**CHAPTER SEVEN**

1. **MUSEUM AND HERITAGE TOURISM MANAGEMENT**
	1. **Meaning and History of Museum**

Museum is public institution dedicated to preserving and interpreting the primary tangible evidence of human and their environments. Museum of one sort or another have existed for a century. However, the original purpose of museum was some what different from what is today. They were established to house/address relic/historical objects for scholarship, curatorship and research, not necessary for public viewing. However, in time, museum developed in places where artifacts are displayed and buildings are protected and shown to visitor. Formal museum as they are known today were established during the 17th C.

England’s first public museum, the Ashmolean, opened in 1683 and was the first museum designed specifically to display its collection to the public in addition to preserving artifacts for teaching and research purpose. During 1700, museums began to open up in North America, one of the first being the Charleston Museum in South Carolina.

The growth of museum in the United States was different from that in Europe. Public museums existed in USA long before the private collection. In Europe, however, private museums preceded public ones. Early American museums, such as the Charleston Museums and Peale’s Museum in Philadelphia, aimed to display their collections to the public, through their modes of presentation were lacking in sophistication and were more ‘ cabinets of curiosity’ than organized to be imposing place, frequently resembling cathedrals, in which visitors felt awe/wonder and reverence/respect.

The development of public museums is the result of the modern ideas of progress e.g. industrialization and urbanization and the emerging historical disciplines. In addition to these, the development of local-level governance and social education programs also contribute significantly to this movement.

**7.2. Types of Museum**

**Classified by collection**

* General Museum
* Archaeology Museum
* History Museum
* Ethnography museum
* Natural History
* Science Museum
* Museum Geology Museum
* Military and Industrial Museum

**Classified by who run them**

* + Government museum
	+ Municipal Museum
	+ University Museum
	+ Army Museum
	+ Independent or Private Museum
	+ Commercial company museum

**Classified by area they serve**

* National,
* Regional and
* Local Museum

**Classified by the audience they serve**

* Educational Museum
* Specialist and General public Museums

**Classified by the way they exhibit their collection**

* Traditional,
* open air and Historic House Museum

Many types of museums have developed during the past century. Almost every community in Europe and North America has some kind of museum, which it hopes will not only conserve some aspects of community heritage but also draw visitor to the town and provide leisure experiences for local residents. Some more prominent types of museums include the following.

1. **Art Museum:** - Commonly display painting, sculpture, photography and handicrafts. The heritage value of most art form is significant. Some of the most popular individual tourist attractions in the world are art museums. E.g. the Louvre in Paris and Sistine Chapel in Vatican City.
2. **Sport Museum**: - Celebrate local sport figures or those of more international acclaim/praises. E.g. the Baseball Hall of Fame in Cooperstown, New York. Such museums commonly house relics such as uniforms, sporting equipment, certifications, photographs and other sport related paraphernalia/things.
3. **Music Museums**: - display photographs, musical instruments, clothing, awards, album and other related equipments produced and used by famous musicians. E.g. the Rock and Roll Hall of Fame and Museum in Cleveland, Ohio.
4. **War/armory Museums**: - celebrate war heroes and display remnant of armed conflicts. Weapons, ammunitions/bullets, bombs/, uniform, letters, medallions, photographs, vehicles and evidence of atrocities are commonly found in war museums. E.g. Imperial War Museum in London.
5. **Industrial Museums**: - Can be based in functioning industrial center and factories, derelict, buildings that have been renovated for use as a museum or in purpose- built structures. These usually demonstrate manufacturing or extractive processes and exhibit goods extracted produced in that type of establishment. Many of mines and factories of the UK, Australia and USA are good example of industrial museums.
6. **Stamp/Coin/Post card Museum:** - are favored attractions for many travelers. Collectors and non-collectors alike have a common interest in these types of museums, for they can reveal a great deal about historical development of nations. Some small countries like Liechtenstein and San Marino depend a great deal on stamps and coins in their tourism industries and have established impressive numismatic and Philatelic museums.
7. **Science Museum:** - reflect an interest in the heritage of technology and knowledge. These are popular of their innovative nature and often hands –on approach to interpretation and presentation. Transportation and other technological innovations, geology, climate and weather, animal, chemistry and vegetation are often the focus of these museums. The Canadian Science and Technology Museum in Ottawa is good example of this museum.
8. **Local Historical Museums:** - are popular through out the developed world. They are commonly used to house artifacts of local importance ranging from maps and photographs to agricultural tools, clothing and building materials. The establishment of such museums is some times seen as substantiation/confirmation/ of specific heritage or a statement of importance on the parts of local communities.
	1. **Museum and Its Building**

