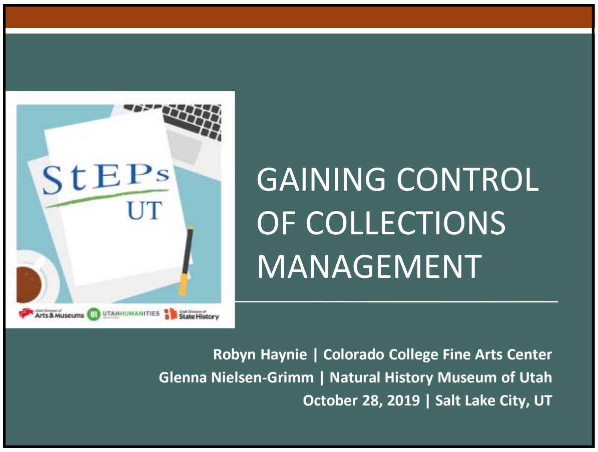
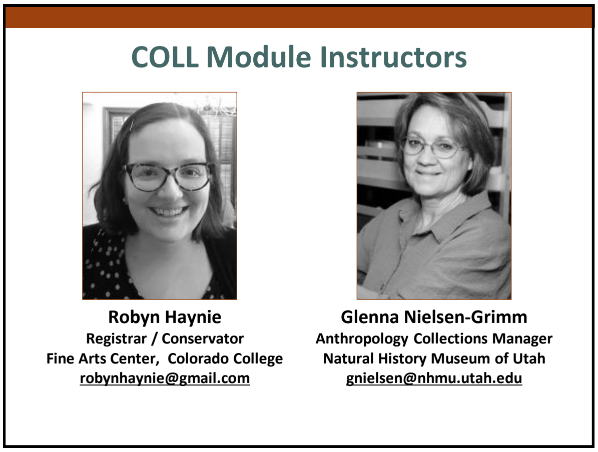


StEPs
UT
Utah Division of Arts & Museums
UTAH HUMANITIES
Utah Division of State History

GAINING CONTROL OF COLLECTIONS MANAGEMENT

Robyn Haynie | Colorado College Fine Arts Center
Glenna Nielsen-Grimm | Natural History Museum of Utah
October 28, 2019 | Salt Lake City, UT

WELCOME & OVERVIEW



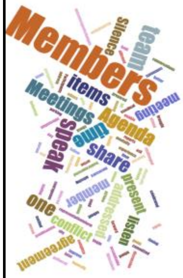
COLL Module Instructors

Robyn Haynie
Registrar / Conservator
Fine Arts Center, Colorado College
robynhaynie@gmail.com

Glenna Nielsen-Grimm
Anthropology Collections Manager
Natural History Museum of Utah
gnielsen@nhmu.utah.edu

Welcome back!

GROUND RULES


Members
Silence
Team
items
meeting
Meetings
Agenda
own
Speak
share
One
member
addressed
present
listen
conflict
agreement

- Responsible for your own learning
- Respect confidentiality of the room
- Honor other people when they are speaking by giving your attention
- Honor time limits
- Return from breaks & lunch on time
- Cell phones – be cool

Overview

Module RECAP

Month 1: July 29, 2019
Workshop | Stewardship of Collections: An Introduction

Month 2: August 26, 2019
Skills Lab | Collections Care: When to Call a Conservator

Month 3: September 2019
Mentor Site Visits &
Work on Your Individual Projects

Month 4: October 28, 2019
Workshop | Getting (& Keeping) Control of Your Collections

TODAY'S Goals & Activities

Gaining physical & intellectual control of your collections (& keeping it!) with procedures and active management

- Review homework & projects
- Basic collections management documentation techniques
- Approaches to data management
- Determining ownership and dealing with unknown objects
- What deaccessioning is and why it is important

HOMEWORK REVIEW

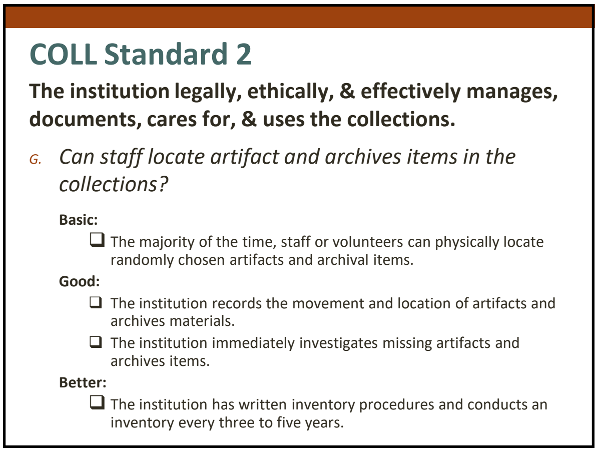
REMEMBER YOUR ASSIGNMENT?

1) Play **Monopolicy game** with your museum team (and any other relevant stakeholders)
2) Create a **Significance Assessment** for 2 important objects from your collection
3) Draft a **Scope of Collections statement** for your museum (or revisit existing scope statement)

QUESTIONS FOR DISCUSSION

- ☐ Tell us about playing Monopolicy! Did your team experience any ‘A-ha’ moments?
- ☐ Please share with us one of your significance assessments.
- ☐ Successes & challenges in drafting a collections scope?

COLL STANDARDS: What We’re Zooming In On Today



COLL Standard 2

The institution legally, ethically, & effectively manages, documents, cares for, & uses the collections.

G. *Can staff locate artifact and archives items in the collections?*

Basic:

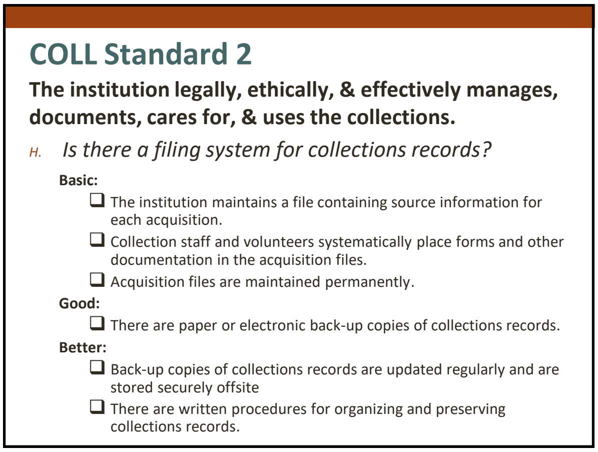
- ☐ The majority of the time, staff or volunteers can physically locate randomly chosen artifacts and archival items.

Good:

- ☐ The institution records the movement and location of artifacts and archives materials.
- ☐ The institution immediately investigates missing artifacts and archives items.

Better:

- ☐ The institution has written inventory procedures and conducts an inventory every three to five years.



COLL Standard 2

The institution legally, ethically, & effectively manages, documents, cares for, & uses the collections.

H. *Is there a filing system for collections records?*

Basic:

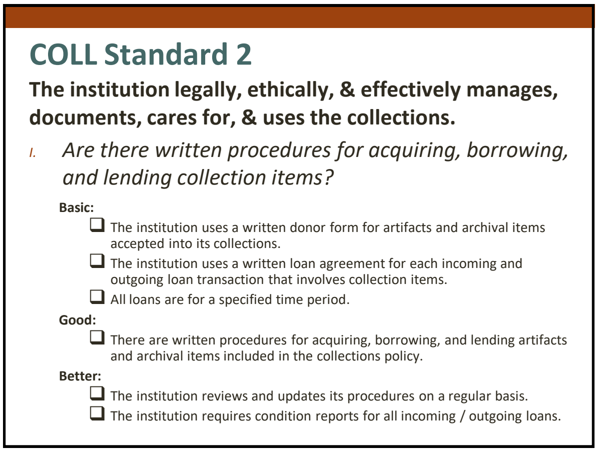
- ☐ The institution maintains a file containing source information for each acquisition.
- ☐ Collection staff and volunteers systematically place forms and other documentation in the acquisition files.
- ☐ Acquisition files are maintained permanently.

Good:

- ☐ There are paper or electronic back-up copies of collections records.

Better:

- ☐ Back-up copies of collections records are updated regularly and are stored securely offsite
- ☐ There are written procedures for organizing and preserving collections records.



