

Collection Management Policy for a Musical Instruments Museum

Bengü Gün

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Bengü Gün

and have found that it is complete and satisfactory in all respects,
and that any and all revisions required by the final
examining committee have been made.

Committee Members:

Asst. Prof. Lucienne Thys-Şenocak

Asst. Prof. Carolyn Aslan

Prof. Dr. Günsel Renda

Asst. Prof. Nina Ergin

Assoc. Prof. Ayşen Savaş

Date: -----

To my family

ABSTRACT

The positive and constructive impacts of music are undeniable. Therefore, it is crucial that musical heritage should be conserved and conveyed to future generations. With this motive of providing people tangible and intangible cultural heritage, musical instrument museums work as a mediator between people and musical heritage and preserve this heritage. In Turkey, nevertheless, besides the private and small public collections, there is no advanced music museum that serves these purposes. This need for an advanced music museum that communicates the evolution of music in Anatolia and neighboring lands and indicates how music and musical instruments are affected by the social, political and economic environment, has been the main motivation for this study. Hence, this thesis aims to be a guide for such a music museum in Turkey, and for scholars working in the field of music museums.

Musical instruments museums serve the public for the purposes of education, research, conservation-restoration and pleasure, like all other museums. They act as an excellent resource for the research of the history of music and musical instruments. They shed light on the history of antique musical objects that survive until the present day. Moreover, they act as alternative learning spaces for pre-school, school-age and adult education, and they serve as dynamic places presenting a range of experiences to their audiences by means of concerts, workshops, theatrical performances and specific guided tours. Music can also be seen as a common language and musical instruments museums aim to exhibit this

abstract issue with concrete objects, creating a living environment for this common language.

It is important to study the improvements and management of such museums all over the world as the concept of a museum related to musical instruments has recently gained increasing attention in Turkey. This thesis will serve as a resource about collection management policies, conservation and restoration strategies, as well as public policies for a musical instrument museum by means of studying several different cases of musical instruments museums in Europe.

Keywords: Museum, Music Museum, Musical Instruments, Collection Management, Collection Management Policies

ÖZET

Müziğin, müzik enstrümanları aracılığıyla toplumların refahı için sağladığı olumlu ve yapıcı etkiler inkar edilemez boyuttadır. Bu nedenle, müzikal mirasımızın korunarak gelecek nesillere taşınması gerekmektedir. Müzik enstrümanları müzesi, insanlara dokunulabilir ve dokunulamaz müzik kültürünü anlatma misyonu ile insanlar ve müzik arasında bir köprü görevi görmektedir. Bu durum, müzik enstrümanları müzesinin önemini açıkça vurgulamaktadır. Fakat, Türkiye’de özel ve küçük koleksiyonlar dışında bu amaca hizmet etmekte olan kapsamlı bir müzik müzesi bulunmamaktadır. Anadolu’da ve Anadolu’ya komşu olan ülkelerde müziğin gelişimini, müzik ve müzik enstrümanlarının sosyal çevreden ve toplum yaşamından nasıl etkilendiklerini aktaran kapsamlı bir müze ihtiyacı bu çalışmanın çıkış noktası olmuştur. Bu tez, Türkiye’de açılacak böylesine bir müzeye yol göstermeyi ve müzik müzeleri üzerine çalışan araştırmacılara kaynak olmayı amaçlamaktadır.

Müzik enstrümanları müzeleri de her müze gibi topluma eğitim, araştırma ve içinde barındırdığı objeleri koruma gibi faaliyetlerle hizmet vermekte, ziyaretçilerinin öğrenirken keyif aldığı bir mekan olarak görev yapmaktadırlar. Müzik ve müzik enstrümanları tarihi açısından eşsiz bir kaynak oluşturarak, kullanımı günümüze kadar süren antik müzik enstrümanlarına ışık tutmaktadırlar. Bunun ötesinde, okul öncesi eğitim ve yetişkin eğitimi açısından örgün eğitim alanları dışında öğrenme mekanı olarak görev yapmaktadırlar. Düzenlediği konserler, atölyeler, konu bazında özelleştirilmiş rehberli turları ile ziyaretçilerinin

keyifli bir deneyim kazanacağı dinamik yaşam alanları olarak da görev yapmaktadırlar.

Müzik, çağlar boyunca tüm ulusların ortak dili olmuştur. Müzik enstrümanları da bu soyut kavramı somutlaştırarak bu ortak dile müzeler aracılığıyla yaşayan bir alan oluşturmuşlardır. Bu nedenle, Türkiye’de bu konunun giderek artan bir ilgi ile takip edildiği bu zamanlarda, dünyadaki müzik müzelerinin yönetimi ve gelişimi üzerine böyle bir çalışma yapmak oldukça anlamlı olmaktadır. Bu düşünce ile, bu tez Avrupa’daki müzik enstrümanları müzelerindeki uygulamaları dikkate alarak, koleksiyon yönetimi, koruma ve restorasyon stratejilerinin yanı sıra müzik enstrümanları müzeleri için kamu politikaları konularında kaynak oluşturmayı amaçlamaktadır.

Anahtar Kelimeler: Müze, Müzik Müzesi, Müzik Enstrümanları, Koleksiyon Yönetimi, Koleksiyon Yönetim Politikaları

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1-INTRODUCTION

Ian Cross suggests that music is a product of both our biology and our social interactions; that music is a necessary and integral dimension of human development; and that music may have played a central role in the evolution of the modern human mind (28-42). Considering this definition, music cannot be separated from the social and cultural scientific institutions. In that sense, I believe that it is obligatory to create a place where we can conserve old instruments and documents about music, to show their functions and therefore to create an environment for people who want to conduct research about music and musical evolution.

Having been the homeland for many civilizations, Turkey has rich and diverse music cultures that are affected by each other. Research on the development of music in Turkey will help the understanding of the past and open the doors for many unanswered questions. With increasing globalization, young generations are often not aware of the rich cultural heritage of Anatolia, and they need non-formal educational tools in addition to formal ones in order to increase their knowledge and interest in these issues. I consider the present approach to museums¹ as the leading instrument to create an interaction with young generations and the public.

¹ There are several definitions for museums, but I prefer to use the 2001 museum definition of the International Council of Museums (UNESCO Convention):

"A museum is a non-profit making, permanent institution in the service of society and of its development, and open to the public, which acquires, conserves, researches, communicates and exhibits, for purposes of study, education and enjoyment, material evidence of people and their environment."

The idea for musical instrument museums started mainly with collecting and demonstrating historical instruments. Today there are countless museums and collections of musical instruments all over the world, gathered together under an International Committee of ICOM, namely CIMCIM (Comité International des Musées et Collections d'Instruments de Musique- International Committee of Musical Instrument Museums and Collections). The idea is not brand new, but the improvement in musical instrument collections and museums is impressive with the development of new technologies. Almost in every European country, there is a music museum and there are numerous collections exhibited in art museums in the USA also in Russia and Japan.

