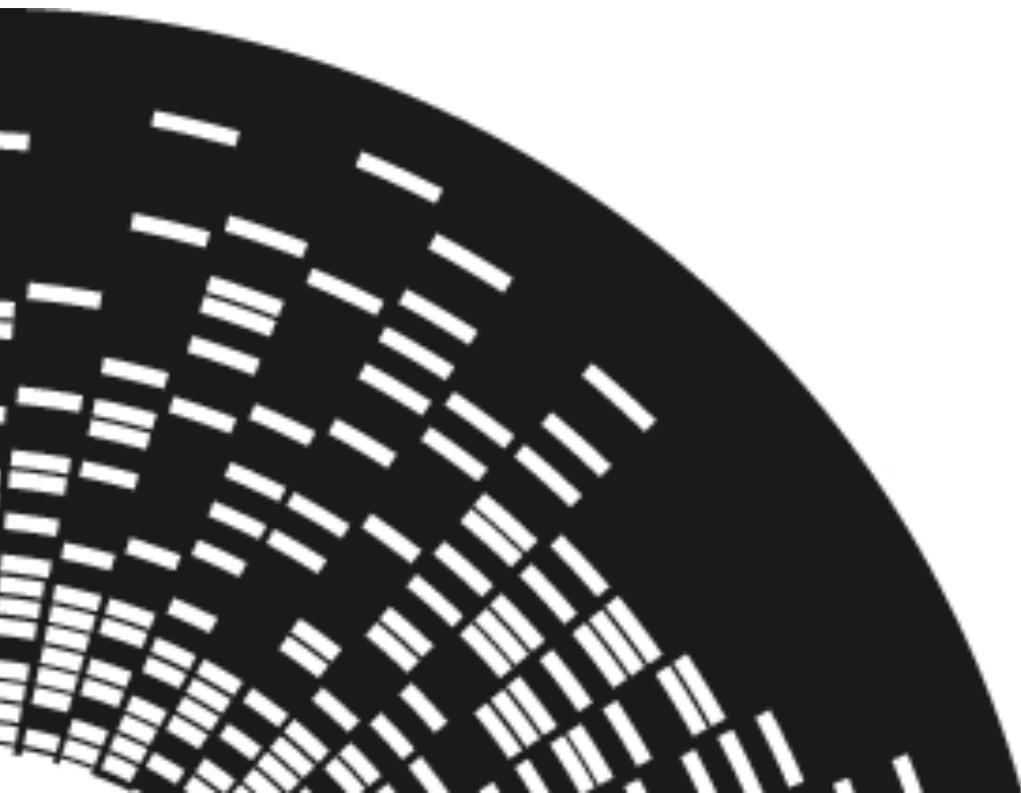




# **Collections Development Policy**

Kettle's Yard  
University of Cambridge

2019-2023



**Name of museum:** *Kettle's Yard*

**Name of governing body:** *University of Cambridge*

**Date on which this policy was approved by governing body:** *4 March 2019*

**This collections development policy will be published and reviewed from time to time, at least once every five years.**

**Date at which this policy is due for review:** *March 2023*

**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:**

**Mission**

To be a unique place for art, music, learning, and research of the highest quality.

Kettle's Yard supports the University of Cambridge's mission to contribute to society through the pursuit of education, learning and research at the highest international levels of excellence.

**Purpose**

- conserving the house, collections and archive for present and future generations and as a resource for research
- presenting pioneering exhibitions of modern and contemporary art and concerts of classical and contemporary music
- welcoming and engaging diverse audiences through innovative learning programmes and public engagement
- ensuring financial sustainability through strong governance and management, core funding, partnerships, earned income and the support of donors, trusts and foundations

**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

*Kettle's Yard house and collection was created by Harold Stanley (Jim) Ede. The house is composed of four cottages that were re-designed with architect Ronald Aldridge in 1956. The house was completed in 1957. From the outset, Ede invited students, researchers and interested visitors into his home in the afternoons to view and learn about his collections. In 1970 an extension to the cottages was added, designed by architects Leslie Martin and David Owers.*