Many museums in all countries are housed in extra ordinary wide range of buildings. Museum buildings fall in to two general categories. They are **Conversion** and **Purpose-built.** They include:

* Important historic or contemporary building, originally used for domestic, public service/state, commercial, industrial, religious or military purpose, converted wholly or in part for museum use.
* Historic, purpose-built museum
* Redundant buildings of limited architectural significances
* Contemporary/ new, purpose –built museum buildings.

The form which museums take at their establishment is conditioned by their social, economic, political context, available locations, financial resource available and the objectives set by the individual or organization developing the museum, and their funding partner. Many existing museums have been altered, adapted/modified, and extended through time as the context with in which they operate.

The form of museum building whether ***converted or purpose-built*** must relate to its mission and objectives. The allocation of ***space*** depends on a close understanding of the individual museum’s aim and objectives, and on the priorities which the museum sets it self in the light of its resource and policies- financial, staffing, collections, service, etc.

There are three main considerations to bear in mind when new built museum is established;

1. The public using the museum and its visitor facilities;
2. The collections/ information available for the public
3. The range of service supporting the museum- technical, managerial, administrative and educational

The following check list indicates the elements which might be included in discussing space allocation.

**Public space/service**

* Visitor iterance
* Reception
* Orientation
* Visitor information
* Cloakrooms
* Assembly area
* Rest areas
* Lavatories/bathroom, toilet
* Catering facilities
* Audio-visual Theatre
* Educational room(s)
* Meeting rooms
* Lecture theatre
* Retail facilities
* Security office/desk
* Telephones/post boxes
* Donation box

**Public space /collections.**

* Temporary exhibitions
* Displays
* Resource center
* Library
* Documentation/information
* Achieve/ records
* Study collections
* Collections management staff office
* Duty staff office

**Supporting service**

* Management
* Administration/finance
* Security
* Cleaning
* Technical workshop
* Photographic studio
* Design/display studio
* Publications/shop stock stores
* Information/PR/ Publicity office
* Research/field work
* Collection storage
* Conservation Laboratory
* Technician’s stores
* Exhibitions storage
* Staff rest room
* Heating/ air conditioning plant
* Garage(s)/ parking areas
* Delivery bay/ exit

A museum building should function cost effectively and efficiently, use environmentally appropriate material and make a firm architectural statement about the museum. Building should be sound and well maintained. They should be well sited in terms of access and accessibility, and provide adequate space for existing requirements and later expansion.

The relationship of one element to another needs very careful consideration if the building is to work efficiently for visitor and staff alike.

A museums surrounding will have an important bearing/manner on its function, and in many cases the museums range of activities and service will be extended in to its surroundings such as gardens, car park or open exhibition areas. The museums requirement for collections storage and display should be well understood and provided for, and every precaution/safety measures taken to insure that service such as gas, water, heating or air conditioning plants do not run through or affect sensitive areas, such as storage areas, and put collections at risk.

The most ***successful*** museums are those which match their needs to the space(s) available. A rough rule of thumb for space allocation is reception visitor for space allocation reception /visitor facilities 25%, collection storage 25%, display/exhibition 25%, and support services 25%.

Museums are not just about ***exhibition and display*** – a common misconception with groups and individuals wishing to set up new museums. All museums are concerned with a range of interlocking functions and the form of the museum building(s) must allow for appropriate balance of functions.