The attempts to develop an enhanced music museum in Turkey started with the re-arrangement of the Aynalıkavak Pavilion as a music museum in 1985. Currently, a restoration project is being carried on for the architectural structure of the pavilion and the collection is kept in the Dolmabahçe Palace's storage rooms without any intervention about conservation and restoration. There are several other collections that are dispersed in various locations such as; the storage and exhibition rooms of the Topkapı Palace, Archaeology Museums (the largest musical instruments collection of the archaeology museums is located in the İstanbul Archaeology Museum), İstanbul Military Museum, Galata and Konya Mevlevihanesi. There are also possessors of private musical instruments collections. The largest private collection of Turkish musical instruments belongs to Etem Ruhi Üngör who is a musicologist and expert on Turkish musical instruments. He also aims to open his collections to the public and gather all these

collections with a high quality assessment within a unique music museum in Turkey.

There is a need for an advanced music museum that tells the evolution of music in Anatolia and its neighboring lands, how music and production of musical instruments are affected by the social and political environment and vice versa. This museum would conserve this heritage in better conditions as it would be specialized in musical instruments and musical objects. Moreover, this museum would cover the history of music as a whole and would place the music of Anatolia within the context of the world history of music. Fortunately, on July 31, 2006 a Directorate of a Music Museum in İstanbul was agreed on and signed by the President Ahmet Necdet Sezer and the Prime Minister Recep Tayyip Erdoğan. The official announcement was published in the official gazette.²

A virtual museum³ was established as the first step and the voices of old Turkish instruments were recorded by the Turkish Ministry of Culture and Tourism. The new Music Museum of İstanbul is under way, based on the same organization and structure as stated in their website. The collection is ready and the museum will be in Gülhane Park, in Sultanahmet, the most touristic part of İstanbul and in close proximity to other museums. Even though the museum was planned to be opened in May of 2007, it still is under construction. Moreover, not only in İstanbul but also in other cities of Turkey, we have started to see such enterprises of music museums. For instance, IKSEV (İzmir Kültür Sanat Eğitim

² See Appendix A for the governmental decision for the Music Museum in İstanbul. August, 15. 2006- Karar Sayısı: 2006/10830.

³ For this virtual music museum of Turkey see the website of the Ministry of Culture: <<http://www.kultur.gov.tr/smm/cvl/main.html>> 2005.

Vakfi- The İzmir Foundation for Culture, Arts and Education) has been working on a Music Museum and Library in an Old Train Station in İzmir. The foundation completed restoration work on the building and aims to conserve and exhibit sheet music of contemporary Turkish composers, contemporary and old music records and musical instruments from İzmir and the Aegean region (IKSEV, pars 4). Turkey needs more enterprises for music research and education because an overall comprehension of the history of Turkish music is lacking in the world. This need can also be filled by means of such a museum and its research function.

With the increased interest in establishing music museums in Turkey, I decided to study the improvements and management of such museums in different countries. According to my previous interviews with the museum managers of the Music Museum in İstanbul, I found out that the technologies of restoring; conserving and climatization needed extensive research. I contacted museums that are members of CIMCIM (International Committee of Musical Instrument Museums and Collections) in order to learn their technological systems regarding these issues. During my summer internship in the Brussels Musical Instruments Museum, I collected data about the exhibition and conservation circumstances of instruments and how they are affected by various types of conditions. Moreover, the area visits to the Musikmuseum in Basel, and the Musikinstrumente-Museum in Berlin generated an idea about what to observe and improve according to the needs of musical instruments and collections. This research on site also helped me compare and contrast the strategies and new technologies.

It would have been the most useful if it could have expanded its borders to

include the legislation and the legal implementations in the country. This issue should also be dealt through further studies.

I mainly concentrate on collection management policies. These policies include the mission statement, collection care, restoration and conservation, documentation methods, acquisition and de-accessioning of collections, and communication with the public. In Turkey, such studies are available about museums in general but not specifically about music museums. In particular, the purpose of this thesis is to propose a critical view for the musical instrument museum that will be opened in İstanbul and therefore to be a guide for all music museum planners and managers who are seeking new technologies used in music museums in other countries for conserving and restoring old instruments. For this reason, it includes some suggestions about the applications in other countries considering both their drawbacks and benefits.

2- COLLECTIONS MANAGEMENT POLICIES

2.1. Overview

Most of the countries and museum associations around the world have recently realized the importance of written policies and guidelines to improve the standards for the preservation of their cultural heritage and museum management. Therefore, they are trying to sustain the developments and to improve the decision-making process at all stages (Museums Australia, 2). The ‘Code of Practice for Museum Authorities’ (1977), the ‘Code of Practice for Curators’ (1983) by the Museums Association, and ‘A Code of Practice on Archives for Museums and Galleries’ (1990) published in the United Kingdom are several documents that constitute the basis of these improvements, which are then followed by other countries (Code of Ethics for Museums 2002). Museums Australia for instance formed a ‘Code of Ethics for Museums’ in 1984, and started to follow a registration scheme of museums just as the Museums and Galleries Commission’s Registration Scheme in the United Kingdom. In 1986, ICOM (International Council of Museums) formed a code of ethics unanimously at the 15th General Assembly of the International Council of Museums at Buenos Aires (Argentina), and this code of ethics now sets the standards of professional museum ethics, and minimum standards for museums’ activities such as acquisitions, disposals, collections care and management (ICOM Code of Ethics).

Even though these policies have been altered after the 1980s, the formation of international organizations where professionals share experiences, set standards and common practices for museums dates back to the 1950s. In the early 1950s,

people felt that there was a need for an international organization where professionals involved with musical instruments could exchange their views on the maintenance of this particular part of their cultural heritages. The Galpin Society was one of the first initiatives formed in commemoration of Canon Francis W. Galpin (1858-1945), and the society aimed to find professionals interested in research on the history of European musical instruments (Lambrechts-Douillez, pars. 1-3). The need for an international organization triggered the establishment of the International Committee within ICOM abbreviated as CIMCIM (International Committee of Musical Instrument Museums and Collections). CIMCIM has set certain standards for the conservation of ancient instruments and the classification systems for musical instruments and has created a network of museums that contain musical instruments collections. Today, most of the musical instruments museums are members of ICOM, accepting this code of ethics and the standards set by ICOM.

Today, museums are passing through a transformation period just like the political, economic and human dimensions of our era (Stapp 20). In fact, the world is transforming overall. It is not easy to observe the fast-moving technologies, worldwide communication and all the issues attracting humans' interest. Among these attractions, museums are trying to find room to engage the public with their activities. As it is stated by Silverman and Hirsch (2000: 15):

Our learning, be it in the form of theory development, research on museum visitors, or evaluation of exhibits and programs, is forging new paths in theory as well as practice. Our understanding transforms our practice; our practice transforms our understanding.

A smart strategic plan and clear vision of today and the future is crucial to achieve this transformation. Among all the things considered, museums are places where the remains of humans and the human past are collected and presented with the visualization of today. It is in the hands of museum directors, curators and museum staff to present their collections in a way to make sense and to attract people to discover their past and present while enjoying themselves and being social.