*These spaces still contain Ede's collection of modern British and International art works, as well as furniture, textiles, found and natural objects: all are displayed as Ede originally intended through his carefully choreographed curatorial hang. The quality of the art collection and its special environment for display is maintained as Ede intended – 'together for exhibition in their present setting' and this makes Kettle's Yard a unique place for art and for research of the highest quality, as detailed in its Mission Statement.*

*Kettle's Yard and its collection was gifted to the University of Cambridge on 28 November 1966. A memorandum of date, made by Ede and the Chancellor, Masters and Scholars of the University set out the purpose of the gift and conditions of any acquisition and disposal and is cited below:*

*'The purpose of the gift is (subject to the terms of this Memorandum) to establish a permanent Collection in which the said contents and works of art will be maintained together for the exhibition in their present setting. The manner in which and the period for which the Collection shall be thus maintained shall subject as herein mentioned be within the discretion of the University who shall at times have power to sell, lend, part with or*

*exchange, any of the items in the Collection without impairing the general nature of the Collection using the proceeds of any sale for the purchase of suitable additions to or otherwise for the benefit of the Collection. The Council of Senate acting through Kettle's Yard Committee referred to below will be authorized to earmark some of the items of the Collection or sums given by Mr Ede as security for a benevolent fund to be established for the staff of Kettle's Yard or any dependent of such staff.*

*In the event of the University on the recommendation of the Committee at some date in the future deciding that it is impracticable to continue the Collection in this setting then the University shall be free to deal with the Collection as it may think fit keeping as large a part of it in one entity as possible and shall give the items then in the Collection to such Museum or Museums or other institutions as the University may select the Fitzwilliam Museum being in the first place given the opportunity of receiving such items as they may wish to accept Provided that should the university within a period of 50 years from the date hereof cease to make the Collection available for visitors in the said setting unless prevented from so doing by such force majeure as compulsory re-planning of the area or termination of the lease from the City of Cambridge those items then in the Collection which shall have been presented to the University by Mr Ede shall forthwith be handed to the Contemporary Art Society c/o the Tate Gallery Millbank London SW1 or in the event of the said Society not then being in operation to such Museum or Museums Institution as the Chairman of the time being of the Board of Trustees of the Tate Gallery may select.*

The above governing principles underpin Kettle's Yard's policies for Collection Development.

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

*Kettle's Yard's accessioned collection holdings of 1531 objects comprise a permanent 'house' collection of 820 objects which includes art works, applied art and furniture and other objects (including found and natural objects) that is displayed within Kettle's Yard's House; a reserve collection of 473 objects that is stored and not permanently displayed; and a loan collection of 183 objects. In addition, its accessioned holdings contain a library, reserve library and an extensive archive.*

*These collections have been variously added to by gift, bequest/donation and purchase since Ede's departure from the House in 1973, upon his retirement to Edinburgh.*

#### **Permanent Collection**

*The permanent collection includes twentieth-century paintings, sculptures, works on paper, ceramics and artists' textiles. Its main strengths are an internationally recognised collection of sculptures and drawings by Henri Gaudier-Brzeska; a large collection of paintings by Alfred Wallis; and significant holdings of paintings, sculptures and drawings by leading modern British and International artists dating from c. 1920 – c. 1970, which largely derive from Ede's close friendships with those artists. They include works by Ben Nicholson, Winifred Nicholson, Christopher Wood, David Jones, William Congdon, Italo Valenti, Naum Gabo, Henry Moore, Barbara Hepworth, and pioneers of international modernism Joan Miró and Constantin Brâncuși. Works by British ceramicists Lucy Rie and William Staite Murray are also contained within the collection.*

*These art works are displayed amongst, and alongside, furniture, glass, ceramics, textiles and natural objects that are also considered to be part of the permanent collection.*

#### **The Reserve Collection**

*This collection contains further works by artists noted above and other modern and international artists. It is held in storage. It can be drawn on when items from the permanent collection are loaned out or removed for conservation work, and can also be requested for loan and research study.*

### **The Library and Archive**

*Kettle's Yard's library contains art books and catalogues that are on open display. The reserve library of rare books is stored and can be requested for viewing – it is largely composed of books that Ede collected. The House also displays Ede's general library of books and catalogues that reflect his wider interests in English and French literature, religion and philosophy.*