***Many*** museums are housed in older buildings that possess some degree of historical significance but which have been refurbished /restored expressly for these purpose. Castles, churches, barns and farmhouses, factories, schools and stately/imperial homes are typical of this type of museum structure. Industrial and local historical museums frequently fall with in this category.

In many locations where such buildings do not exist, structures are built specifically for the purpose of housing museum collections. Science and sport museum generally fits this description.

One specific form of museum that has developed and gained popularity over the past century is open air folk life museum. These are known by several names including among others, living museums, historic theme parks and folk life museums.

In response to the perceived threat of industrial Revolution and its impact on traditional life styles, traditional structures were rebuilt and preserved, and old ways of life began to be lived out. This notion/idea first developed in Sweden in 1873 with the foundation of Museum of Scandinavian Folklore/traditions, legends, which expanded and formally reopened in 1891.

Norway followed suit/set of clothes/ in 1894 and Denmark in 1909 with their version of living folk life museums. As modernity began to replace many traditions and cultural practice in the late 1800s and early 1900s, many countries began to join the effort to preserve rural life style, cultural rural relics and folk tradition by establishing living heritage museum.

Today, hundreds these type of out door museum fiction in nearly all parts of the world, but they are particularly notable in Europe, North America and Asia.

**7.4 Significance of Museum**

**Social and Cultural Benefit**

Museums insure the preservation and conservation of the community’s cultural and natural heritage. They serve as a cultural focus and a center of expertise, providing opportunities for community involvement in their work through Friends’ Groups, volunteers, project work and in other ways. Museums gives support to educational organizations, and offer a facility for cultural events and activities. In a very real sense museum enhance the quality of people’s lives and can play a key role in developing a sense of identity for the area in which they are located if effectively managed and well resourced.

**Economic Benefit**

Museum can have an important role to play in economic regeneration urban or rural areas. The economic role of museum is less well understood in many countries than their social and cultural role. In urban areas where, for example, the traditional manufacturing or industrial base has been destroyed, service industry development and tourism may represent an alternative economic strategy.

In rural areas where economic development needs to take place because of change, for example, on traditional agricultural industries, museum may have useful role in serving as a focus for explaining cultural change and continuity.

Museum can serve as a part of an over all redevelopment program where housing, service and manufacturing industries and cultural facilities provide a mix of use for the community living and working there. Museum can contribute to the development of cultural infrastructure for an area alongside other facilities like libraries, theatre, and cinema.

In many part of the world such an infrastructure provide powerful support for attracting investment from companies and businesses, government organizations and others. Museum can thus help to regenerate or develop local economies at a time of economic change.

Where tourism is part of the local economy, museum and other visitor attractions act as magnet for attracting tourist visitors. They will then spend money with in the local area in shops, restaurants, garages, hotels and market.

Generally, the value of museum in providing job opportunity, attracting tourists to the area, attracting financial investment from external agencies like government or international grants, providing training between the museum and other organization is high.

**Corporate or Political Benefit**

For the organizations with responsibility for the museum, such as local government, museum can help to foster a sense of local pride and belonging, and maintaining traditional cultural values. It can serve to demonstrate change and continuity with the local areas, and allow people to explore their community’s roots. Museum can play a valuable role in public relation and publicity for their administering organizations where they are part of a range of service provided for local people and tourist visitors.

***Generally,*** though museums are not for profit, they certainly have a great impact on our lives and provide excellent learning opportunities for children specifically and people visiting them. People like to visit historic theme parks because they are interested in history and have a desire to learn how people lived in by gone days.

 Museum has great social, scientific, political and economic significances when different artifacts, historical tools expressing the identity of the given society are kept to be used by different researchers as source of information and properly interpreted to the visitors pay to visit the historical and cultural material demonstrations in museum.

**7.5 Interpretation of Heritage in Museum**

Interpretation is essential process of communicating or explaining to the visitors the significance of the place they are visiting and objects in the museum. Its purpose is to assist tourists and other visitors in experiencing a resource or event in a way they might not other wise experience without it.