A museum's plan and vision should be strong and reflect the reasons for the existence to its public. Thus, a collection management policy can be a useful tool to express the mission and vision of the museum. A Collection Management Policy is a "written statement that sets forth the purpose of the museum and its goals, and explains how these goals are interpreted in its collections activity" (Malaro 1979: 57). It is also described as a "written document, approved by the governing authority, that specifies the museum's policies concerning all collections-related issues, including accessioning, documentation, storage and disposition" by the American Association of Museums (The Society of Mineral Museum Professionals, par. 1). Hence, a collection management policy acts like a guideline for the museum staff about the museum activities and organization and sets standards to avoid polyphony within the museum. In other words, it sheds light on the path that leads to being a successful museum.

Musical instruments museums are not in a different category; they should also consider many issues in order to fulfill their duty to the public in this

challenging and transforming world. Moreover, as stated by Marie Malaro (1979: 57):

It is becoming more difficult to operate a museum which is trapped between the more challenging and critical public, the more interfering government and the more demanding staff. For a museum, to survive in spite of these conditions is only possible with a formulation of a structured collection management policy.

It should be stated that not only preparing such a policy but also implementing it is hard to follow and it requires great concentration and faith by all the staff. The results of having such a collection management policy are not magical or unbelievable. They are the results achieved by a long and difficult process of planning.

Even though a collections management policy is not a knight in shining armor, it can be considered a tool that stands for the justification of the actions of the museums. It acts as a communication tool between the museum staff and the outsiders. As museums are responsible to their people, they need to be accountable for their decisions such as acquisitions, disposals, inventories, and legal management of the collection. They are responsible for safeguarding the collection from possible damages that occur over time as a consequence of contact with people and environmental modifications. They also need to care for the organization of related stories of museum objects and keep the historical information of the object systematically (Denman 2). For instance, if an object has been kept in an extremely humid place for years before it was acquired for the museum collection, this information must be recorded in the history of the instrument for possible damages that may occur in the future. Such a collection management policy is an essential step to establish certain standards in the

museum and to check if this kind of record keeping is compatible with national and international laws, besides the international ethical conventions. Moreover, it actively controls and limits the rights of the directors and museum board of trustees to make decisions about the collections that actually belong to the public.

These policies are prepared by the museum staff and to be approved by the museum's board of trustees if it is a private museum, and by the governmental bodies if it is a state museum. They are internally and externally published in order to communicate the standards of the museum with the staff and with its public. There is no rule for preparing a museum collection management policy; these policies are shaped by the needs of the museum staff, the collection size and content, the museum's national context, and the governance type (private, public, university, charitable societies) (Museums and Galleries Commission 35).

As Marie Malaro suggests, a good collections management policy covers these issues (1994: 11-29):

1. The purpose of the museum and its collection goals,
2. The method of acquiring objects for the collections,
3. The method of disposing of objects from the collections,
4. Incoming and outgoing loan policies,
5. The handling of objects left in the custody of the museum,
6. The care and control of collection objects generally,
7. Access to collection objects,
8. Insurance procedures relating to collection objects,

9. The records that are to be kept of collection activities, when these records are to be made, and where they are to be maintained.

Preparing a collection management policy is in fact for the museum staff to formulate their attitudes, responsibilities, international procedures and implementations. Once it is formed, it serves as a formal responsibility distribution and speeds up the decision-making process. It can be comprehensive or brief but the point is that it must be clear, and therefore not very complicated.

Regarding the contents listed by Malaro, this thesis follows a structure based on these topics.

2.2. The Ingredients of Collections Management Policies

The aforementioned structure gives an order of subjects that should be considered in detail. All museums choose a different structure according to their needs and situations. This structure is based on Marie Malaro's guidelines of collections management policies and Best Practice Module of Collections Management by the British Columbia Museum Association (Denman 2005). A common collection management policy should include these topics to fulfill its function:

1. Mission Statement
2. The Scope of the Collection
3. Accessioning- De-accessioning
4. Documentation- Cataloging
5. Care and Conservation

6. Loans: In-coming Loans and Out-going Loans

7. Public Access

The collection management policy is a guide that helps the museum to keep going on the same path without losing its focus. It should state the purpose of the museum, which is agreed upon by the governmental bodies (if it is a state museum), the board of trustees, staff and members. It is simply called the ‘mission statement’ of the museum. This is the starting point for all planning and policy-making within an organization, and it is to be shared internally and externally with its staff and the public. It is a general statement that summarizes why the museum exists, the content of its collections, the aim of its activities and responsibilities to the public. It also shapes the rest of the collection management policies (Malaro 1994: 11)

The rest of the topics should be compatible with the mission statement. The second topic, the scope of the collection aims to broaden the context of the collection, which is previously stated in the mission statement of the museum. This is the part where the museum states the types of objects it collects (such as instruments, music sheets, records, music exercise tools, musical instrument production tools, photography, manuscripts about musicology, etc.), the time periods, and their provenance. Some music museums concentrate on specific musicians and collect their personal belongings, in addition to their instruments, compositions, photographs; some collect only musical instruments from a certain provenance and era. If the scope of the collection is defined clearly, then it should be straightforward to prepare a policy for the accessioning and de-accessioning.

If the museum does not have a scope of collecting and also an active collecting plan, it will result in the collection of various objects without forming a certain storyline. Active collecting policies⁴ identify subjects such as people, cultural groups, and time periods. It is research based; it needs specific knowledge and comprehension of historical data. Active collecting plans require policies about the acquisition and disposition of the museum objects. Most of the museums form their collections based on bequests, gifts, donations, exchanges and field work studies, which do not allow them choose what to include in their collections. However, with the existence of a clear accessioning and de-accessioning plan, the museum can shape its collections and can consider what to include and what to exclude. The framework of the decision-making process must be performed with a guideline to help the museum staff responsible for the realization of these tasks (Gardner and Merritt 5). Moreover, this policy should also cover the procedures, the recording of this process and the division of labor, and the authority for accessioning and de-accessioning.

Another issue that should be covered by a museum collection management policy is the documentation and cataloguing standards of the museum. The records act as the identity cards of the museum objects. Any museum object that goes in and out of the museum, either as a permanent collection object or a loan from another institution, should be documented (Hecken and Kaplash 12). The purpose of this documentation has two reasons: to record the date of acquisition as

⁴ For further information about collecting policies see Anne Fahy, Collections Management. Routledge, 1994, Department for Culture, Media and Sport, Guidance for the Care of Human Remains in Museums, 2004, James Gardner and Merritt, The American Association of Museum Guide to Collections Planning, 2004 and Dorothea Hecken and Sonja Tanner-Kaplash., "Collections Management as Principle and Daily Practice." Museums Operations Manual Manuscript, University of Victoria, 1985.

the history of the specific object and to systematize the organization of the museum within certain rules and classification systems. The collection management policy should include an article that standardizes both of these concepts for the museum.

The collection management policy should include the principles for care and conservation of museum objects and set certain standards on how to realize those principles. This kind of standardization is important for the museum objects, which are mostly antique and more sensitive to environmental changes. The security issues and risk assessments should also be included in this part of collection management policies. As these documents are for internal communication, these kinds of policies will be crucial in times of danger and urgency.