*Kettle's Yard's archive contains c. 6600 items – these include collections of letters and correspondence between Ede and many of the artists whose works are represented in the collection, or whose views/practice impacted on Ede's collecting: these include William Congdon, David Jones, Ben Nicholson, Richard Pousette-Dart and Helen Sutherland. A large body of material relating to the life and work of Henri Gaudier-Brzeska, including original note books, correspondence relating to the casting of the artist's works by Ede and the preparation of his biography on the artist 'Savage Messiah' (1931) is also held in the archive. It additionally contains papers relating to the history of Kettle's Yard's collection, exhibition programme and building.*

*The archive has been variously added to by gift and bequest since 1973. It is open to the addition of material where that material significantly enhances the collection and can be appropriately catalogued and stored. The archive collection is not currently open to disposal.*

*The permanent, reserve, library and archive collections are considered to be Kettle's Yard's core collection holdings.*

### **The Loan Collection**

*Kettle's Yard's loan collection is intended for loan primarily to students of the University of Cambridge. The collection contains lower value works by British and International artists and is intended to encourage students to engage with modern and contemporary art. Works in this collection are more vulnerable to damage and loss. Works may be added to the collection primarily through gift where they maintain a sense of contemporaneity. As such, this collection is not considered to be part of the core collection.*

## **4. Themes and priorities for future collecting**

*Rules and guidance governing the management of Kettle's Yard's collections are set out in a report of the University on the Constitution of the Kettle's Yard Committee, established in 1969, amended by the Graces 7 of the 27 November 1985, 3 of 16 March 1988, and 2 of the 18 July 2012. Items of the Constitution referring to the management of the collection are as follows:*

*The Committee has the following duties:*

- to decide whether to accept, decline, or refer to the General Board for decision, gifts, bequests, or objects offered for purchase, for the benefit of the Collection.*
- to report to the General Board annually in the Michaelmas Term on the condition of the Collection and the state of the buildings [...]*

- to consult with the Fitzwilliam Museum Syndicate from time to time regarding matters of mutual concern.
- to decide on the sale of any of the items in the Collection without impairing the general nature of the Collection, using the proceeds of any such sale for the benefit of the Collection.

*Kettle's Yard follows the above governing principles in considering any acquisitions by purchase or gift/bequest. Kettle's Yard's permanent collection is displayed within a unique setting and as 'a permanent Collection in which the said contents and works of art will be maintained together for the exhibition in their present setting'. Due to the unique nature of its display, Kettle's Yard largely operates as a 'closed' collection and it does not operate with a dedicated acquisitions budget. This means that only in exceptional circumstances, where an art work/object relates directly to the permanent collection and to its artists, and where it significantly enhances the collection, will it be considered for acquisition to the permanent collection through gift (or in very exceptional circumstances, purchase). Kettle's Yard curatorial staff assess needs for display, storage and conservation at the time of tabling the acquisition to the Kettle's Yard Committee and follow the standards of collection care and documentation outlined by the MLA's Accreditation Standard. No significant 'gaps' in the collection have been identified as acquisition priorities at present.*

*The permanent collection of applied arts and other objects is subject to addition to maintain the unique display setting where items may need replacement due to wear and tear, or in the cases of breakage or theft – for example, rugs, found pebbles, etc.*

*The reserve collection is also, due to storage limitations, largely a closed collection. However, in exceptional circumstances when art works are offered as gifts/bequests and relate to the permanent collection and to its artists, they will be considered for acquisition to the reserve collection by the Head of Collection and Director, and discussed with the Kettle's Yard Committee.*

*The library and archive is open to the addition of material where it related to House collection artists or to Ede's lifetime and wider networks. Kettle's Yard curatorial and archive staff assess needs for display, storage and conservation at the time of tabling the acquisitions to the Kettle's Yard Committee.*

*The loan collection is reviewed regularly. It is open to acquisition through gift/bequest for the promotion of students' interests in contemporary art works. As part of this review, the value of objects in this collection and their conditions are assessed. Works from this collection can be transferred to the reserve collection where their value or condition is deemed appropriate to do so.*

## **5. Themes and priorities for rationalisation and disposal**

### **5.1 The museum does not intend to dispose of its permanent, reserve, loan, library or archive collections during the period covered by this policy.**