COLL Standard 2

The institution legally, ethically, & effectively manages, documents, cares for, & uses the collections.

I. *Are there written procedures for acquiring, borrowing, and lending collection items?*

Basic:

- ☐ The institution uses a written donor form for artifacts and archival items accepted into its collections.
- ☐ The institution uses a written loan agreement for each incoming and outgoing loan transaction that involves collection items.
- ☐ All loans are for a specified time period.

Good:

- ☐ There are written procedures for acquiring, borrowing, and lending artifacts and archival items included in the collections policy.

Better:

- ☐ The institution reviews and updates its procedures on a regular basis.
- ☐ The institution requires condition reports for all incoming / outgoing loans.

COLL Standard 2

The institution legally, ethically, & effectively manages, documents, cares for, & uses the collections.

J. *Are there written procedures for deaccession and disposal of collection items?*

Basic:
- ☐ The institution keeps records relating to the deaccession and disposal of artifacts and archival collection items.

Good:
- ☐ The institution has written procedures for deaccessioning and disposing of artifacts and archival items included in the collections policy.

Better:
- ☐ Procedures include a formal review process and transactions are documented in writing.

COLL Standard 2

The institution legally, ethically, & effectively manages, documents, cares for, & uses the collections.

K. *Is there a formal recorded system for numbering & describing artifacts & archival collections?*

Basic:
- ☐ Has a system for numbering and describing artifact and archival collections.
- ☐ Artifact and archives collections items are physically numbered using appropriate techniques.

Good:
- ☐ There are written procedures for accessioning and cataloging collections.
- ☐ The institution strives to record all known information about each item.
- ☐ There is a numbering or labelling system for identifying items in other collections (e.g. hands-on-collection).

Better:
- ☐ Reviews and updates accessioning and cataloging procedures regularly.
- ☐ Systematically records all known information for each item.

TAKING CONTROL
OF COLLECTIONS:
Basic Documentation Techniques

“Collections management is an integrated approach to developing, caring for, documenting, and using collections.”

- Collections Trust, UK
https://collectionstrust.org.uk/collections-management/

Object Records

Key items to include in your object records:

- **Accession Record** (acquisition paperwork, including deeds of gift, receipts, appraisals, etc.)
- **Basic Catalog Information** (dimensions, description, etc.)
- **More Detailed Catalog Information**
  - ✓ Provenance/history/significance assessment
  - ✓ Donor/vendor/maker correspondence or instructions
  - ✓ Any other legal paperwork
  - ✓ Photographs of the object
  - ✓ Rights and reproductions information
- **Condition Information**
  - ✓ Initial report & documentation of changes over time

Common Forms for Object Records

1) Accession form
2) Deed of gift
3) Incoming object receipt
4) Reproductions & use
5) Condition report
6) Certificate of insurance
7) Loan agreement
8) Incident report
9) Deaccession form

To see examples of various forms and policies (free), visit: https://www.collectionsstewardship.org/form-swap

COLLECTIONS STEWARDSHIP
HOME
ABOUT
NEWS & EVENTS
RESOURCES
SEARCH
JOIN
Resources
LISTSERVE
MENTORING
FORM SWAP
SUPPLIES & MATERIALS
STEWARDSHIP FAQ
INTERNATIONAL & REGIONAL ASSOCIATIONS
PUBLICATIONS & PAPERS
LEXICON TASK FORCE

Form & Policy Swap

PROCEDURAL MANUALS

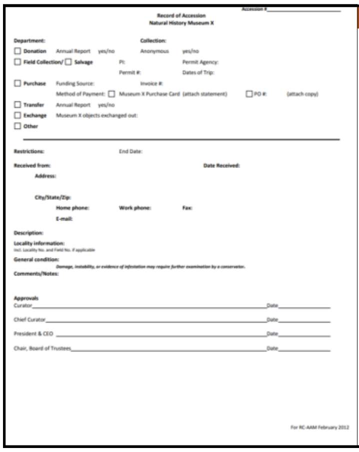
Mountain Heritage Center, Western Carolina University (PDF)

Checklist for Department Procedures, Sam Noble Museum, University of Oklahoma (Draft as of 1/2015) (PDF)

Accession Record

Accession records document the legal transaction that establishes ownership (title) and custody of museum objects. Must contain:

- Signed donation form (deed of gift), or deed of sale
- Permits, licenses, etc.
- All correspondence
- Temporary receipt, or written proof of receipt of the object by the museum
- Written acceptance of the gift by the proper museum authority



Accession #________________

Record of Accession
Natural History Museum X

Department: **Collection:**
☐ **Donation** Annual Report yes/no Anonymous yes/no
☐ **Field Collection/** ☐ **Salvage** PI: Permit Agency:
Permit #: Dates of Trip:
☐ **Purchase** Funding Source: Invoice #:
Method of Payment: ☐ Museum X Purchase Card (attach statement) ☐ PO #: (attach copy)
☐ **Transfer** Annual Report yes/no
☐ **Exchange** Museum X objects exchanged out:
☐ **Other**

Restrictions: End Date:
Received from: **Date Received:**
Address:
City/State/Zip:
Home phone: **Work phone:** **Fax:**
E-mail:
Description:
Locality information:
Incl. Locality No. and Field No. if applicable
General condition:
Damage, instability, or evidence of infestation may require further examination by a conservator.
Comments/Notes:

Approvals
Curator________________Date________
Chief Curator________________Date________
President & CEO ________________Date________
Chair, Board of Trustees________________Date________

For RC-AAM February 2012

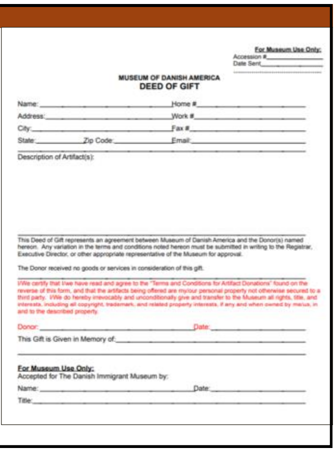
Accessioning

- How is this similar to or different from what you use or need?
- Restrictions section thoughts?
- Accessioning vs. Cataloging

HANDOUT | *Small Museums Cataloging Manual*, Museums Australia Victoria, 4th edition, 2009

Deed of Gift

- Transfers legal ownership, rights, and custody of an object
- Provides proof of ownership
- In some cases, allows donors to pursue a tax deduction with the IRS
- Legal document – may be wise to consult with a lawyer regarding this form



For Museum Use Only:
Accession #____________
Date Sent____________

MUSEUM OF DANISH AMERICA
DEED OF GIFT

Name: ________________Home #____________
Address:________________Work #____________
City:________________Fax #____________
State:________Zip Code:________Email:____________

Description of Artifact(s):

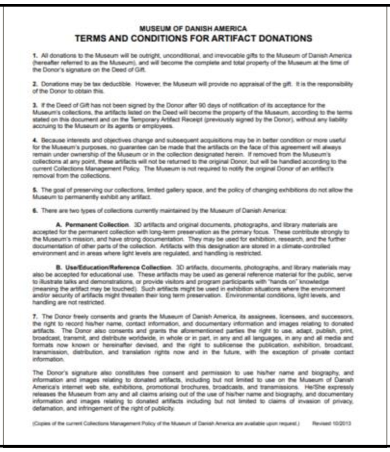
This Deed of Gift represents an agreement between Museum of Danish America and the Donor(s) named hereon. Any variation in the terms and conditions noted hereon must be submitted in writing to the Registrar, Executive Director, or other appropriate representative of the Museum for approval.

The Donor received no goods or services in consideration of this gift.

I/We certify that I/we have read and agree to the "Terms and Conditions for Artifact Donations" found on the reverse of this form, and that the artifacts being offered are my/our personal property not otherwise secured to a third party. I/We do hereby irrevocably and unconditionally give and transfer to the Museum all rights, title, and interests, including all copyright, trademark, and related property interests, if any and when owned by me/us, in and to the described property.