The incoming and outgoing loan policies also play an important role in the collection management policies. This part is where the museum states how the museum shapes its collection according to its scope. There have been certain formats and procedures for the security of the collection. The incoming and outgoing loans forms also record every movement of the museum objects and are easy to track.

As the museum is for the good of the public, it should consider how to reach its audience and which services to provide. The main service it would offer to its visitors is education. A musical instruments museum should be a place where people from all ages can easily gather and learn through hands-on

exhibitions, workshops, seminars, lectures or concerts. The exhibitions should also be designed considering the universal design standards for handicapped visitors, offering them a similar museum experience. The collection management policy should also mention these issues in order to communicate with its target audience and visitors. This is clearly stated in The Morpeth Chantry Bagpipe Museum⁵ collecting policy “the aim of future collecting is to complement and consolidate for the purposes of interpretation, display, research, reference and education.”

Dutch government has formed a plan called the “Delta Plan for the preservation of cultural heritage” in order to safeguard collections of significant importance in the Netherlands. The Dutch National Museum of Ethnology (RMV) was one of the museums that passed through such a process of transformation within this program. In order to sustain all the work done to save the collections, they needed to introduce a system of Quality Management including three main elements as stated by the Head of Collections Management Department, Graeme Scott: (2006, 21) “a set of written processes, procedures and working instructions; a system of evaluating and improving those processes and procedures; a guarantee that the system is operating following industry standards.”⁶ In order to facilitate these procedures and the management plan, the museum needed to train its staff about collections management, conservation of the collections, registration and recording the data of the objects. All the processes related to collections

⁵ The Morpeth Chantry Bagpipe Museum was established in 1987 in the United Kingdom. It was formed with the bequested collection of William Alfred Cocks of Ryton, who was a player and maker of bagpipes. He was collecting pipes, manuscripts, letters and piping memorabilia. (Morpeth Chantry Bagpipe Museum –Acquisition & Disposal Policy 2002, p. 1) For the related policy, see Appendix B.

⁶ This is cited from the lecture of Graeme Scott in a seminar about Collections Management, at Yıldız Technical University, İstanbul, 13 April 2006.

management were outlined in a management policy, written down and shared with the museum staff. According to Scott (2006, 24):

Writing down and maintaining procedures should not limit innovation and creativity but instead give insight and oversight, should specify 'best practice' and give a clear guide as to how it can be achieved.

He adds that all these written manuals are not static and should be revised to improve them according to the needs of the museums. After a collection management policy is formed for the musical instruments museum in İstanbul considering these issues, this document will never be finalized as the museum will keep on living. With improvements in museology, it should be updated according to new international and national policies. Keeping such a document will standardize museum activities and show the commitment of the museum to the public as the savior of the musical heritage.

3- MISSION STATEMENT

3.1. *What is a Mission Statement?*

Contemporary museums need to organize themselves in a similar way as for-profit businesses in order to actualize their aims and activity plans. They all need to have a collection management policy with a clear vision and mission. One of the most important components of a well-structured collection management policy is the mission statement in which you can find why the museum exists. Even though mission statements are the initial steps for the organization and planning of the activities of an institution, there is also research concluding that it is not the basic component of museum management (Weiss and Piderit 1).⁷ However, even this research puts forward that the public organizations also need strong mission statements in order to define themselves to the inside and outside parties. Since mission statements are living documents and are never-ending processes, they should be revised periodically in order to be able to position the institutions according to changes in the external environment (Anderson 22).

The American Association of Museums (AAM), the most prominent institution that publishes standards and publications about museum policies, sets the mission statement always as a key and critical matter for guiding and directing

⁷ Weiss and Piderit conducted research with 304 public schools in Michigan, USA where public managers decided to use mission statement and made it obligatory in order to improve the performance of education in these schools (193-223). The research project tries to find out the effects of the mission statement over the performance analyzing the content, focus, clarity and activist tone of the statements. They suggest that a mission statement makes the organizational goals and priorities clear for their employees so that they can make the connection between their values and the collective values of the agency and work with enthusiasm. Moreover, it helps to attract resources and overcome oppositions from other organizations eliminating all vagueness (Weiss and Piderit 219). The managers should put mission statements into a meaningful frame in order to influence and improve managerial performance. This research supports that as long as the rhetorical parts of the statement (thus focus, clarity and activist tone) is well-crafted, it improves the performance of the institute.

the museum activities (Anderson 7). The AAM in the 'Code of Ethics for Museums' (2000, par. 5) states that:

Loyalty to the mission of the museum and to the public it serves is the essence of the museum work, whether volunteer or paid. Where the conflicts of interest arise -actual, potential, or perceived- the duty of loyalty must never be compromised. No individual may use his or her position in a museum for personal gain or to benefit another at the expense of the museum, its mission, its reputation and the society it serves.

Thus, the musical instruments museum also needs a mission statement that will help to define itself to various parties and to outline its vision.⁸ Moreover, with such a statement, it can differentiate itself from others and can position itself within leisure time activities. Even though the importance of a mission statement is well appreciated, it is hard to find a publicly announced mission statement from any European music museum. According to the comparative research done through the websites of the members of CIMCIM⁹, it is observed that most European Museums do not have a mission statement on their websites. It is hard to measure the success of the existence of a mission statement due to its non-existence. The reason is that there are different variables that affect the success of the museum. The collection of the museum may be interesting and attractive to the audience even without a good mission statement, or the public relations are successful in attracting people and making a good name for the institution.

⁸ Robert Archibald defines vision as conceptualization of a future. For a museum, the vision must focus on an illustration of how the entire community will benefit if the museum succeeds in implementing its mission and promulgating its values (Archibald 2). Peter Senge has conducted a controversial research on the missions and visions for organizations. For further information about museum mission statements you can also see 'Museum Mission Statements' edited by Gail Anderson (2000) for the importance and usage of mission statements in the museums.

⁹ See the web page of CIMCIM for lists of members and their website links on the link:
<<http://www.music.ed.ac.uk/euchmi/cimcim/iwm.html>>

3.2. Sample Mission Statements for Musical Instruments Museums

Mission statements are diverse in content and approach because they are generated according to the needs of the museum, the scope of the collection, the message the museum is trying to give to its audience and so on. For this reason, it is difficult to state one single way to write a mission statement for a musical instruments museum. Thus this section of the thesis will give sample mission statements that will help new museums write their own statements.

First of all, a mission statement is more than a list of activities or a definition of a museum. The mission statement of the Stearns Collection (2007: par 1), a collection of the University of Michigan's School of Music, Theater and Dance, can be given as an example where this confusion is applied as a practice:

The mission of the Stearns Collection of Musical Instruments is to preserve musical instruments, advance organological knowledge, and to promote understanding of world cultures and music. To achieve this mission, the Collection actively mounts displays of musical instruments, presents lectures-recitals from national and international performers/speakers, and provides opportunities for organological research. These activities support the musical and intellectual research of the faculty and students at the School of Music, University of Michigan, and also complement the diverse interests at the University of Michigan, aiding its role in the creation, exploration, and understanding of culture in local, state, national, and international communities.