*By definition Kettle's Yard has a long-term purpose and possesses a permanent collection that should be cared for, and conserved for, present and future generations as stated in its stated Mission and Purpose.*

*The Committee accepts the principle that, while the arrangement between the University and Ede allowed the University discretion in the disposal of work, there is a strong presumption against the disposal of any items in the permanent collection.*

## **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 Museum Association Code of Ethics when considering acquisition and disposal.**

*Kettle's Yard will establish that it is legally free to dispose of any items by means set out in this Policy and it will follow the procedures for disposal outlined in section 16.*

## **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):**

*Fitzwilliam Museum, Cambridge – the museum shares its city location with Kettle's Yard. Members of its staff are represented on Kettle's Yard's Committee. Ede identified the museum as a site that should be considered for any disposal of objects (Memorandum, 28 November 1966).*

*Tate Gallery – the national collection contains many of Kettle's Yard's core artists. Ede identified Tate as an institution that should be consulted if Kettle's Yard was forced to close by 'force majeure'.*

*Courtauld Gallery, British Council Collection, Hepworth Wakefield, Henry Moore Foundation, Musée d'Art Moderne, Paris, Musée des beaux-arts d'Orléans, Pallant House – institutions and galleries that share core collection artist foci with Kettle's Yard.*

## **8 Archival holdings**

*The archive at Kettle's Yard forms part of the core permanent collection given to the University of Cambridge by Ede in 1966. It documents the development of the House and collections; Ede's activities and interactions with artists and other key figures; and the ongoing work of Kettle's Yard as a leading centre for modern and contemporary art. Opportunities to resource further development, including the digitisation of key material and other projects designed to widen access to the archive collections are being developed.*

*The purpose of the archive is to be:*

- *Capable of being fully exploited as a resource for research, for the purposes of education and public engagement, as a source of inspiration for the artistic programme, and as the institutional memory of the pioneering work of Kettle's Yard*

- *Managed and housed in such a way as to ensure both physical accessibility and long-term preservation*
- *Fully integrated into the planning and delivery of the Kettle's Yard programme*
- *Contributing to the financial sustainability of Kettle's Yard by supporting development activities, bringing in grant funding, and supporting merchandising*

## **9 Acquisition**

### **9.1 The policy for agreeing acquisitions is:**

*As detailed in a report on the Council of the Senate on the management of the Kettle's Yard Collection, 3 February 1969, Kettle's Yard Committee will 'decide, after consultation with the Curator, whether to accept, decline, or refer to the Council of the University of Cambridge for decision, gifts, bequests, or objects offered for purchase, for the benefit of the Collection'.*

*The policy for agreeing acquisition thus follows this process. The Director and Head of Collections will make recommendations to the Committee where an acquisition to the permanent collection is proposed. The Committee will recommend that the acquisition is approved/rejected. This will be further ratified by the Council of the University where needed.*

*Decisions relating to acquisitions to the reserve, student loan collection, library and archives may be taken by the Director in consultation with the Head of Collections and the archivist where appropriate. Acquisitions to these collections will be noted, and discussed where appropriate, at Committee Meetings.*

**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 So far as biological and geological material is concerned, the museum will not acquire by any direct or indirect means any specimen that has been collected, sold or otherwise transferred in contravention of any national or international wildlife protection or natural history conservation law or treaty of the United Kingdom or any other country, except with the express consent of an appropriate outside authority.**

## **12 Archaeological material**

**12.1 The museum will not acquire archaeological material (including excavated ceramics) in any case where the governing body or responsible officer has any suspicion that the circumstances of their recovery involved a failure to follow the appropriate legal procedures.**

**12.2 In England, Wales and Northern Ireland the procedures include reporting finds to the landowner or occupier of the land and to the proper authorities in the case of possible treasure (i.e. the Coroner for Treasure) as set out in the Treasure Act 1996 (as amended by the Coroners & Justice Act 2009).**

## **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**

**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 where 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.
- 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*

- 16.13** The museum will not dispose of items by exchange.

#### *Disposal by destruction*

- 16.14** If it is not possible to dispose of an object through transfer or sale, the governing body may decide to destroy it.
- 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.
- 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.
- 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.
- 16.18** The destruction of objects should be witnessed by an appropriate member of the museum 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.