Donor: ________________Date:____________
This Gift is Given in Memory of:________________

For Museum Use Only:
Accepted for The Danish Immigrant Museum by:
Name: ________________Date:____________
Title:________________



MUSEUM OF DANISH AMERICA

TERMS AND CONDITIONS FOR ARTIFACT DONATIONS

1. All donations to the Museum will be outright, unconditional, and irrevocable gifts to the Museum of Danish America (hereafter referred to as the Museum), and will become the complete and total property of the Museum at the time of the Donor's signature on the Deed of Gift.

2. Donations may be tax deductible. However, the Museum will provide no appraisal of the gift. It is the responsibility of the Donor to obtain this.

3. If the Deed of Gift has not been signed by the Donor after 90 days of notification of its acceptance for the Museum's collections, the artifacts listed on the Deed will become the property of the Museum, according to the terms stated on this document and on the Temporary Artifact Receipt (previously signed by the Donor), without any liability accruing to the Museum or its agents or employees.

4. Because interests and objectives change and subsequent acquisitions may be in better condition or more useful for the Museum's purposes, no guarantee can be made that the artifacts on the face of this agreement will always remain under ownership of the Museum or in the collection designated herein. If removed from the Museum's collections at any point, these artifacts will not be returned to the original Donor, but will be handled according to the current Collections Management Policy. The Museum is not required to notify the original Donor of an artifact's removal from the collections.

5. The goal of preserving our collections, limited gallery space, and the policy of changing exhibitions do not allow the Museum to permanently exhibit any artifact.

6. There are two types of collections currently maintained by the Museum of Danish America:

A. Permanent Collection. 3D artifacts and original documents, photographs, and library materials are accepted for the permanent collection with long-term preservation as the primary focus. These contribute strongly to the Museum's mission, and have strong documentation. They may be used for exhibition, research, and the further documentation of other parts of the collection. Artifacts with this designation are stored in a climate-controlled environment and in areas where light levels are regulated, and handling is restricted.

B. Use/Education/Reference Collection. 3D artifacts, documents, photographs, and library materials may also be accepted for educational use. These artifacts may be used as general reference material for the public, serve to illustrate talks and demonstrations, or provide visitors and program participants with "hands on" knowledge (meaning the artifact may be touched). Such artifacts might be used in exhibition situations where the environment and/or security of artifacts might threaten their long term preservation. Environmental conditions, light levels, and handling are not restricted.

7. The Donor freely consents and grants the Museum of Danish America, its assignees, licensees, and successors, the right to record his/her name, contact information, and documentary information and images relating to donated artifacts. The Donor also consents and grants the aforementioned parties the right to use, adapt, publish, print, broadcast, transmit, and distribute worldwide, in whole or in part, in any and all languages, in any and all media and formats now known or hereinafter devised, and the right to sublicense the publication, exhibition, broadcast, transmission, distribution, and translation rights now and in the future, with the exception of private contact information.

The Donor's signature also constitutes free consent and permission to use his/her name and biography, and information and images relating to donated artifacts, including but not limited to use on the Museum of Danish America's internet web site, exhibitions, promotional brochures, broadcasts, and transmissions. He/She expressly releases the Museum from any and all claims arising out of the use of his/her name and biography, and documentary information and images relating to donated artifacts including but not limited to claims of invasion of privacy, defamation, and infringement of the right of publicity.

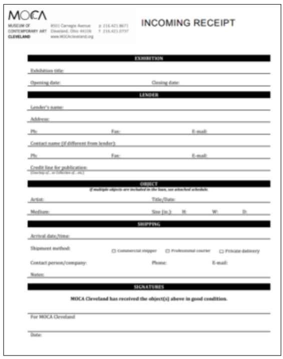
(Copies of the current Collections Management Policy of the Museum of Danish America are available upon request.) Revised 10/2013

Incoming Object Receipt

Temporary custody form should record:

- Name and contact information of owner.
- Date the object was left and the expected duration of the object's time at the institution.

WHY MIGHT THIS INFORMATION BE CRITICAL?



MOCA
MUSEUM OF CONTEMPORARY ART CLEVELAND
8501 Carnegie Avenue
Cleveland, Ohio 44106
www.MOCAcleveland.org
p 216.421.8671
f 216.421.0737

INCOMING RECEIPT

EXHIBITION

Exhibition title:

Opening date: Closing date:

LENDER

Lender's name:

Address:

Ph: Fax: E-mail:

Contact name (if different from lender):

Ph: Fax: E-mail:

Credit line for publication:

OBJECT

If multiple objects are included in the loan, see attached schedule.

Artist: Title/Date:

Medium: Size (in.): H: W: D:

SHIPPING

Arrival date/time:

Shipment method: ☐ Commercial shipper ☐ Professional courier ☐ Private delivery

Contact person/company: Phone: E-mail:

Notes:

SIGNATURES

MOCA Cleveland has received the object(s) above in good condition.

For MOCA Cleveland

Date:

Provenance – What's the Story?

Acquisition & Accession Process is Your Opportunity to Document

1. Who first owned this item?
2. When and where did he/she live?
3. About when was the object made or bought?
4. Where was it made?
5. Who made it?
6. Was the object used for a particular purpose?
7. What was occupation of the owner? That of owner's parents or spouse?
8. How did you get this object?
9. Is this object part of a set? If so, describe it.
10. Do you have any photographs of the object being used?
11. Do you have any other documents about the object? (letters, plans, receipts, instructions)
12. Do you have any other information that might be useful for us to know?

Creating a Numbering System

- Accession numbers establish a **unique identifier for each object** in collection.
- This number is attached to the object and becomes the **link between the object and the information** about the object.
- Different types of collections can be uniquely identified through the organization's numbering system.
- Common **trinomial system** indicates the year an object was accessioned, the grouping that the object came in, and the item number within the accession group.

ARGUS ID#
Object # AR 2720
Site #
Description: CORNER NOTCHED PROJECTILE POINT
Date

Trinomial System Example

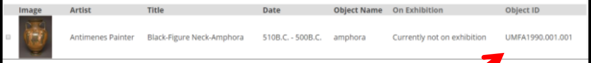


	Image	Artist	Title	Date	Object Name	On Exhibition	Object ID
☐		Antimenes Painter	Black-Figure Neck-Amphora	510B.C. - 500B.C.	amphora	Currently not on exhibition	UMFA1990.001.001

Example: [UMFA][1990].[001].[001]

- [Organization][Year of accession][First group of objects from a single source accessioned that year][First item of the group]
- You can add additional numbers or letters to indicate other important aspects of the object

HOW DO YOU NUMBER YOUR OBJECTS?

Differentiate Collection Types

Numbering systems can be used to differentiate between types of collections:

- **UMFAL2019.001.001**
  The 'L' in the number indicates that this is an incoming loan, and not an object from our permanent collection.
- **UMFAED1995.008.005**
  The 'ED' in the number indicates that this is part of the education collection.
- **UMFAX.009**
  What does the 'X' mean?

UMFAX.009 John E. Tullidge,
Henry L. A. Culmer
American Fork Canyon

Inconsistent Numbering Systems

Museums may have been collecting over a period of many years. What happens when you have inconsistent numbering systems?

- Changes in recording/numbering systems
- What do you do when you have many systems?
  - ✓ Record all numbers on the object, continue to use original numbers.
  - ✓ Chronicle the different systems. Create a finding aid if needed, explanation and timeline.
  - ✓ If collections are large – not possible to renumber all the objects.