Interpretation is an educational activity that reveals a meaning and relationships through the use of objects, by direct experiences, by instructive media, rather than simply to communicate facts and figures. Personal interpretation about the place visited and objects in museum is the most effective form of interaction, but poor quality live interpretation is worse than nothing at all.

Interpretation is seen in a positive light as it educates and entertains visitors and causes them to reflect on environmental values. In other ways it is possible that interpretation might interfere with visitor own experience when: -

* An overzealous/enthusiastic interpreter provides propaganda instead of presentation.
* Interpretation is done for wrong reason, means propelled by economic motives to make profit.
* Heritage events, places and objects are simplified to meet the harried needs of visitors.
* Over interpretation leads to trivialization of historic events and places and diminish the personal excitement in visiting.

**7.5.1 Origin and Development of Interpretation**

Interpretation originated very early with ancient history telling by hunters, fishermen, traders and artisans of the Middle East and Asia. Later Greek and Roman philosophers began to explain ‘natural causes for supernatural phenomena’ to their students. Later by Grand tours of 16th and 17th C travelled for educational purpose to experience important cultural and historical sites, including art collections, museums and historic sites.

Modern day interpretation has its roots in nature guiding during the 1800s and early 1900s in the Rocky Mountains of North West America. Following development of national parks in North America, Many interpretation principles are created and spread through out the western world and adopted in the developing world too including for old buildings, museums and archaeological sites later on.

**7.5.2 The Role of Interpretation**

The role of interpretation is to:

* Educate people about the place they are visiting
* To provide an enjoyable, and even entertaining experience for visitors
* And to increase visitors’ respect for heritage and take responsibility for caring for heritage sites as well as objects in museum.

Means that to make people more aware of the place they visit, to provide knowledge which increases their understanding and to promote interest which leads to greater enjoyment and perhaps responsibility to care for the sites and objects in museum.

 Most heritage site visitors learn something, either in a formal through attending site as a part of formal education program or informal context from interpretation at the site or museum from their visit.

He that understand will not will fully deface, for when he truly understand, he knows that it is in some degree a part of him self.

|  |  |  |  |
| --- | --- | --- | --- |
| **Segment**  | **Motive for visiting**  | **Requirements from the visit**  | **Implication for interpretation**  |
| **Highly motivated to learn.**  | To learn about and understand the history of the site | Detailed learning and understanding  | Extensive attention and likely extensive learning. |
| **Can be motivated to learn.** | Various, but probably with some element of interest and curiosity in the past. | Some degree of intellectual stimulation, informal learning and understanding. For some people an element of entertainment and fun by important.  | Some attention to interpretation and at least some learning, more so among more motivated visitors. Less motivated folk might be motivated to pay more attention by good quality interpretation.  |
| **Not at all motivated to learn** | Some where to take children, to pass a rainy afternoon, to kill a time. | Few specific requirements or expectation.  | Little if any attention to interpretation, little or no learning. |

 **Table: 7.1 Visitors segments at museum and heritage sites.**

**Some degree of prior interest in history**

**Back ground knowledge**

**Motives for visiting**

**Extent of interest and attention to interpretive media**

Futures of interpretive media that **can assist** or **hinder** informal learning

1. **Presentation design with appropriate understanding of the visitor**
2. **Presentation appropriate to an informal learning environment**
3. **Dynamic presentation with an appropriate element of entertainment**
4. **Presentation designed with a poor understanding of visitors.**
5. **Presentation too lengthy /complicated for an informal learning situation**
6. **Excessive emphasis on entertainment, overwhelming display media.**

**Effective communication, informal education and understanding among visitors**

**Poor communication, little informal learning and little understanding among visitors**

**Fig. 7.1.Factors influencing informal education at museum and historic sites**

Generally*,* the more interested and knowledgeable the visitor is, and the better the interpretive materials like brochures, folders and Communication skill of the guide etc are presented for the visitors, the more learning will take place about the history, significance and value of the heritage sites and objects in museum.