The first sentence of the above statement exactly indicates the aim and mission of a music museum. Since it is a university museum they put strong emphasis on advance organological knowledge. Thus, this sentence has its main viewpoint at the end where it states "to promote understanding of world cultures and music", which shows the scope of their collection regionally. The second sentence lists the activities of the Stearns Collection which support the roles of the

museum. Moreover, all these activities can be found in any simple music museum. Finally, the last sentence explains how these roles and activities are associated with the main institution, the University of Michigan School of Music, Theater and Dance. This makes sense because it is obvious that it is a supporting body to the university and its scope is also defined as local, state, national and international. All in all, this mission statement is giving the message of why the museum exists. On the other hand, it has more information than needed and is far from differentiating itself from other museums. Moreover, the most important rhetorical part, the activist tone is missing in this statement.

In order to understand different styles of forming mission statements, more examples should be observed. The Brussels Musical Instruments Museum (2007: par. 1) is one of the principal musical instruments museums with a collection of instruments both from Europe and outside of Europe and its mission statement is well announced on its webpage:

Museum's mission is multiple; conservation, restoration, scientific search, information, education, and entertainment. The MIM wants to be considered as a museum of the new generation: professional, exciting and open to its public. It presents a new technology, in his scientific work as well in his scenography and communication. Seated in the heart of the cultural activity of Brussels, capital of Europe, the MIM wants to be a living space for music and art.

This mission statement also starts with the definition of the basic roles of a museum: conserving the objects, creating an environment for scientific research, giving information and education, and giving an entertaining experience to its audience. The remaining sentences are prominent because the museum positions itself among the new generation of museums and tries to be attractive to its public

with the activities it offers. It desires to be a 'living' place of amusement and pleasure.¹⁰ This statement confirms that the museum is public-oriented and tries to design the activities and exhibitions in order to please the audience and make them enjoy their time in the museum. Being audience-centered is one of the principal competencies of a museum because it is the leading objective of museums to attract, build and to retain an audience. Firstly, the museum desires to attract people who have never been to the museum by making itself visible, familiar and inviting; secondly it wants to persuade people to come back again and again and therefore to make them regular visitors; and thirdly it tries to compete with other leisure time activities that occupy people's time and attention (Kotler and Kotler 38). The Brussels Musical Instruments Museum handles this mission effectively, and tries to convey its mission to its personnel working within the museum and make them aware of this mission of the museum.

A mission statement is an opportunity for a museum to define the regional scope of its collection. In the previous example, the Stearns Collection defines its regional scope as the whole world, since it has a collection of instruments from a variety of countries and continents. The Brussels Musical Instruments Museum does not define a region in its statement, but takes music and art as the core of its existence, which makes sense as its collection consists of both European and the music from all around the world and musical instruments.

¹⁰ A research report cited by Neil and Philip Kotler was prepared by the American Association of Museums in 1969 in the USA by the request of President Lyndon Johnson stating the conditions of museums, their special needs and their relations with their public. Its title is "America's Museums: The Belmont Report". The results of the report recommended museums to become more committed to public service and to give importance to education programs and 'to create "a lively place" where audiences can find "pleasure and delight"' (p. 32).

The Hungarian Academy of Sciences Institute for Musicology in Budapest defines its scope in its website as:

...to maintain and enlarge the primary collections hosted by the institute: the Hungarian Folk Music and Folk Dance Archives, the Bartók Archives, and the Museum of Music History, all of which are internationally of outstanding importance, and unique to Hungary in their field, to conduct research in all areas of Hungarian music history, and in various special fields of general music history, to carry out research in the domain of ethnomusicology and ethnochoreology¹¹ (Hungarian and European folk music and folk dance), to conduct basic and applied research in the fields of systematic musicology, to participate in graduate and postgraduate education in musicology in cooperation with the Ferenc Liszt Music Academy).

This mission statement is more distinctive due to the specified regions as the museum mainly deals with the collection of music, musical instruments and folk dances of Hungary, and it is also a supportive body to the Ferenc Liszt¹² Music Academy. It also narrows its target group to people and researchers who are interested in Hungarian music and folkloric dances.

Most of the museums ignore the significance of the target group; however, without a defined target group, the museum cannot plan its activities, facilities, daily operations or have a strong collection management policy. The BATE Collection in Oxford promulgates its collection as being “made available for study and judicious use by scholars, students, makers, and players, so as to enhance and increase the knowledge of the history of music as well as the enjoyment of historic performance for all” and states its target group and the ultimate aim (About the BATE Collection: par. 1).

¹¹ Ethnochoreology is defined as the study of dance through the application of disciplines such as anthropology, musicology, e and literally means “the study of folk dance”.
<<http://en.wikipedia.org/w/index.php?title=Ethnochoreology&oldid=108912242>>

¹² Ferenc Liszt is the Hungarian name of Franz Liszt.

Recently, various researchers have pointed out the issue of being audience-oriented. For instance, Stephen Weil, who was a distinguished scholar at the Smithsonian Institution's Center for Education and Museum Studies and long-time deputy director of the Hirshhorn Museum and Sculpture Garden, argues that the focus of the museums has changed in recent years from 'inputs' (collection, staff, and other resources) to 'outputs' (frequency and scope of exhibitions, educational programs, and other offerings). Moreover, the outcomes (the effects of museum offerings on visitors, on learning, and on the experiences audiences take away) are being considered (Kotler and Kotler 33). This also has its reflections on the mission statements as it is in the collection's mission statement of BATE.

All in all, the mission statement for the musical instruments museum is the sentence where it indicates the reason for its existence, its target audience, and its distinguished properties from other museums that will convince people to visit the museum again and again. Furthermore, it is the opportunity to define and share the same purposes with the employees and to give motivation for the team work (Koçel 129).

3.3. The Mission Statement for the Musical Instruments Museum in İstanbul, Turkey

A mission statement shortly is the identity of the museum and the primary internal and external communication tool. It is a challenging task for a museum because such institutions have complex functions and roles (Kotler and Kotler 28).

In the light of the sample mission statements of musical instruments museums stated in the previous section, this section will take the Musical Instruments Museum in İstanbul as a case study for the process of defining its mission and identity. Especially for a newly opening museum, forming a mission statement in the first phases is essential to lead the museum in the defined direction.

The first issue to be considered while developing a mission statement is the scope of the collection. In Chapter 4 of this thesis, the scope of the Musical Instrument Museum in İstanbul is given in detail and forms the basis for its mission statement. The musical instruments museum of Turkey will possess instruments and musical objects related to the music culture in Anatolia from 8000 BC to the contemporary period. It will not only concentrate on musical instruments, but also on sheet music, paintings, drawings, miniatures, recordings, documents and so on. The region is restricted to Anatolia, which has been the homeland to many nations and cultures over this long time period.

One of the aims of this thesis is to recommend various options to newly opening museums, specifically the one in İstanbul. For this reason, I formulated an example of a mission statement for the Musical Instruments Museum in İstanbul:

"The İstanbul Musical Instruments Museum's mission is to collect, conserve and restore the musical heritage and sounds of Anatolia through the ages of the world with the latest technology; to provide an open space for amateur and professional musicians for research, education, performance, relaxation and entertainment."