UMNH Anthropology Catalog Numbers:

OMAR Serial Numbering: 1-200,000+(catalog and accession number)

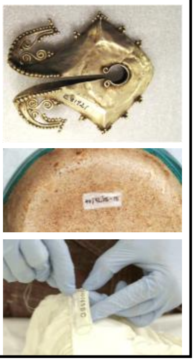
Archaeology Field System: 42WN420FS18.2

Donation system: AR, ET, ART, H

ARGUS ID number: UMNH.AR.5000

CM#: 19876

Marking Objects with their Number



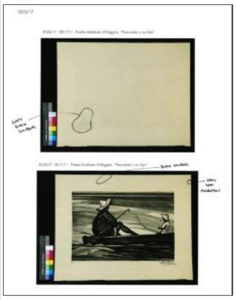
- Object number is the link between your objects and your records so must be attached directly to the object.
- Many approaches to numbering. Most objects can have number applied directly to surface (backed up with a connected tag for easy access)
- General Principles – non-harmful, reversible, unobtrusive

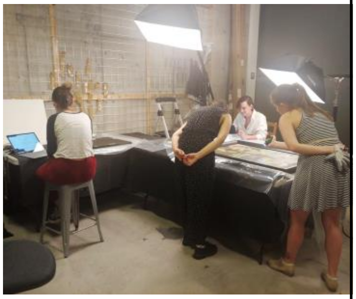
HANDOUT | Labelling Museum Objects

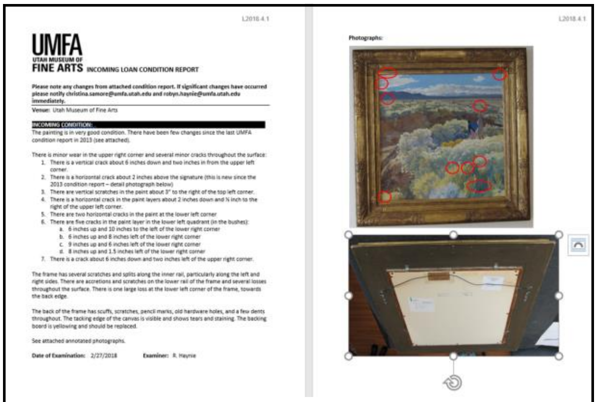
1. **Powerhouse Museum, A Simple Guide to Labelling Museum Objects**
2. **Oklahoma Museums Association Technical Bulletins #42 and #43**

Condition Reporting

- Record state of an object prior to and/or after accessioning, exhibition, or loans.
- Help staff determine stability of an object.
- Show condition of an object over time to determine the rate of deterioration.
- Set priorities for conservation and treatment.
- Inform object handlers of seen and unseen problems.







L2018.4.1

UMFA
UTAH MUSEUM OF
FINE ARTS INCOMING LOAN CONDITION REPORT

Please note any changes from attached condition report. If significant changes have occurred please notify christina.samore@umfa.utah.edu and robyn.haynie@umfa.utah.edu immediately.

Venue: Utah Museum of Fine Arts

INCOMING CONDITION:

The painting is in very good condition. There have been few changes since the last UMFA condition report in 2013 (see attached).

There is minor wear in the upper right corner and several minor cracks throughout the surface:

1. There is a vertical crack about 6 inches down and two inches in from the upper left corner.
2. There is a horizontal crack about 2 inches above the signature (this is new since the 2013 condition report – detail photograph below)
3. There are vertical scratches in the paint about 3" to the right of the top left corner.
4. There is a horizontal crack in the paint layers about 2 inches down and ½ inch to the right of the upper left corner.
5. There are two horizontal cracks in the paint at the lower left corner
6. There are five cracks in the paint layer in the lower left quadrant (in the bushes):
   a. 6 inches up and 10 inches to the left of the lower right corner
   b. 6 inches up and 8 inches left of the lower right corner
   c. 9 inches up and 6 inches left of the lower right corner
   d. 8 inches up and 1.5 inches left of the lower right corner
7. There is a crack about 6 inches down and two inches left of the upper right corner.

The frame has several scratches and splits along the inner rail, particularly along the left and right sides. There are accretions and scratches on the lower rail of the frame and several losses throughout the surface. There is one large loss at the lower left corner of the frame, towards the back edge.

The back of the frame has scuffs, scratches, pencil marks, old hardware holes, and a few dents throughout. The tacking edge of the canvas is visible and shows tears and staining. The backing board is yellowing and should be replaced.

See attached annotated photographs.

Date of Examination: 2/27/2018 **Examiner:** R. Haynie

L2018.4.1

Photographs:

Documenting Change over Time

Stuff happens – exhibitions, incidents, and loans ….oh my!

What information is relevant to keep in your object record?

Documentation Characteristics

BAD

- Loss of context caused by incomplete documentation
- Reliance on institutional memory instead of written documentation Inconsistency within records
- Bad handwriting

GOOD

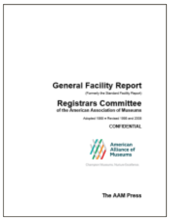
- Records are dated
- Complete in all aspects
- Easily understood, uses standard terminology, is clear and precise
- Includes good descriptions and photographs
- Includes history of the records, when new information is added and by whom
- Legible handwriting

General Facilities Report

- Record of building's physical specifications, collection storage & exhibition areas, and staff practices.
- Exchange of info needed by lenders and insurers.
- Architects and designers use as checklist for construction and engineering.
- Useful self-assessment tool for the building and its protection systems.

WILL TALK MORE IN HSL MODULE

- ✓ **American Alliance of Museums General Facilities Report** **https://ww2.aam-us.org/ProductCatalog/Product?ID=891**



General Facility Report

(Formerly the Standard Facility Report)

Registrars Committee

of the American Association of Museums

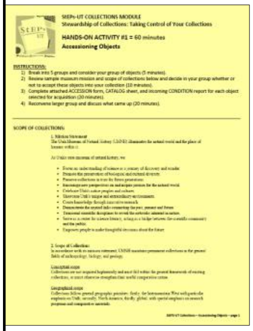
CONFIDENTIAL

American Alliance of Museums

The AAM Press

MORNING BREAK – 15 minutes

HANDS-ON ACTIVITY #1



StEPs-UT COLLECTIONS MODULE
Stewardship of Collections: Taking Control of Your Collections

HANDS-ON ACTIVITY #1 = 60 minutes
Accessioning Objects

INSTRUCTIONS:
1) Break into 5 groups and consider your group of objects (5 minutes).
2) Review sample museum mission and scope of collections below and decide in your group whether or not to accept these objects into your collection (10 minutes).
3) Complete attached ACCESSION form, CATALOG sheet, and incoming CONDITION report for each object selected for acquisition (20 minutes).
4) Reconvene larger group and discuss what came up (20 minutes).

SCOPE OF COLLECTIONS:

ACCESSIONING OBJECTS

1) Break into 5 groups and consider your group of objects (5 minutes).
2) Review sample museum mission and scope of collections and decide whether or not to accept these objects into your collection (10 min).
3) Complete attached ACCESSION form, CATALOG sheet, and incoming CONDITION report for each object selected for acquisition (20 minutes).
4) Reconvene larger group and discuss what came up (20 minutes).

ACTIVITY #1 – Discussion Questions

ACCESSIONING OBJECTS

1) What reasons did your group have for accepting or rejecting these objects?
    - ✓ Resources needed to keep it
    - ✓ Hazards – nitrate film
    - ✓ Size – fire engine
    - ✓ Material – fur and feathers
    - ✓ Condition – too poor to display (could still be used for research), mold
    - ✓ Ownership at issue – only some of the kids want to give mom's hat
    - ✓ Duplication
    - ✓ Collections policy
    - ✓ Using a collections committee
    - ✓ Ethics
    - ✓ Public trust (tax-deductible issues)
2) What challenges did your group have in making decisions?

LUNCH BREAK – 60 minutes

GROUND RULES

Members
team
Silence
items
Meetings
meeting
Agenda
time
speak
share
present
commitment
one
conflict
listen
agreement

- Responsible for your own learning
- Respect confidentiality of the room
- Honor other people when they are speaking by giving your attention
- Honor time limits
- Return from breaks & lunch on time
- Cell phones – be cool

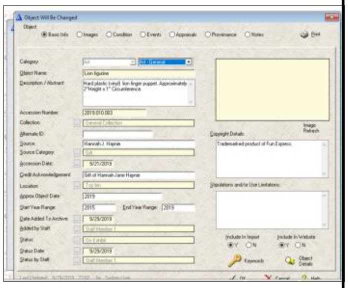
MAINTAINING CONTOL OF COLLECTIONS : Approaches to Data Management

---

Collections Management Systems (CMS)

Documenting & Using Your Collection

- **Computer database software** that helps track and store all information related to collection objects
- Wide range of commercial products available in a variety of price points (including free!)