**Exercise:**

1. *What will happen if the interpreter in museum or Queen Sheba Palace can only communicate in local language or has poor English language skill and the site manager invest low in attractive promotional material preparation like brochure, folder and fliers? Discuss.*
2. *Suppose you are the only professional person in Heritage Tourism Management among the staff in Stelea Park of Axum. To increase the role of interpretation means increasing understanding of tourists through proper presentation about the sites and create the sense of responsibility in their mind, what are the actions you will take or recommend to the management of the park? Discuss.*

**7.6 Conservation Planning**

Conservation of heritage resources either natural or manmade like tangible historical buildings, intangible cultural and traditional values, norms, and customs are the base for the development of sustainable heritage tourism. As a result heritage managers are expected to do more in keeping them from any damage leading the resources to loose its original significance. Different types of conservation planning can be implemented based on its advantage and disadvantage by making effective analysis.

Planning is the management function in which alternatives of ***means*** of attaining goals are developed to achieve the sated goal of organization.

The goal of your organization let say ‘***Aksum Culture and Tourism Agency’*** can be:

* **To preserve the heritage sites of the surrounding in cooperation with the Society.**

**Community Heritage Register Development**

A Community Heritage Register is a list of historic places identified by a community as having heritage value or character that are formally recognized or protected by the local government.

*Your community has a good idea of what it wants to do about conserving its heritage. Now it’s time for planning. Funding is available.*

**Heritage Conservation Planning Options**

*Community heritage planning is a collaborative process between local government and heritage stakeholders. This planning develops different goals at different stages. At any one of these planning stages, expert guidance may be needed.*

*In most cases, the planning options involve participation of the community’s heritage stakeholders.*

**Community Heritage Context Planning**

*Community heritage context planning identifies and explains the major factors and processes that influenced a community’s evolution. For example, knowing how a community has formed over a period of time gives context and shows its layers of history. Such planning enables a community to articulate its heritage values and identify resources based on these values. Heritage context planning establishes a solid foundation for:*

* Developing heritage policies for the Official Community Plan (OCP)
* Identifying buildings, structures, cultural landscapes and heritage areas for a community heritage register
* Preparing heritage commemoration or interpretation programs creating a contextual framework or foundation for conservation planning

**Heritage Strategic Planning**

Strategic planning prepares a five-year strategy within which to plan, develop, implement and evaluate a community heritage program. A successful plan must be ***practical*,** *easily understood* and publicly ***acceptable*,** and answer the following questions:

* Where are we now?
* Where do we want to get to?
* How are we going to get there?

The development of an effective strategic plan may require considerable pre-planning in order to establish a supportive environment for conservation planning. As resources permit, the Heritage Branch will provide advice as required to assist pre-planning activities and strategic planning projects.

**Implementation Planning**

Implementation planning provides detailed plans that will achieve the priorities identified in a heritage strategic plan or other heritage project. We also offer guidance on how selected phases of the heritage strategy or project may be achieved. Examples of selected projects are:

* establishing a heritage conservation area
* revising the Official Community Plan (OCP) or a zoning by law for heritage conservation purposes
* developing a comprehensive regulatory and incentive program
* developing a comprehensive program of tax relief
* creating a stewardship program for heritage properties owned by a local government
* preparing a community heritage interpretation plan

**7.6.1 Preventive Conservation Planning**

This type of planning mainly focus on the issues or problems expected to happen in the future and makes our conservation difficulty. Conservationist when developing preventive planning needs to understand the risks

1. **Risk Assessment**

Risk of loss and damage to heritage sites or objects in museum collections arises from exposure to one of ten agents of deterioration. These are: physical forces, fire, flood, criminals, pests, contaminants, light and UV radiation, incorrect temperature, incorrect relative humidity, and custodial neglect.

* 1. **Type of Risk**

Risks vary both in frequency of occurrence and severity/harshness and it is important that this be recognized. Although this variation is continuous, we have found it useful to define three types of risk. These are:

**1. Rare and Catastrophic: *-*** is unusual type of risk which can lead to ruining and disastrous of heritage sites both natural (national parks with various floras and faunas), and manmade (historic buildings, artifacts and traditional objects in museum). Example, fire damage

***2****)* **Sporadic and intermedi­ate in severity: *-*** is risk which is happened infrequently or irregularly and bring little damage on heritage resources.