4- THE SCOPE OF THE COLLECTION

Every museum has specific characteristics based on its collection and mission. It puts forward its identity in its mission statement and directs its planning and management accordingly. Even though museums are places for the good of the public and responsible for preserving the history and material culture of the communities, they also have other responsibilities such as education and research, which advocate museums to define what to collect within its scope. Moreover, they should consider the needs of their audiences (Gardner and Merritt 8).

The scope is also a part of the mission statement of the museum, which identifies the range of the objects in its permanent collection. This includes the regional, historical range and the type of objects, such as instruments, sheet music, and drawings of instruments, belongings of a specific composer or composers from a specific time period and so on. A museum is not obliged to admit any offer of a gift or a bequest to its permanent collection unless it is within the scope of the museum (Museum Association, art 6.1.1). There has to be a reasonable need and explanation to include an object to the collection (Hecken and Tanner-Kaplash 12). Otherwise, museums become like graveyards for musical instruments; they have difficulties to convey a certain story to its audience. Once the scope is shaped and defined clearly in the collections management policy, it affects the acquisition and loan policies of the museum.

4.1. The Scope of Sample Musical Instruments Museums

Defining the scope of a museum is not an easy task and needs detailed analysis and research about the subject area. In the musical instruments museums the subject area is the musical instruments and the organological history, and the music history are the main resources to begin with. The next chapter will deal with the formation of collections. Briefly, museum collections are mostly formed through bequests, gifts and donations. It was often difficult to decide what to collect for most of the musical instruments museums. Most of them had difficulties while transforming their scope from what they inherited to what they wanted to own and exhibit. However, for a newly opening museum, this task is much easier and more crucial. This section is giving examples of the scope of the musical instrument museums around the world in order to help newly opening museums visualize how to define their scope and goals.

The Music Museum (the Musikmuseet) in Stockholm was founded in 1899 with a base collection of 200 instruments acquired through personal donations and solicited gifts and opened to the public in 1901. In 1981, it was incorporated with the Swedish National Collections of Music in the newly-rebuilt Crown Bakery¹³. With the increasing awareness of the government about museums in Europe, the museum defined some basic concepts about its collection and included in the list of objects it collects instruments, paintings, drawings, busts, medallions and memorabilia belonging to Swedish institutions related to music and theater archives (letters, pictures, programs, posters, press clippings and Swedish folk music transcriptions) (Kjellström 18). The collection, which reached c. 6000

¹³ This is a building dating back to the 17th and 18th centuries. It has a 880sq. meters exhibition area with 10 exhibition rooms (Kjellström 17).

instruments (around 250 are on display), exhibits not only art but also folk and popular music from Sweden, Europe, Asia and Africa, from 1600 to 1900. The collecting policy of today aims to concentrate on these regions and on later and contemporary dates.

The Brussels Musical Instruments Museums also has certain set rules and concepts that direct its conceptual design and acquisitions. First of all, around 1500 instruments are designed to create a tour historically and systematically in a flow. The ground floor (0) exhibits popular and traditional instruments from Belgium, Europe and regions outside Europe; the first floor (+1) displays instruments from antiquity to the 20th century; the second floor (+2) is designed to show systematically the development of keyboard instruments and stringed instruments in Belgium and Europe. The basement (-1) floor includes mechanical instruments and also a sound studio where visitors can try to make their own music with computers. This section mainly concentrates on contemporary music and musical tools and historical bells. As the regional and historical scope of the Brussels MIM is not concentrating specifically on the musical instruments of Belgium and Europe, its acquisition policy is also diverse and includes instruments from all over the world, mainly contemporary ones (Visitor's Guide 11).

The Musikinstrumenten-Museum in Berlin has a 3000-item-collection of instruments and objects from European art music from the 16th to the 20th century. Again, the organizational and structural flow is supplied through different floor levels (Droysen-Reber 15). Comparing it with the Brussels MIM, the museum in

Berlin has a narrow range for its scope and is more selective while acquiring new instruments and objects.

In general, the museum has storage collections, which are permanent and can be used for exhibition, research and study purposes (Hecken and Tanner-Kaplash). The ones with exhibition quality can be exhibited in temporary or traveling exhibitions or in the storage area if the storage conditions are kept suitable for visitors' access. Whatever purpose the collection serves, the important point is a museum's having a scope of what to collect and what not to collect. Once the museum accepts an object unrelated to its scope, it will be a burden to dispose of that object from the collection and the museum will face a reaction from the public and be open to criticism. It would be the best approach to keep the scope of the museum within the collection management policy as evidence to its acquisition and disposal activities.

4.2. The Scope of the Musical Instruments Museum in İstanbul, Turkey

As we are dealing with a musical instrument museum in Turkey, we should basically deal with the music and the musical instruments that emerged and pass through Anatolia and neighboring lands. The aim of the Ministry of Culture while forming such a museum in Turkey is to represent the musical culture and findings from within the geographical borders of Turkey. The virtual music museum of Turkey established by the Ministry of Culture displays a selection of around 200 videos, 50 pictures and information about the music culture in Anatolia from 8000 BC to the contemporary era. Most of the musical instruments museums in the world do not have such a virtual existence even though they

actually exist with all the material evidence and historical flow. Turkey has been fortunate to have such a virtual museum which everyone can reach from their own computers. The virtual museum reflects the scope of the musical instruments museum that will be opened in İstanbul in 2008. The virtual museum also reflects the organization of the instruments in the exhibition halls and gives the chance to hear the voices of the instruments which have never been heard even by many Turkish citizens. The exhibition halls are organized according to time periods: Neolithic, Iron Age, Archaic Age, and Bronze Age, Assyrian and Hittites, Hellenistic and Roman periods, contemporary Turkish art music, traditional folk music and popular music. Having defined its scope, it is clear which instruments or musical tools and objects this museum will acquire and accept as gifts and donations. The general director of the museum, Oğuz Elbaş, states that there is a long line of people waiting to give their collections as a gift to the museum, which they believe will take care of the old instruments better than they do now.

5- ACCESSIONING AND DE-ACCESSIONING

As discussed in Chapter 2, the museums of musical instruments have several types of collections and collecting policies. The initial formation of the collections may vary from museum to museum, but there are some generally established collecting rules for acquiring new objects or disposing of items from the museums.¹⁴ This chapter tries to gather the general concerns of musical instruments museums through the process of accession and de-accession. All these concerns point out the need for a clearly established and announced collecting policy for accessioning and de-accessioning in the museums.

5.1. Acquisition and Accessioning

In order to observe the acquisition and accessioning principles chosen by museums, the first issue to consider is the primary formation of the museum collection. Research in musical instrument museums indicates that most of them have started with a previously existing collection that belonged to a family, an instrument maker, a private collector or a musician. These collections might have been purchased by the government or might have been given as a gift to the government, like in the initial formation of the Brussels Musical Instruments Museum.¹⁵ The collections may be formed by gifts to private museums, which

¹⁴ The museum should have an “active collecting policy” rather than a “passive collecting policy”. The passive way of collecting is accepting what is offered without considering if the collection is presenting the complete story (Burcaw 58).