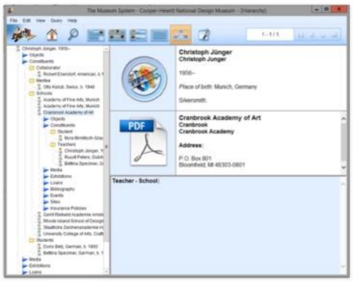

Object Will Be Changed
Object
● Basic Info ○ Images ○ Condition ○ Events ○ Appraisals ○ Provenance ○ Notes
Print
Image Refresh
Keywords
Object Details
OK
Cancel
Help

Category: Art | Art - General
Object Name: Lion figurine
Description / Abstract: Hard plastic (vinyl) lion finger puppet. Approximately 2"Height x 1" Circumference.
Accession Number: 2019.010.003
Collection: General Collection
Alternate ID:
Source: Hannah J. Haynie
Source Category: Gift
Accession Date: 9/25/2019
Credit Acknowledgement: Gift of Hannah Jane Haynie
Location: Toy bin
Approx Object Date: 2019
Start Year Range: 2015 End Year Range: 2019
Date Added To Archive: 9/29/2019
Added by Staff: Staff Member 1
Status: On Exhibit
Status Date: 9/29/2019
Status by Staff: Staff Member 1
Copyright Details: Trademarked product of Fun Express
Stipulations and/or Use Limitations:
Include In Import ● Y ○ N
Include In Website ● Y ○ N

http://www.musarch.com/

Why Use a CMS (Database)?

- Provides back-up to hard copy files
- Maximizes efficiency when searching for information about your objects
- Increases collections' accessibility


The Museum System - Cooper-Hewitt National Design Museum - [Hierarchy]
File
Edit
View
Query
Help
1 - 1 / 1

Christoph Jünger
Christoph Junger

1956–

Place of birth: Munich, Germany

Silversmith

Cranbrook Academy of Art
Cranbrook
Cranbrook Academy

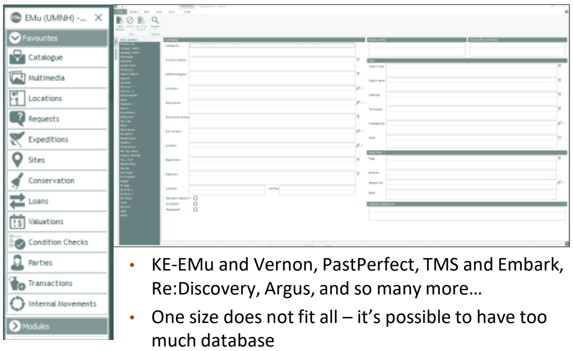
Address:

P.O. Box 801
Bloomfield, MI 48303-0801

Teacher - School:

https://labs.cooperhewitt.org/

Range of Choices


EMu (UMNH) -...
Favourites
Catalogue
Multimedia
Locations
Requests
Expeditions
Sites
Conservation
Loans
Valuations
Condition Checks
Parties
Transactions
Internal Movements
Modules

- KE-EMu and Vernon, PastPerfect, TMS and Embark, Re:Discovery, Argus, and so many more…
- One size does not fit all – it's possible to have too much database

How Do I Choose a CMS?

The right collections management system for you is the one you will actually use!

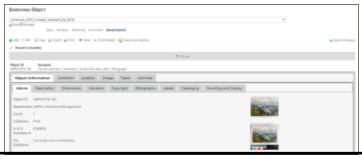
- Check out this comparison by Elana Carpinone: **https://westmuse.org/sites/westmuse.org/files/documents/WMA2014/Sessions/WMA2014_ChoosingCMD.pdf**
- **HANDOUT | AASLH, *Choosing a Collections Management System*, Technical Leaflet #286, 2019 (plus appendix)**

WHAT'S YOUR EXPERIENCE WITH DATABASES?

What is Metadata?

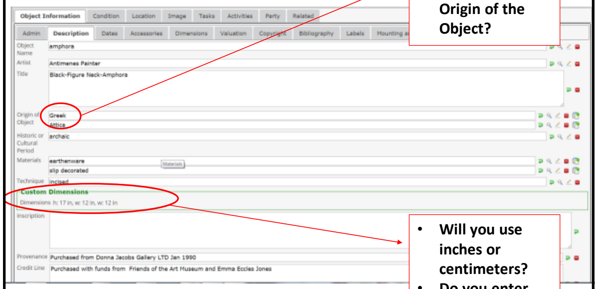
Information that goes into your database

- Unique item identifier (accession number)
- Object name, maker, date of object, date of accession, materials/medium, region of origin, dimensions, number of pieces, condition
- Acquisition (or loan) information
- Description
- Conservation information
- Location (in your museum)
- Credit line, copyright info
- Exhibition history



Data Standards

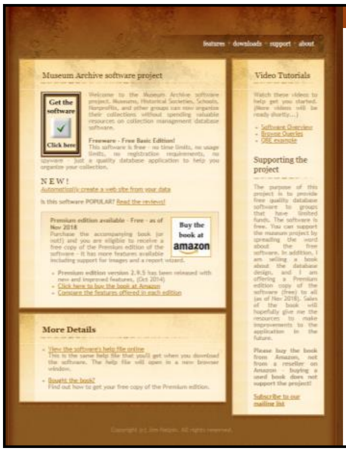
- Databases are most useful when information is entered in a consistent manner using standardized terminologies and measurement systems.
- Decide ahead of time what your standards will be.
- Some CMS software programs are preset with specific data standards and lexicons.
- Parks Canada has a great free lexicon for museums: https://www.nomenclature.info/apropos-about.app?lang=en


Object Information
Condition
Location
Image
Tasks
Activities
Party
Related
Admin
Description
Dates
Accessories
Dimensions
Valuation
Copyright
Bibliography
Labels
Mounting a
Materials

Object Name: amphora
Artist: Antimenes Painter
Title: Black-Figure Neck-Amphora
Origin of Object: Greek
Attica
Historic or Cultural Period: archaic
Materials: earthenware
slip decorated
Technique: incised
Custom Dimensions
Dimensions: h: 17 in, w: 12 in, w: 12 in
Inscription:
Provenance: Purchased from Donna Jacobs Gallery LTD Jan 1990
Credit Line: Purchased with funds from Friends of the Art Museum and Emma Eccles Jones

- **Are you going to say ‘Greek’ or ‘Greece’ for the Origin of the Object?**

- **Will you use inches or centimeters?**
- **Do you enter dimensions L X W X H?**



Museum Archive software project

Get the software ✓ Click here

Welcome to the Museum Archive software project. Museums, Historical Societies, Schools, Nonprofits, and other groups can now organize their collections without spending valuable resources on collection management database software.

Freeware - Free Basic Edition!
This software is free - no time limits, no usage limits, no registration requirements, no spyware - just a quality database application to help you organize your collection.

N E W !
Automatically create a web site from your data

Is this software POPULAR? Read the reviews!

Premium edition available - Free - as of Nov 2018
Purchase the accompanying book (or not!) and you are eligible to receive a free copy of the Premium edition of the software - it has more features available including support for images and a report wizard.

Buy the book at amazon

- Premium edition version 2.9.5 has been released with new and improved features. (Oct 2014)
- Click here to buy the book at Amazon
- Compare the features offered in each edition

More Details

- View the software's help file online
  This is the same help file that you'll get when you download the software. The help file will open in a new browser window.
- Bought the book?
  Find out how to get your free copy of the Premium edition.

Video Tutorials

Watch these videos to help get you started. (More videos will be ready shortly....)

- Software Overview
- Browse Queries
- QBE example

Supporting the project

The purpose of this project is to provide free quality database software to groups that have limited funds. The software is free. You can support the museum project by spreading the word about the free software. In addition, I am selling a book about the database design, and I am offering a Premium edition copy of the software (free) to all (as of Nov 2018). Sales of the book will hopefully give me the resources to make improvements to the application in the future.

Please buy the book from Amazon, not from a reseller on Amazon - buying a used book does not support the project!