***3)* Constant and mild/gradual**: Is a regular type of risk which brigs easy going or slow but sure damage, especially on tangible manmade sites like built heritage and objects in museum. Example, Light damage

Many agents of deterioration present risks of all three types. For example, the agent physical force includes earthquakes, dropping a drawer or crate/collective of objects, and distortion due to improper support. Others, such as fire, type 1, and light damage, type 3, occur only as a single type of risk. Recognizing the distinctive nature of these three types of risk clarifies the idea that different kinds and sources of information are required for estimating magnitudes of each type of risk.

* 1. **Risk Management**

After identifying and estimating the magnitudes of risks, potential means for controlling risks must be identified and evaluated. To facilitate the comprehensive identification of means of control, we have recognized three general methods of control:

* ***Eliminate the source of the risk,***
* ***Establish a barrier between the source of the risk and the object/collection,***
* ***Act on the agent responsible for the risk.***

Each of these methods of control might be implemented at one of seven possible levels for control:

1) Location, 2) Site, 3) Building, 4) Room, 5) Storage unit, 6) Object, 7) Policy or Procedure

As was the case with identification of risks, having a framework within which means of control can be identified greatly facilitates comprehensive identification of all possible means of control.

At this stage, selected mitigation strategies are evaluated in terms of ***costs, risks and benefits during both an implementation and a maintenance phase***. Many strategies will result in temporary increases of certain risks during the implementation phase, especially if construction or extensive movement of the collection is entailed.

Early identification of these temporarily increased risks is beneficial. Consideration of all possible **Risk-Cost-benefits** to the institution will often result in identification of benefits that are **not directly** associated with collection **preservation** but that might be used to leverage the project either in terms of cost or in corporate priorities.

For a preventive conservation program to succeed in **eliminating unwanted damage** and **loss** in the most ***cost-effective*** manner possible the **relative value** of collec­tions being protected must be **considered**. Because most collections will contain both objects of very **high** and objects of very **low value**, it is **not** reasonable to compare collections as being more or less valuable. Rather, individual objects within collections must be accorded a value, at least a sense of **worth** to the institution.

In this plan objects in museum collections can be classified into four groups ranging from:

1. The most significant objects, through
2. Material considered as important in a documentary sense, and
3. The reserve or archival parts of collections to
4. Material that could and perhaps should be taken over

Based on the above processes, cares can be taken for heritage resources by considering the nature and type of heritage attractions on which we are going to apply the plan.

*Exercise: Visit one Museum in your surrounding, try to understand their goal and analyze the sustainability issues against the goal of the organization. If you observe some problems in the organization hindering not attain the objective, come up with recommendation on means of overcoming the challenges.*

**7.7. Documentation System**

There is now a day, standard documentation system increasingly agreed by museum workers through out the world. *It has* ***six*** *parts*:

1. **Entry: -**Every object or group of objects coming in to museum, whether as a gift, purchase, loan or inquiry/investigation, is recorded on a ***Numbered Entry form*,** which is completed( clearly, in ink) in the presence of the donor or vendor/seller who then sign it to certify that it is correct record. If possible three copies are made.
* One is given to the donor or lender, as receipt
* One stay with the object until initial processing is complete, when it goes in to supplementary information file or into a short term loans and enquiries file.
* One is filed permanently in an entry file arranged in entry number order.

The purpose of the Entry Form or deposit form is both to acknowledge ***receipt*** of the object(s) and to insure that information from the donor is not lost before a full record is made. A ***temporary label*** is tied to the objects, bearing the number from *the entry form*.

