

# International Harp Archives Collection Development Policy

---

L. Tom Perry Special Collections  
Harold B. Lee Library  
Brigham Young University

## I. Introduction

The International Harp Archives (IHA) originated with a substantial donation of harp related materials from Samuel O. and Rosalie R. Pratt in 1985. In 1986 and under the direction of A. Dean Larsen, Associate University Librarian, the decision was made to develop this collection as a major repository for harp related materials for research, teaching, and performance. The IHA was envisioned as a “sister collection” to the Primrose International Viola Archive (PIVA, founded in 1978). From their origins until 2010, both archives aimed to gather a near comprehensive collection of scores, recordings, papers, and other related ephemera. In 2010, the collecting scope was lowered to a research level (collected extensively rather than comprehensively). Prior to 2010, the IHA was considered one collection and administered by the Curator of Music Special Collections as part of the Music and Dance Library. In 2010 the HBLL administration disbanded the Music and Dance Library and divided the IHA into two units. The non-rare collection of scores and sound recordings was moved administratively to the Humanities Department of the HBLL, and the rare and archival materials were assigned to the Curator of Music Special Collections in the L. Tom Perry Special Collections. Development of these two collections is now specified in separate collection development policies.

The IHA was originally known as the Pratt Harp Collection, but with the formal relationships established with the World Harp Congress in 1994 and the American Harp Society in 1996, the title was changed to the International Harp Archives. The agreements with the World Harp Congress and American Harp Society were reviewed and revised in 2010 (see attached contracts).

The IHA supports the harp program of the BYU School of Music, which offers instruction to both music majors and non-majors. Because the collecting parameters of the IHA embrace all works that feature the harp, including works with other instruments and ensembles. It supports the entire curriculum of the School of Music at all levels. For example, duos for harp and flute are of equal importance to the flute program. Other chamber works and ensembles support a variety of research, analysis, pedagogy, and performance interests within the School of Music. IHA materials may also be useful to course work in the humanities. IHA materials are useful for the general cultural and recreational enrichment of the entire University campus.

The IHA further supports advanced research, pedagogy, and performance to a large and engaged international community of harpists. The IHA is well known as a center for harp scholars and performers, and requests to access its resources are frequently received from all around the world. In similar manner, the IHA is considered the international repository of choice for harpists and attracts donations from world-renown artists, pedagogues, and collectors.

## II. Position Responsible for Collecting Decisions

Curator Music Special Collections

### III. Scope and Focus of Collecting

The IHA collects musical works (in the form of scores and recordings) that feature the harp, but may include a wide variety of instrumentation. The IHA also collects materials related to the history of the harp, its construction, its repertory, pedagogy, and performance. It embraces all historical periods, genres, and musical styles, including early music (medieval through Baroque), other historical periods, folk, jazz, pop, Celtic, and other world music. The IHA supports the full curriculum of the BYU School of Music, including performance and pedagogy for other instruments and ensembles, musical analysis and composition, the study of music history, music reception, and music publishing. It also supports research in the Humanities Department and the general cultural and recreational enrichment of the BYU campus.

### IV. Priorities and Limitations

#### a. Priorities

##### i. Areas of Specialization

Areas of specialization include rare printed editions and manuscript scores that feature the harp, commercial and non-commercial sound recordings that feature the harp, and archival materials including the personal papers of notable harpists or harp instructors, as well as the organizational records of selected harp associations. Document types collected in personal papers and organizational records may include methods, concert programs, press clippings, correspondence, conference planning documents, and photographs.

##### ii. Major Faculty Research Interests

Faculty research interests include the history of the harp and its repertory, performance of harp music, harp methods, and harp pedagogy. Performance and pedagogy for associated instruments and chamber ensembles are of interest broadly within the School of Music. Other related research interests include musical analysis and composition, the history of music, jazz, world music, music bibliography, and music publishing and dissemination.

#### b. Limitations

Individual archives that lack documentation of either an accomplished performance or pedagogical career or that lack significant documentation useful for research on the harp are excluded.

Commercial scores and recordings that match existing holdings beyond a second copy are excluded. Materials that are damaged beyond affordable preservation measures are excluded.

## V. General Selection Guidelines

### a. Treatment of Subject Depth

The IHA is developed at a research level. Most materials related to the harp are collected extensively.

### b. Specific Delimitations

#### i. Type

Material types collected extensively include: scores, sound recordings, MIDI files, archives (including organizational records, photographs, correspondence, press clippings, and concert programs).

Material types accepted on exceptional basis include: musical instruments, iconography, clothing, statuary, and other ephemera.

#### ii. Physical Format

Scores are collected extensively in both print and manuscript.

Recordings are collected extensively in all historical and current formats.

MIDI files for scores are collected extensively.

Personal papers and organizational records are collected in manuscript, print, and electronic.

#### iii. Date

Generally printed scores should predate 1900, although exceptions may include rare scores and scores in fragile condition. Commercial recordings should predate the compact disc. Other appropriate materials are collected irrespective of date.

#### iv. Geographical Focus

Materials are selected primarily from North and South American, Europe, Russia, Japan, and Korea. Other geographical origins should not limit acquisitions provided other criteria are met.

#### v. Subject Emphasis

History of the harp, musical compositions for the harp, harp performance and pedagogy, harp manufacturing, and the harp in society. Administrative documents of the American Harp Society and World Harp Congress.

Scores and recordings collected extensively include works for solo harp and other works that feature the harp regardless of accompanying instrumentation.

Scores and recordings collected extensively include all genres, styles, and historical periods.

vi. Languages

Collected primarily: Western and Eastern European languages. Collected selectively Russian, Japanese, and Korean and other languages.

VI. Deaccessioning Guidelines

Because the research value of harp related materials is enhanced rather than diminished over time, once materials are accepted they should rarely be deaccessioned. Deaccessioning may result from revisions to this Collection Development Policy or changes to formal contracts with the American Harp Society and/or World Harp Congress.

Materials received from the American Harp Society and World Harp Congress should be offered for return if deaccessioned.

VII. Cooperation with Other Institutions

The IHA functions as the official archive of the American Harp Society and World Harp Congress (see attached contracts).

VIII. Revisions

This area of collecting was previously covered in the regular Music Collection Development Policy (1986).