Subscribe to our mailing list

Database in Action

Let's take a look at MusArch

http://musarch.com/

AFTERNOON BREAK – 15 minutes

REINING IN COLLECTIONS

Emergency Preparedness Plan

- Risk Management & mitigation
- Continuity of operations team & timeline & communications
- Re-establish critical systems and/or relocation plans
- **Collections & documentation preservation and/or recovery**

REMEMBER HANDOUTS FROM MGMT MONTH 4

- ✓ Utah Division of State History Emergency Response Booklet
- ✓ Template for Pocket Response Plan (PReP)
- ✓ Utah Division of Risk Management Self-Inspection Survey
- ✓ Template for D-Plan (Online Disaster-Planning Tool for Cultural and Civic Institutions) at https://www.dplan.org/
- ✓ **PLUS https://www.utah.gov/beready/index.html**

Be Ready Utah
BeReadyUtah.gov

Risk Management

Identifying Potential Hazards & Mitigation Planning

“The application of available resources in a way that minimizes overall risk.”

E.296-1967
HOPE
Insurance Company
Ludgate Hill
SHORT PERIOD
Rates of Insurances from Fire

- Risk assessment to collections
- Risk management is the “proper planning” needed to ensure that accidents “don’t happen.”
- When risks are identified, procedures are put into place to minimize the risks.
- Decision to transfer this risk to someone else through INSURANCE.

The New Museum Registration Methods, Buck & Gilmore, 1998, p 237

Why Do I Need Insurance?

Accept
Avoid
Risk
Transfer
Mitigate

- Insurance is financial protection, insulating the museum against catastrophic loss
- Not to replace the irreplaceable, but to help mitigate the damage
- **Collections are your most VALUABLE ASSET**
- Cost of Insurance: insurance will have a limit:
  - ✓ Loss limit: blanket amount allocated as needed
  - ✓ Scheduled: based on a list submitted periodically to insurer

Insurance Policies: What Do I Insure?

INVENTORY NEEDED

VALUES NEEDED

TITLE NEEDED

ARE YOUR COLLECTIONS INSURED?

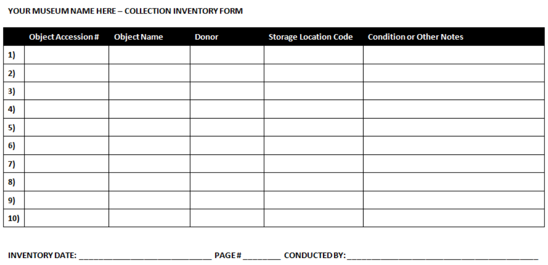
- What property do you have, and what will be insured:
  - ✓ Permanent collections
  - ✓ Loan collections on-site
  - ✓ Exhibition objects (may be in transit)
- Valuation:
  - ✓ "fair market value" at time of collection or at time of loss or damage
  - ✓ value assigned when policy underwritten
- Lost in Inventory: unexplained or mysterious disappearance.

What Do I Have? and Where Is It?

Primary responsibility of a museum is the preservation and care of objects in the museum's collection.

- **Accountability** for object and its care
  - ✓ preventative conservation environments
  - ✓ handling and care of objects
  - ✓ maintaining records (title, condition, etc.)
  - ✓ **locating objects when required**
- **Inventory**
  - ✓ know where objects are located
  - ✓ ensure records are accurate
  - ✓ update or assess condition of objects
  - ✓ annual is ideal, but more important to establish procedure for "regular" inventory

Inventory Form Can Be This Simple



YOUR MUSEUM NAME HERE – COLLECTION INVENTORY FORM

	Object Accession #	Object Name	Donor	Storage Location Code	Condition or Other Notes
1)					
2)					
3)					
4)					
5)					
6)					
7)					
8)					
9)					
10)					

INVENTORY DATE: ______________________ PAGE # ______ CONDUCTED BY: ______________________________

WHAT IS YOUR EXPERIENCE WITH INVENTORIES?

Types of Inventory

- **Wall-to-wall**
  complete inventory of the entire museum collection
- **Section-by-section**
  limited by area or type of collection inventoried
- **Spot**
  checks state of records, locates a small percentage of the collection
- **Random or Special**
  may be required by a legal action, or insurance purposes, loans, exhibit objects, curated collections

For How Much Do I Insure?

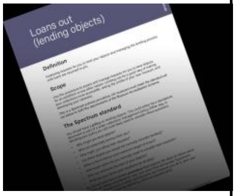
Valuation: "an estimation of something's worth…"

- Purpose
  - ✓ Determine a loss in the case of damage or theft
  - ✓ Create or update an inventory
  - ✓ Set a value on an outgoing loan
  - ✓ Confirm a purchase price of a new acquisition
  - ✓ Document a proposed deaccession or support grant request
- Valuations can be used in legal matters

Value
Worth
fair and suitable eq
desirability, utility
being useful or de

Insurance for Loans

- Borrowers: cover insurance for objects
- Lender: determine value, set requirements
- What to look for:
  - ✓ Limits of coverage
  - ✓ Exclusions
  - ✓ Deductibles
- Coverage: should be "all risk" and "wall to wall"



Loans out
(lending objects)

Definition

Scope

The Spectrum standard

HANDOUT | M&GNSW Loans Fact Sheet & Form Template

Found in Collections (FIC)

"Found-in-collection objects are undocumented objects that remain after all attempts to reconcile them to existing records of permanent collection and loan objects fail."

- **Objects similar to collections, no numbers, no information, no connecting documentation**
- **So common that it has an acronym!**

The New Museum Registration Methods, Buck & Gilmore, 1998, p 115

FIC = Mystery Objects

Where do they come from?

- Staff personal property left behind
- Exhibit props
- Drop offs
- Pending gifts not completely documented
- Education items
- Field collections

DO YOU HAVE AN FIC PROBLEM?

Why Does This Matter?

It is important for museums to demonstrate ownership of collections items because:

- Lack of ownership (or confusion about ownership) can lead to damaging PR, issues with heirs who arrive to claim an artifact (was it really on loan?), and erosion of public trust.
- Museums are now held to a higher standard of accountability for the organization and documentation of their collections.
- COST: time and resources caring for objects for which you do not have clear title.

What Do I Do With This?

1) Get Started! Do an inventory to identify all FIC or undocumented objects.
2) Create a tracking number or regular catalog number – starts the clock on claiming title.
3) Note any marks, collector numbers or other characteristics that can help differentiate or make the object unique.
4) Talk to other staff and record information about the object.
5) Search all records for a possible identification.

Results of Research

You have a match!

- Label it
- Give it location
- Pat yourself on the back

No records or identifying info!

- Significance assessment
- Accession the object
  - ❑ Catalog number
  - ❑ Location
  - ❑ Start claim of ownership
- Dispose of the object
  - ❑ Need clear title to deaccession
  - ❑ Create a file, put in information, then dispose of the object

Be methodical, cautious, and unrushed with disposal.
Why do you think this might be?

Claiming Your FIC

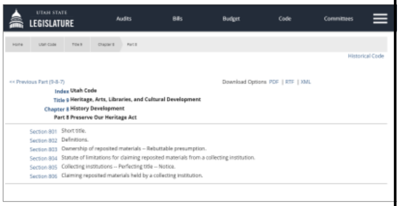
- **State laws that would apply to your collections**
  - Museum specific legislation for "old loans"
  - Abandoned property laws
  - Utah Statute of Limitations
  - Utah Preserve Our Heritage Act
- **Collections Management Policy**
  - Should have a clause that identifies how the museum will handle FIC, drop-offs, old loans
  - Procedure to follow to establish title

Utah Abandoned Property Law

FOR MUSEUMS

Allows museums to begin a process of claiming title and ownership to:

- objects left unclaimed
- clean up "old loans"
- FIC if required



UTAH STATE LEGISLATURE | Audits | Bills | Budget | Code | Committees

Historical Code

<< Previous Part (9-8-7)

Download Options PDF | RTF | XML

Index Utah Code
Title 9 Heritage, Arts, Libraries, and Cultural Development
Chapter 8 History Development
Part 8 Preserve Our Heritage Act

Section 801 Short title.
Section 802 Definitions.
Section 803 Ownership of reposited materials -- Rebuttable presumption.
Section 804 Statute of limitations for claiming reposited materials from a collecting institution.
Section 805 Collecting institutions -- Perfecting title -- Notice.
Section 806 Claiming reposited materials held by a collecting institution.