¹⁵ The Brussels Musical Instruments Museum started with the merging of two collections. The one belonging to the Belgian musicologist François-Joseph Fétis (1784-1871) was bought by the government upon his death. The other collection of Indian instruments was offered to King

happened in the case of the Metropolitan Museum.¹⁶ Museum collections also grow through bequests, purchases, exchanges, donations, transfers, permanent loans¹⁷ from other institutions and field collections in which the ownership (title) of the objects is conveyed to the museum (Running a Museum 137). Acquisition is this process of legally obtaining and transferring objects and the associated data for a museum through gifts, purchases, exchanges, transfers, and field collecting (Genoways and Ireland 176). However, this term should not be confused with the term “accession”. Accessioning¹⁸ is the formal process of recording and proper documentation of the collection items going into the ownership of the museum (Genoways and Ireland 180; Fahy 2004: 13).

As mentioned in the introduction chapter, museums have the responsibility “to acquire, conserve, research, communicate and exhibit...material evidence of people and their environment”.¹⁹ The museums collect in order to preserve objects of great historical or aesthetic values that might vanish otherwise and seek to

Leopold II in 1876 by the Rajah Sourindro Mohun Tagore (1840-1914). (Visitor’s Guide, Brussels Musical Instruments Museum, Brussels: Mardaga, 2000, p. 7)

¹⁶ The Metropolitan Museum of Art collection of musical instruments was formed in 1889 with gifts from Lucy W. Drexel (in the name of her husband, Joseph W. Drexel, a president of the New York Philharmonic Society and trustee of the Museum) and from Mrs. John Crosby Brown. (Metropolitan Museum of Art : official website, Musical Instruments, http://www.metmuseum.org/Works_of_Art/introduction.asp?dep=18, 09 Oct. 2007)

¹⁷ Permanent loans are mostly given by institutions which have difficulty in disposing items because of legal responsibility. A contract is signed between two museums and the lender has the legal right to recall the loan (Burcaw 58).

¹⁸ Accessioning is the formal act of entering an object into the collections of a museum. Once an object has been accessioned it has a status beyond that of merely being the property of the organization and can only be disposed of by referring to the governing body of the organization, e.g., the Trustees or Director. (Definition of the International Guidelines for Museum Object Information: The CIDOC Information Categories are developed by the International Committee for Documentation (CIDOC) of International Council of Museums (ICOM)).

¹⁹ The responsibility of museums is stated in the ICOM Statutes document that was adopted by the 16th General Assembly of ICOM (The Hague, The Netherlands, 5 September 1989) and amended by the 18th General Assembly of ICOM (Stavanger, Norway, 7 July 1995) and by the 20th General Assembly (Barcelona, Spain, 6 July 2001).

acquire objects that they believe are in great need of safeguarding and consideration (Burcaw 56).

Every acquisition should be for the requirement of filling the gaps and completing the story presented and for enhancing the quality of museum services to its public. For this reason, it is advised that museums do a gap analysis that will state the kinds of objects that will complete the mission and scope of the museum (Gardner and Merritt 20). The aim of the gap analysis is to identify what is missing in the museum or what kinds of acquisition will make a better and more significant collection. It also can determine if a collection is weak or strong.²⁰

Acquiring new objects for the museum is so crucial that countless principles and standards are set by several international committees, ministries responsible for culture, and international museum associations. Eight principles have been set in the ICOM Code of Ethics for Museums about the minimum standards of professional practice and performance for museums with the membership of their staff to the organization. This code of ethics is also valid for the members of CIMCIM, which is the International Committee of Musical Instrument Museums under ICOM. Even though these principles are accepted by all the member museums, each museum or each country has its own codes and regulations which are preferably consistent with these principles.

²⁰ According to Gardner and Merritt, a museum's strength can be judged in terms of significance, quality of objects and documentation, quantity, completeness, condition, existence of ancillary collections such as photographs, manuscripts, etc. On the other hand, the weakness might be determined according to the gaps, lack of fit with the museum's intellectual framework and mission, insufficient quality or significance, inappropriate provenance, duplication and redundancy (p. 21)

The second principle of ICOM states: “The governing body for each museum should adopt and publish a written collections policy that addresses the acquisition, care and use of collections. The policy should clarify the position of any material that will not be catalogued, conserved, or exhibited (Code of Ethics for Museums 3).” The related policy should also include the procedures of acquiring new objects, the removal of museum items and the care of the collections.

The significant issue that has to be scrutinized before obtaining new objects is the provenance. The museum is responsible to ascertain that the objects presented for purchase, gift, bequest or exchange have not been owned illicitly or exported from its country of origin or any intermediate country in which it might have been owned legally in order to avoid stolen objects (Genoways and Ireland 176). A similar guideline is produced by the Department for Culture, Media and Sport’s Illicit Trade Advisory Panel of the United Kingdom concerning museums, libraries and archives on considering the acquisition by purchase, gift or bequest of items of cultural property originating outside the United Kingdom. The aim is once more to ensure that the museums acquire or borrow only ethically acceptable items and reject items that might have been looted or illegally exported. The guideline states that: “Documentary evidence, or if that is unavailable an affidavit, is necessary to prove the ethical status of a major item” (United Kingdom, pars. 4). This guideline takes the year 1970²¹ for the consideration of the export of the

²¹ 1970 has been chosen as the threshold because of four reasons stated in the guidelines they: ‘1) UNESCO adopted the Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Cultural Property in 1970. 2) In 1998 the British Museum published its statement on the acquisition of antiquities in which it stated its commitment to avoid acquisition of unprovenanced antiquities appearing on the market after 1970. 3) The UK government stated its support for the 1970 threshold in 2000. 4) The Museums Association Code of Ethics, published in

objects as it is the generally accepted year for the ethical approach to acquisitions globally.

While acquiring an object for a museum, another issue that should be investigated with great attention is the ownership history of the object. The museum should ensure that the donor supplies the “proof of the original acquisition of the object (i.e. bill of sale, letter, early photographic or documentary proof or early publication in a highly regarded source, condition reports etc)”²² in order to avoid any third parties who may be related to the object, and therefore might cause legal problems after the acquisition. Even though this kind of information is sometimes difficult to obtain for musical instruments, theoretically the object cannot be accepted unless the clear title or the right to transfer ownership is established properly (Genoways and Ireland 179). Each museum should have a documentation system in which there is a request for the necessary information for the proof of ownership; the rights associated with the object, and the provenance and lutherier²³ information of the object acquired into the collections of the museum. This documentation should also include the statement of the donor that s/he is not putting any restrictions on the object so that the museum will have all the rights to conduct research about the object and to dispose the object when needed without any restrictions (Genoways and Ireland 179). Moreover, all the intellectual property rights of the object (copyright, patent,

2002, also includes the 1970 threshold.’ (Combating Illicit Trade: Due diligence guidelines for museums, libraries and archives on collecting and borrowing cultural material, p. 4)

²² Acceptance in Lieu: Due Diligence, Inland Revenue/Museums, Libraries and Archive Council, Ownership History, Checklist, Appendix 2 at United Kingdom. Department for Culture, Media and Support Archives. Combating Illicit Trade: Due diligence guidelines for museums, libraries and archives on collecting and borrowing cultural material. Oct. 2005. 29 Sep. 2007.