1. **Accessioning: -**Is the formal ***acceptance*** of all acquisition/gaining whether by gift, purchase or bequest/donation in to the museum collection. Each objects, or group of objects, to be kept by the museum (whether gift, purchase or long loan) is entered to the /accession/consent/***approval*** register. This register is the most important part of the documentation system. It has ***three*** main functions:
* It assigns a unique number to each object,
* It describe each object,
* It gives the history and provenance/origin of each objects
1. **Cataloguing:** The catalogue entry is then completed. The catalogue/list/register is complete***record of everything*** that is known about ***every object*** in the museum’s collections. It can be either held on a card catalogue, or on a computer program. A card catalogue consists of individual cards, usually pre- printed, kept in identity number order in a metal card drawer, or in fire proof lockable cabinet. Seven type of information will be presented on each card.
* Name of museum
* Identity number
* Name of object classification
* Entry method (donor, vendor or lender)
* Source of entry (donation, find, purchase vendor or lender)
* Date of entry
* History of object

Supplementary information file contains ***all*** the documents ***relevant to the object***. It will contain the entry form and Transfer of *Title Form* for each object and may also contain invoice, receipts, letter, conservator report, photographs, excavator’s notes etc.

1. **Indexing/manifestation/key and retrieval /recovery**

Index enables the manager to ***find*** information in the catalogue ***without*** reading every single card. The museum must decide what questions are most often asked, and therefore and what ***index*** are needed.

The most commonly used indexes are; Names and details of donor, Classification, location, provenance, artist etc. In a manual system there will need to be a separate set of cards for each index but computer system will permit vastly more sophisticated indexing.

1. **Movement Control**

Movement control means the recording of ***movements*** of objects ***from*** the collections, both with in and out of the museum. The bigger the collection, the more important it is for the museum to have a good movement control system.

In the simplest system, every time an object is moved permanently, or for a long period, a note is made on its catalogue card, showing the date it was moved, who by and where to. Every time it is moved temporarily, for a short time, a proxy card is left in its usual place, showing when it was moved, by whom and where to.

1. **Exit documentation:** Exit documentationrecords every movement of an object ***out*** of the museum building.

**7.8 Development and Cares for Museum collection**

**7.8.1 Collecting and Field Documentation**

**1. Collecting: -** Museum collecting, to be successful, it must be ***systematic and active***. It is not enough to draw up an impressive collecting policy and then to sit back and do nothing: every museum should also draw up/sketch an active collecting program.

This collecting program should not be overambitious, but it must not be so vague that no one- takes any notice of it. Too often museums leave collecting and field work to the initiative of individual manager. The enthusiastic manager spends a great deal of time out of the museum, perhaps neglecting their other duties like documentation and display. The less enthusiastic ones find all their time taken up inside the museum and the result is static/stagnant collection. A good manager should focus on collection, documentation and display equally as much as possible.

1. **Field Documentation**

The collecting techniques the museum uses will of course vary greatly according to what is being collected. Collecting local ethnography will demand a quite different approach and equipment to collecting say entomology. But one thing every type of collecting in the field does require is rigorous /***careful and accurate***/ field documentation.

Among the ***essential*** techniques, photo camera, video camera, tape recorder and note books are the common one. All these equipments should keep their ***quality*** for the ***durability/permanence*** of our data. Every museum worker should be trained in operation of all documentation materials, as well as to keep a field note book and to inter it up every day in the field. The note book should include sketches and diagrams as well as written notes.

Finally, the museum must ensure that the field ***documentation is kept safely*** away from any factors ***leading*** it to be damaged based on the ***nature*** of all instruments used. E.g. where should we put/store ***films***? In cool, dark and dry place, for it is an important as the collections them selves- and linked to the collection so that in years to come a researcher study a group of objects can easily find the records made in the field by the person(s) who collected them. Remember the field documentation is belongs to the museum not to the manager.

***Oral history and Audio Recording: -*** In societies where most people do not regularly read and write, story telling and the oral tradition remain of immense/huge importance. Sadly, it seems that as literacy becomes more wide spread, many of the traditions based on memory and word-of mouth get forgotten, and oral traditions become despised/unloved by those for whom only what is written on paper is important.

**7.9 Museum Building Security**

Museums have a special responsibility to insure that their buildings are secure, and the effective security system and procedures, physical defenses and appropriate level of staffing are in place during the day and the night. Each museum will vary in terms of the level of protection provided. Different type of collections will require different level of protection, depending on their value or importance.