HANDOUT | ARCS Resources & Utah Code for Abandoned Property

Deaccessioning

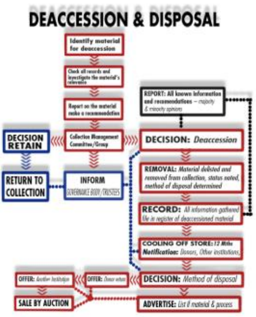
Process by which an object is permanently removed from a museum's collection.

May happen if object:

- No longer fits within museum's mission or scope of collection
- Has deteriorated such that museum can no longer care for it
- Will be destroyed during research

Object must be accessioned with clear title to be deaccessioned

Deaccessioning Procedure


DEACCESSION & DISPOSAL
Identify material for deaccession
Check all records and investigate the material's relevance
Report on the material make a recommendation
REPORT: All known information and recomendations – majority & minority opinions
DECISION RETAIN
Collection Management Committee/Group
DECISION: Deaccession
RETURN TO COLLECTION
INFORM GOVERNANCE BODY/TRUSTEES
REMOVAL: Material delisted and removed from collection, status noted, method of disposal determined
RECORD: All information gathered file in register of deaccessioned material
COOLING OFF STORE: 12 Mths
Notification: Donors, Other institutions
OFFER: Another Institution
OFFER: Donor return
DECISION: Method of disposal
SALE BY AUCTION
ADVERTISE: List if material & process

Deaccession Roulette, museumgovernance.blogspot.com

1) Identify acceptable conditions for deaccessioning object
2) Look for an appropriate home if possible (if not, determine disposal method)
3) Create a written report
4) Present to the deaccessioning committee for decision
5) Confirm deaccession in records
   - ✓ When it was deaccessioned
   - ✓ Who authorized deaccession
   - ✓ Disposal details
   - ✓ Was it a complete destruction?

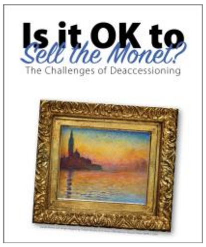
Disposal After Deaccessioning

What happens to the object after it is deaccessioned?

- Transfer to Education Collections within museum
- Transfer to another non-profit to keep property in the public domain (best if it's another museum or educational institution)
- Sale
- Destruction

DISPOSAL TOOLKIT
GUIDELINES FOR MUSEUMS

Deaccessioning & Disposal Ethics

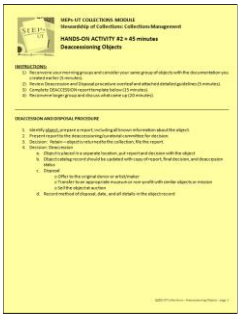


- Under what circumstances is this okay?
- What about "the public trust"?
- How does this impact power of governing authority to make decisions about institution's financial assets?
- What are appropriate uses for the proceeds of sale?

American Alliance of Museums
Questions & Answers about Selling Objects from the Collection
https://www.aam-us.org/programs/ethics-standards-and-professional-practices/questions-and-answers-about-selling-objects-from-the-collection/

HANDS-ON ACTIVITY #2

DEACCESSIONING OBJECTS



SEPs-UT COLLECTIONS MODULE
Stewardship of Collections: Collections Management

HANDS-ON ACTIVITY #2 = 45 minutes
Deaccessioning Objects

INSTRUCTIONS:

1) Reconvene your morning groups and consider your same group of objects with the documentation you created earlier (5 minutes).
2) Review Deaccession and Disposal procedure overleaf and attached detailed guidelines (5 minutes).
3) Complete DEACCESSION report template below (15 minutes).
4) Reconvene larger group and discuss what came up (20 minutes).

DEACCESSION AND DISPOSAL PROCEDURE

1. Identify object, prepare a report, including all known information about the object.
2. Present report to the deaccessioning/curatorial committee for decision.
3. Decision: Retain – object is returned to the collection, file the report.
4. Decision: Deaccession
   a. Object is placed in a separate location, put report and decision with the object
   b. Object catalog record should be updated with copy of report, final decision, and deaccession status
   c. Disposal
      o Offer to the original donor or artist/maker
      o Transfer to an appropriate museum or non-profit with similar objects or mission
      o Sell the object at auction
   d. Record method of disposal, date, and all details in the object record

1) Reconvene your morning groups and consider your same group of objects & documentation (5 min).
2) Review Deaccession & Disposal procedure and detailed guidelines (5 minutes).
3) Complete DEACCESSION report template (15 minutes).
4) Reconvene larger group and let's discuss what came up (20 min).

ACTIVITY #2 – Discussion Questions

DEACCESSIONING OBJECTS

1) What reasons did you have for deaccessioning these objects?
2) What challenges did your group have in making decisions?

STOP...
THE
COLLECTIONS
AVALANCHE!

#artheist
BERKSHIRE MUSEUM
Public Art is not a CASH COW!
PUBLIC TRUST
NOT FOR SALE
STEAL OUR CHILDREN'S LEGACY
Public Art is not a CASH COW

The best defense against deaccessioning is careful accessioning

---

AFTERNOON BREAK – 15 minutes

WRAPPING IT UP!

Quick Recap | TODAY

KEY TAKE AWAY

- Collections management procedures help you establish control over your collection.
- Object records are essential for collections care.
- Techniques and systems available at all levels and price points to organize your collection information.
- Establishing legal ownership of your objects is critical and there are procedures to help when you aren't sure if an object is yours.
- Deaccessioning is an important tool to create a strong collection.

Quick Recap | COLL Module

This Module Covered:

- Building a Meaningful Collection
  - ✓ Scope of Collections
  - ✓ Significance Assessment
  - ✓ Emphasis on Policies
- Collections Care
  - ✓ Preventive Conservation
- Managing Collection
  - ✓ Documentation of all kinds
  - ✓ Emphasis on procedures & proactive management

COLL Recommended Resources

American Alliance for Museums, *General Facility Report*, https://ww2.aam-us.org/ProductCatalog/Product?ID=891

AASLH and Parks Canada, *Nomenclature for Museum Cataloging*, https://www.nomenclature.info/index.app

Association for Registrars and Collections Specialists (ARCS) http://www.arcsinfo.org/

Australian Museums & Galleries Association of Victoria (AMaGA) Online Resources https://amagavic.org.au/resources/infosheets and https://amagavic.org.au/training-videos

Carpinone, E., *Collections Management Systems: One Size Does NOT Fit All,* https://westmuse.org/sites/westmuse.org/files/documents/WMA2014/Sessions/WMA2014_ChoosingCMD.pdf

Collections Trust UK, *Collections Management*, https://collectionstrust.org.uk/collections-management/

Buck, Rebecca & Jean Gilmore, eds. *Museum Registration Methods*, 5th Edition, AAM Press, 2014.

Catlin-Legutko, Cinnamon & Klingler, Stacy, eds., *Small Museum Toolkit*, Altamira Press, 2012.

Kipp, A., *Managing Previously Unmanaged Collections: Practical Guide for Museums*, Rowman Littlefield, 2016.

Malaro, M.C., *A Legal Primer on Managing Museum Collections*, 3rd Ed, Smithsonian Museum Press, 2012.

Simms, M., *Found in Collections: A Reference Guide for Reconciling Undocumented Objects in Historical Museums,* 2003 http://www.foundincollections.com/

State of Utah, *Be Ready Utah,* https://www.utah.gov/beready/index.html

Sutley, B., http://www.connectingtocollections.org/wp-content/uploads/2016/07/Sutley-presentation-on-Forms.pdf

HSL Module Forecast

HISTORIC STRUCTURES & LANDSCAPES Module Covers:

- Policies
- Management
- Preservation
- Research & documentation
- Public access
- Public safety
- Advocacy

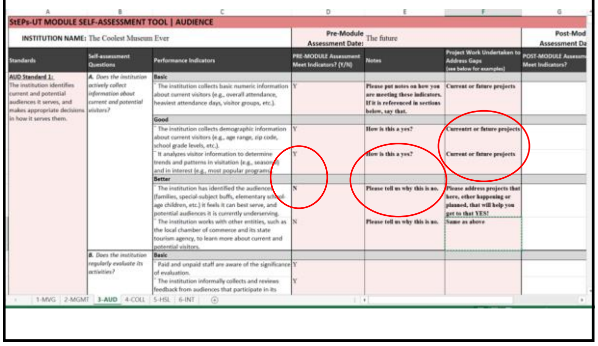
Gardo House, Salt Lake City, UT, 1873-1921

COLL & HSL Self-Assessments

- Self-assessment tool in your **Google spreadsheet**
  - ✓ Separate tab for each of the six modules
  - ✓ A column for filling out your status pre- and post-module
  - ✓ Space at bottom of each tab to indicate what projects undertaken for each module and date completed
- **Individual links** – you have your own spreadsheet
  - ✓ Jennifer has sent your link to you and your mentor
  - ✓ Ask for help if needed please

DUE DATE: HSL pre-module completed by November 4
DUE DATE: COLL post-module completed by Nov 17

HINT:
Filling out your self-assessment is cool!



