrated horn player Dennis Brain (1921-1957). The Percussion Collection includes instruments formerly owned by James Blades; Blades worked with Benjamin Britten - amongst many others - and the collection contains a wide variety of both standard and more eccentric instruments.

### 3.2 Paintings and Other Iconography

The Academy contains a host of paintings, prints, drawings and photographs from the 16<sup>th</sup> to the 21<sup>st</sup> centuries. Some of these artworks have been commissioned by the Academy itself (such as portraits of governors and principals etc), and others have been donated or purchased. The collection is particularly strong in its photographic representation of 19<sup>th</sup> and 20<sup>th</sup> century international performers and composers. The geographic area covered is primarily British closely followed by various European origins.

The Harriet Cohen collection of modern art is a showpiece of the Academy's art collection. Donated in 1966 by the famous pianist and Academy alumna, the collection comprises paintings and works of art on paper by British and French artists of the late 19<sup>th</sup> to mid 20<sup>th</sup> centuries and includes paintings by Marc Chagall, Marie Laurencin, William Scott, Edward Wolfe, Duncan Grant and Josef Herman, among others.

The Granville Collection of nearly two hundred items of graphic art from twenty countries represents some of the world's finest artists in this field. Highlights are the six-sheet War Orchestra series by Croatian Boris Bucan, and work by the German Gerhard Voigt. The collection also includes famous graphic posters such as the early design images selling the new Sony Walkman.

Paintings are displayed throughout the Academy's buildings. Of particular interest are the portraits of opera singers Giulia Grisi, Angelia Catalani and Maria Malibran; and of Charles and Samuel Wesley, Henry Purcell and many other musicians, many of whom studied and taught at the Academy. Artists represented include Sir William Beechey, John Russell, Rodrigo Moynihan and Sir Hubert von Herkomer.

The core photographic collection dates from the late 19<sup>th</sup> century and comprises (along with some architectural plans) images of the former and present building and their development; of past and present students and members of the professorial staff; masterclass performances; production scenes from theatrical and operatic rehearsals and performances; press images and those relating to Academy events including the Centenary in 1922, the 150<sup>th</sup> and 175<sup>th</sup> anniversary celebrations, and Royal events. Also included is a general selection of images of eminent international musicians and chamber ensembles.

### 3.3 Special collections

Many personal archive and special collections are multi-format, and are therefore split in terms of collection care and management between the Library Special Collections (manuscripts, early printed music and books, archival material) and the Museum and Collections department (iconography, instruments, and objects). All of the Academy's collections - irrespective of managing department - are accessible and used for displays, and are under one administrative directorate of the Academy. Collections of all types are displayed in the Museum galleries and in other areas of the Academy.

In the late 1990s the Academy acquired the Robert Spencer and Norman McCann Collections. Robert Spencer was a pioneering lutenist, scholar, teacher and collector. His collection dates back to the 16<sup>th</sup> century and includes lutes, guitars, playbills and iconographic material, and an internationally significant collection of manuscripts and early printed music and books. The Spencer Collection was acquired with the help of The National Heritage Memorial Fund, Mrs Jill Spencer, the Britten-Pears Foundation and many other contributors to an appeal.

The McCann Collection is an extensive collection of photographic materials, programmes, playbills, and memorabilia; the collection is very strong in singers, instrumentalists, conductors and composers, dating back to the 1830s.

### 3.4 Personal archives and memorabilia

In addition to the above, the Academy has acquired a number of collections formerly belonging to many eminent musicians. These include those of Sir Arthur Sullivan, Sir Henry Wood, Sir John Barbirolli, Sir Charles Mackerras, Harriet Cohen and Otto Klemperer, telling the personal story of these remarkable musicians as well as shedding light on the musical history of the era. The Foyle Menuhin Archive, covering the life and work of Yehudi Menuhin also includes items collected by him such as a material relating to Niccolò Paganini, and documents illustrating the performer/composer relationship with Bela Bartók.