All museums should review their buildings security in terms of the following checklist.

1. **Have you assessed the security risks?** Museum should regularly, at least annually, assess their security risks in terms of their location, surroundings and buildings by asking the following questions.
* Is the museum is busy or isolated area? Is there a record of crime in the area? And what is the pattern of crime? Is the museum visible at night? Are there buildings or trees which might provide entry routes or criminal nearby?
* Are the surroundings secured? Is there a fence or wall around the museum? What is its condition? Are gate secure locked? Does the perimeter/boundary need to be guarded?
* What form does the building take? Are there many windows, doors, Skylight/ is the structure solidly built? What are the weak points? Do they need to be strengthened? Can the doors be rammed/crashed by vehicles?

Survey your buildings as if you were a thief or vandals. Think how you may gain entry, avoid security alarms, and make your escape. Where ever possible seek professional advice from police or security consultants. Security should be a key requirement in the brief for new building or alteration/modification to existing buildings. Security against theft or fire needs to be built in to new developments from the outset.

1. **Are the museum’s surrounding secure?**

Review the surrounding and if you have a wall or fence around the museum and its grounds, check its effectiveness against intrusion/invasion or attack. Are all those gates actually needed and are they strong enough? Is the circuit high enough to deter attackers? They are front line of defense. Improve them if possible.

1. **How secure are the museum buildings?**

Your next line of defense is the building it self. Assess its strength and weakness. You may have museum based in a building not originally not originally designed for the purpose. There may be conflict between security, safety or architectural integrity. But the fewer openings in the building shell there are, the better your security. If you have the option, light the exterior of the building. It helps as a useful deterrent and promotes your museum.

1. **Is the roof secure?** The roof of the building can often be vulnerable to attack. Check that drainpipes and other furniture do not provide easy access to the roof. Trees, climbing plants, repair scaffolding, adjoining buildings, and unlocked ladder are all danger points.

Check the construction and physical strength of the roof. Will it deter attack? Or can it be strengthened by reroofing or the addition of materials externally or internally? Many roofs have doors and roof light built in to them. They represent yet more weak points and require careful consideration in terms of window grilles/ bar, locks and alarms.

1. **How strong are the walls?** Strength of walls varies depending on their construction and thickness. As part of you security assessment, review the museum’s the museums walls and reinforce weak points, e.g. blocked up windows or doors. Use building for appropriate purpose depending on their strength.
2. **Are Your Windows Weak point?** Two main considerations should be borne in mind- the nature of window glazing and making windows secure. Windows are weak point in your defenses. Use glass which is appropriate and check its resistance qualities with manufacturers and security advisors. Protect windows with bar/block or mesh grilles, security bars, lock table, shutters steel sheet panels and locks, as appropriate. Remember that upper floor window is vulnerablefrom attack from above or below.

1. **Are doors secured?** Like windows, doors are exposed to attack. Check the strength and standard of the door itself and its frame. Consider its location in terms of the building. Doors vary in design and thus their methods of fastening. Exterior and interior doors will vary in strength and type of manufacture. It is important to insure that door hinges/turning points and frames, together with their locking systems, are strong enough to resist attack.
2. **Are your locks the key to security?** There is a very wide variety of locking systems available for windows and doors, and professional advice should be sought /required on the most appropriate for your need. Cheap door and its locks and fastenings are not insurance policy.

**Exercise: Visit one of the Museums in your surrounding and**

1. Evaluate the internal structure or spaces it has
2. Categorize it under one of the type of Museum based on the collections, who govern it, the type of service it deliver, audience they serve and the way they exhibit their collection?
3. Evaluate its building security
4. Evaluate its visitor management system control the objects from damage
5. Evaluate its significances economically, socially and politically
6. Understand the reason behind the established of the museum on its current place.
7. Evaluate its documentation system
8. Evaluate its Supporting services
9. Evaluate its interpretation system
10. Evaluate whether the collections are stored safely
11. Do you think that the museum has fulfilled the basic criteria? If not what will you recommend?