ENGLISH FOR MUSEOLOGY PURPOSE

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Collections care

- What type of collections can we find in museums?
- How do museums decide what to collect?
- How do museums acquire new artifacts?
- Should all donations be accepted?
- Should they collect only unique, one-of-a-kind objects or also commonplace items?
- What are some of the complications in regard to collecting contemporary objects?

- Methods of acquisition: donation / bequest, purchase, field-collecting, exchange between museums, loans
- Collecting policy - provides the framework within which collections are developed and acquired – answering the What, Where, How, Why & When
- Analysing by subject / discipline, or material
- Registrar, Collection Manager – processing accessions, collection-related record keeping
- Curator – researcher-specialist, collections care and growth, cataloguing

- Can museums dispose of their objects? Under what circumstances?
  - The object has decayed badly
  - It is a fake / wrongly identified
  - It does not fit into the museum´s collecting policy
  - To sell it to buy a better example
  - As an exchange with another museum
  - It is a multiplicate
  - Order of the state authorities
  - Restitution

- What sort of information do we record with the object?
  - Name
  - Materials
  - Manufacture
  - History
  - Use
  - Description
  - The donor
  - Documentation

    https://www.khm.at/en/objectdb/detail/

- Documentation systems:
  - Registration – entry form
  - Accessioning – entered in the accessions register, accession number (year of acquisition, number in the register), identity number
  - Cataloguing – catalogue = complete record of everything known about every object, info: name of museum, accession number, name of object – classification, entry method & source, date, history, location + supplementary information file

- What is an index? What is its use? What can it be based on?
  - Donor, classification, location, provenance, artist
- What all is part of movement control?
- How can we physically attach the accession numbers to objects? Coin? Clothes? Sabre? Painting? Mineral?
- Can we put newly acquired objects directly into storage?
- What issues might be involved in cleaning acquisitions?
- What are some rules for handling collections?

https://www.youtube.com/watch?v=fV68mgpdsCs&ab_channel=WesternAustralianMuseum

- What are some guidelines for storage? What environmental conditions do we have to take into account?
- What is preventive conservation?
- What´s the difference between conservation and restoration?
- How can museums cope with disasters?
- What does collection security entail?

https://www.youtube.com/watch?v=-UQk7bKf9FI&ab_channel=thebrainscoop

https://www.youtube.com/watch?v=CCnULkJRM50&ab_channel=WesternAustralianMuseum

Table 1. The Nine Agents of Deterioration

Agent of Deterioration	Risks of the Agent (Form of loss or damage, and the vulnerable collections)	Hazards (Sources and Attractants of the Agent) Partial list	Some other activities and disciplines involved in management of each risk
Direct physical forces e.g., shock, vibration, abrasion, and gravity	Breakage, distortion, puncture, dents, scratches, abrasion. All artefacts.	Earthquakes. War. Poor handling. Overcrowded storage. Transit inside and outside the museum.	Conservation.* All museum staff for detection, handling, and for emergency response. Building cleaning services. Emergency preparedness, museum and government.
Thieves, vandals, displacers I.e. unauthorized human access and removal. 1 Intentional 2 Unintentional	1 Total loss, unless recovered. All artefacts, but especially valuable, and portable artefacts. Disfigurement, especially of popular or symbolic artefacts. 2 Loss or misplacement. All artefacts.	Professional and amateur criminals. General public. Museum staff. Highly visible precious artefacts.	Security. Collection management. Curators and researchers. Local police.
Fire	Total destruction with no recovery. Scorching. Smoke damage. Collateral water damage. All artefacts.	Exhibition installation. Faulty electrical, lighting systems. Arson. Careless smoking. Adjacent buildings.	Security (fire). All museum staff for detection. Local fire service. Conservation*
Water	Efflorescence or tide marks in porous materials. Swelling of organic materials. Corrosion of metals. Dissolution of glue. Delamination, tenting, buckling of artefacts with layered components. Loosening, fracture, corrosion of artefacts with joined components. Shrinkage of tightly woven textiles or canvases.	Floods. Storms. Faulty roofs. Internal faulty water and sewage connections. External faulty water and sewage connections. Wet pipe fire suppression systems.	Conservation.* Emergency preparedness, museum and government. All museum staff for detection, and for emergency response. Building cleaning services.
Pests 1 Insects 2 Vermin, birds, other animals 3 Mould, bacteria (see Incorrect Relative Humidity: damp)	1 Consumption, perforation, cuts, tunnels. Excreta that destroys, weakens, disfigures, or etches materials, especially furs, feathers, skins, insect collections, textiles, paper, and wood. 2 Consumption of organic materials, displacement of smaller items. Fouling with faeces and urine. Perforation, fouling of inorganic materials if they present an obstacle to reaching the organic material.	Surrounding landscape. Vegetation habitats near building perimeter. Garbage habitats. Incoming building materials. Incoming artefacts. Incoming staff, visitors. Spilled foods.	Conservation.* Building operations. Food services. Exhibit design. All museum staff. External pest control companies. External biologists for identification.