## 4. Themes and priorities for future collecting

The Royal Academy of Music Museum and Collections has specific themes and priorities for future collecting. These are

- important and influential figures, especially those associated with the Academy (staff, students, associates)
- composition and performance
- significant instruments relevant to the Academy's musical subjects
- significant interpretive material illustrating traditions in performance and composition

The collections are used for display, research, learning and enjoyment by the public and Academy staff and students. The time period focus for collecting is on the 16<sup>th</sup> to the 21<sup>st</sup> centuries. The geographic area of focus covers all parts of the world that have created material supporting the Western tradition of music, with a naturally occurring emphasis on the United Kingdom and Europe. There are no collection areas not subject to further collecting as long as they fit the themes and priorities criteria above.

Regarding collection material types, the Academy concentrates upon paintings, works of art on paper, instruments, textiles, medals and awards books given by the Academy (only representative samples for these latter), special collections, archives, manuscripts, photographs and ephemera. The Academy does not collect corporeally human or archaeological material.

Pro-active collecting priorities are

- building on existing instrument collections (especially fine stringed instruments and early keyboards)
- increasing interpretive material from most the significant figures in the Western tradition of music, with special emphasis on those who have influenced or have been a part of the Academy

Condition, storage space, provenance and ability to make the collection material accessible will always play a part in the decision-making process.

## 5. Themes and priorities for rationalisation and disposal

- 5.1 The museum does not intend to dispose of collections during the period covered by this policy, as it is not considered a priority. If however during the period of this policy this were to change, the museum confirms that disposal will only be undertaken for reasons

acceptable to Arts Council England and the Museums Association, examples of which are spoliation, radiation, infestation, repatriation.

## **6. Legal and ethical framework for acquisition and disposal of items**

- 6.1 The museum recognises its responsibility to work within the parameters of the Museums Association Code of Ethics when considering acquisition and disposal.

## **7. Collecting policies of other museums**

- 7.1 The museum will take account of the collecting policies of other museums and other organisations collecting in the same or related areas or subject fields. It will consult with these organisations where conflicts of interest may arise or to define areas of specialism, in order to avoid unnecessary duplication and waste of resources.
- 7.2 Specific reference is made to the following museum(s)/organisation(s):
- The Ashmolean Museum, Oxford (instrument collections)
  - The Bate Collection of the Faculty of Music, Oxford University
  - The Royal College of Music Collections and Museum, London
  - Trinity College of Music collections, London
  - The Horniman Museum and Gardens, London (instrument collections)
  - Fenton House, London (National Trust) (instrument collections)
  - University of Edinburgh (music and instrument collections)

## **8. Archival holdings**

- 8.1 The Royal Academy of Music Museum and Collections does hold and intends to acquire material that may be considered archival in nature, for example documents and photographs in paper-based formats. The Academy is not collecting born-digital material. The rationale and approach to developing this collection is described above in Section 3 b, c and d, and Section 4. Archival material will be dealt with in accordance with professional archival standards.

## **9. Acquisition**

- 9.1 The policy for agreeing acquisitions is as follows. The Royal Academy of Music Museum and Collections recognises its responsibility, in acquiring additions to its collections, to ensure that care of collections, documentation arrangements and use of collections will meet the requirements of the Accreditation Standard and other relevant professional standards. It will take into account limitations on collecting imposed by such factors as staffing, storage and care of collection arrangements. To this end, the Royal Academy of Music Museum and Collections has a clearly-defined acquisition process which requires that all of these factors be taken into account and satisfactorily met as part of the decision-making whether or not to acquire. Decisions to acquire are made via fully considered and documented recommendations to a pre-determined series of Academy managing or senior committees; in the case of the most important or sensitive proposals the Governing Body decides. The Royal Academy of Music Museum and Collections will be open and transparent in the way it makes decisions. The Academy is committed to appropriate due diligence in its acquisition decision-making process.

- 9.2 The museum will not acquire any object or specimen unless it is satisfied that the object or specimen has not been acquired in, or exported from, its country of origin (or any intermediate country in which it may have been legally owned) in violation of that country's laws. (For the purposes of this paragraph 'country of origin' includes the United Kingdom).
- 9.3 In accordance with the provisions of the UNESCO 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, which the UK ratified with effect from November 1 2002, and the Dealing in Cultural Objects (Offences) Act 2003, the museum will reject any items that have been illicitly traded. The governing body will be guided by the national guidance on the responsible acquisition of cultural property issued by the Department for Culture, Media and Sport in 2005.