StEPs-UT MODULE SELF-ASSESSMENT TOOL | AUDIENCE

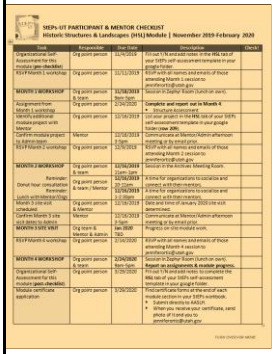
INSTITUTION NAME: The Coolest Museum Ever

Pre-Module Assessment Date: The future

Post-Mod Assessment Da

Standards	Self-assessment Questions	Performance Indicators	PRE-MODULE Assessment Meet Indicators? (Y/N)	Notes	Project Work Undertaken to Address Gaps (see below for examples)	POST-MODULE Assessm Meet Indicators?
AUD Standard 1: The institution identifies current and potential audiences it serves, and makes appropriate decisions in how it serves them.	*A. Does the institution actively collect information about current and potential visitors?*	**Basic**				
		The institution collects basic numeric information about current visitors (e.g., overall attendance, heaviest attendance days, visitor groups, etc.).	Y	**Please put notes on how you are meeting these indicators. If it is referenced in sections below, say that.**	**Current or future projects**	
		Good				
		The institution collects demographic information about current visitors (e.g., age range, zip code, school grade levels, etc.).	Y	**How is this a yes?**	**Currentrt or future projects**	
		It analyzes visitor information to determine trends and patterns in visitation (e.g., seasonal) and in interest (e.g., most popular programs)	Y	**How is this a yes?**	**Current or future projects**	
		Better				
		The institution has identified the audiences (families, special-subject buffs, elementary school-age children, etc.) it feels it can best serve, and potential audiences it is currently underserving.	N	**Please tell us why this is no.**	**Please address projects that here, other happening or planned, that will help you get to that YES!**	
		The institution works with other entities, such as the local chamber of commerce and its state tourism agency, to learn more about current and potential visitors.	N	**Please tell us why this is no.**	**Same as above**	
	B. Does the institution regularly evaluate its activities?	**Basic**				
		Paid and unpaid staff are aware of the significance of evaluation.	Y			
		The institution informally collects and reviews feedback from audiences that participate in its	Y			

HSL Module Checklist

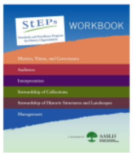


StEPs-UT PARTICIPANT & MENTOR CHECKLIST
Historic Structures & Landscapes (HSL) Module | November 2019-February 2020

Task	Responsible	Due Date	Description	Check!
Organizational Self-Assessment for this module (**pre-checklist**)	Org point person	11/4/2019	Fill out Y/N and add notes in the **HSL** tab of your StEPs self-assessment template in your google folder	
RSVP Month 1 workshop	Org point person	11/11/2019	RSVP with all names and emails of those attending Month 1 session to jenniferortiz@utah.gov	
MONTH 1 WORKSHOP	Org point person & team	**11/18/2019** 9am-5pm	Session in Zephyr Room (lunch on own).	
Assignment from Month 1 workshop	Org point person	2/24/2020	**Complete and report out in Month 4** • Structure Assessment	
Identify additional module project with Mentor	Org point person	12/16/2019	List your project in the **HSL** tab of your StEPs self-assessment template in your google folder (**row 209**)	
Confirm module project to Admin team	Mentor	12/16/2019 3-5pm	Communicate at Mentor/Admin afternoon meeting or by email prior.	
RSVP Month 2 workshop	Org point person	12/9/2019	RSVP with all names and emails of those attending Month 2 session to jenniferortiz@utah.gov	
MONTH 2 WORKSHOP	Org point person & team	**12/16/2019** 11am-1pm	Session in the Archives Meeting Room.	
Reminder: Donut hour consultation	Org point person & team / Mentor	**12/16/2019** 10-11am	A time for organizations to socialize and connect with their mentors.	
Reminder: Lunch with Mentor/Orgs		**12/16/2019** 1-2:30pm	A time for organizations to socialize and connect with their mentors.	
Month 3 site visit scheduled	Org point person & Mentor	12/16/2019	Date and time of January 2020 site visit determined.	
Confirm Month 3 site visit date(s) to Admin	Mentor	12/16/2019 3-5pm	Communicate at Mentor/Admin afternoon meeting or by email prior.	
MONTH 3 SITE VISIT	Org team & Mentor & Admin	**Jan 2020** TBD	Progress on-site module work.	
RSVP Month 4 workshop	Org point person	2/14/2020	RSVP with all names and emails of those attending Month 4 session to jenniferortiz@utah.gov	
MONTH 4 WORKSHOP	Org point person & team	**2/24/2020** 9am-5pm	Session in Zephyr Room (lunch on own). **Report on assignments & module progress.**	
Organizational Self-Assessment for this module (**post-checklist**)	Org point person	3/29/2020	Fill out Y/N and add notes to complete the **HSL** tab of your StEPs self-assessment template in your google folder.	
Module certificate application	Org point person	3/29/2020	Find certificate forms at the end of each module section in your StEPs workbook. • Submit directly to AASLH. • When you receive your certificate, send photo of it and you to jenniferortiz@utah.gov	

- COLL post-module assessment done by 11/17
- HSL pre-module assessment done by 11/4
- HSL project identified and recorded in assessment spreadsheet by 12/16
- Month 3 January Mentor Site Visit (date & time) scheduled by 12/16

Getting Your StEPs Certificates



- Remember your institutional commitment
- Apply for Bronze but shoot for beyond
- Applications in your StEPs Workbook (at end of each module section)
  - ☐ Fill it out using your post-module self-assessment
  - ☐ Send to AASLH
  - ☐ If you are unsure of your organization's institutional member number, Jennifer can help connect you to AASLH
- When you get the certificate, take a picture and send it to us!

Project Funding

Congratulations on these upcoming projects!

- ☐ **Alf Engen Museum |** Development of quantitative and qualitative audience and exhibit assessment tool
- ☐ **Cache DUP Museum |** New signage and navigational aids
- ☐ **Fort Douglas Military Museum |** Data analysis (geographic & demographic) on visitation statistics & refined exit survey
- ☐ **Hyrum City Museum |** Security camera upgrade and new directional signage
- ☐ **Uintah County Heritage Museum |** Development of a marketing plan for the museum

COLL | Evaluation of the Module

Who doesn't love a survey!

Evaluation

Wrap-Up

- **StEPs-UT is a partnership** between the Utah Division of Arts & Museums, Utah Humanities, and Utah Division of State History, and is supported by funding from the Utah Department of Heritage & Arts, the State of Utah, and the National Endowment for the Humanities.
- Thanks to AASLH, AAM, Indiana Local History Services for resources.
- Questions? Anything else? Nametags to the basket please.
- **Mentor & Mentee Break-out Groups until 5pm.**

Jennifer Ortiz | Utah Division of Arts & Museums
jenniferortiz@utah.gov | 801.245.7288

Emily Johnson | Utah Division of Arts & Museums
emilyjohnson@utah.gov | 801.245.7289

Megan van Frank | Utah Humanities
vanfrank@utahhumanities.org | 801.359.9670

Utah Division of Arts & Museums UTAHHUMANITIES Ideas in Action Utah Division of State History