## **10. Human remains**

- 10.1 The museum does not hold or intend to acquire any human remains.

## **11. Biological and geological material**

- 11.1 The museum will not acquire any biological or geological material.

## **12. Archaeological material**

- 12.1 The museum will not acquire any archaeological material.

## **13. Exceptions**

- 13.1 Any exceptions to the above clauses will only be because the museum is:

- acting as an externally approved repository of last resort for material of local (UK) origin
- acting with the permission of authorities with the requisite jurisdiction in the country of origin

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

## **14. Spoliation**

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

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

As stated in 10.1 above, the museum does not hold or intend to acquire any human remains.

- 15.1 The museum's governing body, acting on the advice of the museum's professional staff, if any, may take a decision to return objects or specimens to a country or people of origin. The museum will take such decisions on a case by case basis; within its legal position and taking into account all ethical implications and available guidance. This will mean that the procedures described in 16.1-5 will be followed but the remaining procedures are not appropriate.

## **16. Disposal procedures**

- 16.1 All disposals will be undertaken with reference to the SPECTRUM Primary Procedures on disposal.
- 16.2 The governing body will confirm that it is legally free to dispose of an item. Agreements on disposal made with donors will also be taken into account.
- 16.3 When disposal of a museum object is being considered, the museum will establish if it was acquired with the aid of an external funding organisation. In such cases, any conditions attached to the original grant will be followed. This may include repayment of the original grant and a proportion of the proceeds if the item is disposed of by sale.
- 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.
- 16.5 The decision to dispose of material from the collections will be taken by the governing body only after full consideration of the reasons for disposal. Other factors including public benefit, the implications for the museum's collections and collections held by museums and other organisations collecting the same material or in related fields will be considered. Expert advice will be obtained and the views of stakeholders such as donors, researchers, local and source communities and others served by the museum will also be sought.
- 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 governing body of the museum acting on the advice of professional curatorial staff, if any, and not of the curator or manager of the collection acting alone.
- 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.
- 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).

- 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, the museum may consider disposing of the material to other interested individuals and organisations giving priority to organisations in the public domain.
- 16.10 Any monies received by the museum governing body from the disposal of items will be applied solely and directly for the benefit of the collections. This normally means the purchase of further acquisitions. In exceptional cases, improvements relating to the care of collections in order to meet or exceed Accreditation requirements relating to the risk of damage to and deterioration of the collections may be justifiable. Any monies received in compensation for the damage, loss or destruction of items will be applied in the same way. Advice on those cases where the monies are intended to be used for the care of collections will be sought from the Arts Council England.
- 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.

#### *Disposal by exchange*

- 16.12 The nature of disposal by exchange means that the museum will not necessarily be in a position to exchange the material with another Accredited museum. The governing body will therefore ensure that issues relating to accountability and impartiality are carefully considered to avoid undue influence on its decision-making process.
- 16.12.1 In cases where the governing body wishes for sound curatorial reasons to exchange material directly with Accredited or non-Accredited museums, with other organisations or with individuals, the procedures in paragraphs 16.1-5 will apply.
- 16.12.2 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.
- 16.12.3 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).
- 16.12.4 Both the notification and announcement must provide information on the number and nature of the specimens or objects involved both in the museum's collection and those intended to be acquired in exchange. A period of at least two months must be allowed for comments to be received. At the end of this

period, the governing body must consider the comments before a final decision on the exchange is made.

*Disposal by destruction*

- 16.13 If it is not possible to dispose of an object through transfer or sale, the governing body may decide to destroy it.
- 16.14 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.
- 16.15 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.
- 16.16 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.
- 16.17 The destruction of objects should be witnessed by an appropriate member of the museum workforce. In circumstances where this is not possible, e.g. the destruction of controlled substances, a police certificate should be obtained and kept in the relevant object history file.

<b>Date approved by Museum &amp; Library Committee</b>	<b>8 September 2014</b>
<b>Date approved by SMT (Senior Management Team)</b>	<b>10 September 2014</b>
<b>Date approved by Governing Body</b>	<b>29 September 2014</b>
<b>Date for next review</b>	<b>September 2019</b>