< http://www.culture.gov.uk/NR/rdonlyres/B39A7ED1-1D8D-4CB9-8C9E-02E18CF50E27/0/Combating_Illicit_Trade05.pdf >

²³ Lutherier is the term used for the lute makers originally but now is used for instrument makers in general.

or trade secret) should be investigated and stated in the records. The recording systems and procedures will be dealt within Chapter 6 in detail.

In a country where there are no other musical instruments museums or collections within another museum, there may be many donations from a certain provenance or of great importance and significance by private collectors, music instrument makers and music schools and so on. However, the museum cannot accept all the instruments and documents offered. First of all, it should consider the mission statement, which acts as a guide for the scope of the museum collection (Genoways and Ireland 177).

The objects within a museum should have an inner significance and distinctive meaning among the other collection items (Pearce 49). Marie Malaro lists this point to be considered initially for establishing criteria for acquisitions in her guidelines of developing a “Policy for museums” (1979: 59). According to Malaro, another issue that should be considered is if the object is “so unusual that it presents an exceptional opportunity for the museum, it should be given preferential consideration” (1979: 59).

After all, the museum should be selective because every object accepted to the collection means additional responsibility. The museum should consider the availability of human and financial resources to acquire, document, preserve, store, and exhibit the object (Collection Management Policy for the Nova Scotia Museum 9). In the United States, this is being regulated by the Financial Accounting Standards Board (FASB) by forcing the museums to put each object

as their assets in their financial reports. This gives the museums the opportunity to reject those objects for which they cannot care, and therefore avoid the risks of acquiring the object (Genoways and Ireland 180).

According to Ellis Burcaw, there are two principle dangers that must be avoided while accepting donations. Some donors give their gifts with a number of conditions, such as the permanent exhibition of the objects and the display of the donor's name in the labeling of objects (1997: 58). The best way to avoid this is to have the donor sign a form which states that s/he gives the objects without any restrictions; it should be explained that the donors' name will be in the archives of the museum forever but will not be displayed in the exhibitions. Another danger arises when a loan is accepted for an indefinite period of time, but will allow the lenders or heirs to recall the objects at any time (Burcaw 59). Museums in general avoid receiving permanent loans because of burdensome recording systems, the responsibility and expense of taking care of the objects and storing. The collecting should be done selectively because the museum is not responsible from collecting everything that exists in the world. (Burcaw 57)

Here comes the question: "How do we select which instruments to include in the collection?" Organismo Autónomo de Museos y Centros, an association of museums centered in Tenerife on the Canary Islands, has adopted a strategy for the evaluation of received objects according to their significance and condition with referring to the conservation surveys undertaken by museums in UK, Canada and the USA (Garcia, China and Farina 162-66). Two levels of evaluation were designed, one scheme being the categorization of objects according to their value

and conservation requirement, by fitting the objects within one of six major categories:

1. High-value objects with sensitive conservation requirements
2. High-value objects with standard conservation requirements
3. Average-value objects with sensitive conservation requirements
4. Average-value objects with standard conservation requirements
5. Low-value objects in good conservation condition
6. Low-value objects in fair or poor conservation condition

The objects that fall into the sixth category are rejected immediately and the ones that fall into the fifth category are subject to discussion for acquisition (Garcia, China and Farina 162-66). Another assessment was done according to the four categories of information: geographical origin, age, collection related function and conservation condition (see Appendix D for Organismo Autónomo de Museos y Centros collecting assessment).

The geographical origin is mainly considered according to the scope of the museum, which has to be clearly stated in its mission statement (see Chapter 4 for the Mission Statements and Chapter 5 for the Scope of the Museum). Ellis Burcaw (1997: 56) states: “The value of the objects depends on how well they serve in accomplishing the goals of the museum.” Therefore, the museum might aim to collect objects of the musical culture of a specific region. In order to accomplish its educational mission, the museum should pay great attention to the specialization of the collections. For musical instruments, the geography is of

great importance due to the diversity of musical instruments and styles within different geographical regions. The materials used for producing African musical instruments and methods of production are different from the ones in Europe because the material and natural resources change according to the social, historical and economic background of the societies. For instance, the Brussels Musical Instruments Museum has a rich collection of Western art music instruments. While acquiring new objects, the museum gives priority to these instruments from Europe. However, the museum also acquires those types of instruments that are unique and have special ownership or production history. Moreover, the museum should not accept all related instruments given as a gift for the sake of collecting all the instruments from the geographical origin of their scope.

After defining the geographical origin another important issue is the age of the objects. Some objects offered to museums do not have a certain date of production, which does not contribute to the research about the history of musical instruments. Museum may only want to acquire an object with an uncertain date if the object is unique for the scope of the museum.

Another important aspect of the object is its function within the collection. Museums prefer objects that complete a section of the collection. For instance, the Brussels Musical Instruments Museum has a collection of wind instruments produced by Adolphe Sax.²⁴ If the museum is missing one of the family members in its collection, it would acquire a Sax instrument even if it does not have a

²⁴ Adolphe Sax (1814-1894) was clarinetist and instrument maker who gave his name to the four families of instruments saxophones, saxhorns, saxotrombas and saxtubas (Visitor's Guide, Brussels Musical Instruments Museum. Brussels: Mardaga, 2000, p. 123).

certain date of production in order to complete the story of the Sax instrument section. On the other hand, the museum would not want to acquire any other family member if the museum has the same instrument in its collection even if it has a very extensive documentation and date. In this case, the museum's concern is to get more information about the Sax instruments, and this new acquisition may be used for further research and analysis of the production of the instrument.

Museums should prefer historic instruments in their original state, or at least near to their original state. Every restoration work or repair to the instrument decreases their historical value. Even though the museum might make a decision to repair and restore instruments, it will prefer to do it with their professional conservators and restorers (Edinburgh University Collection of Historic Musical Instruments).

The collection is the museum's most important asset to attract researchers and visitors, to serve and educate its audience. Hence, in order to keep a strong collection with creativity and innovation, the museum should have a good collecting policy, and a rational, intelligent and sustainable planning which will shape the decisions for the acquisition of new items (Burcaw 58).

5.2. De-accessioning

Museums are dynamic places that respond to changes of the society around them. They modify their exhibitions and activities in order to sustain visitors' enduring interest. The collections are also subject to transformation in the form of accessions and de-accessions. In the previous section (5.1), the various

types of acquisition methods, criteria and ethics have been mentioned. A few museums have an “active collection policy” that helps them acquire objects within the scope of the museum. These objects occupy space in the museum; they may require the museum staff’s time and effort. This may prevent the museum from realizing the responsibility to its collection, and therefore to its public. The museums should feel free to improve their collections through selective disposal. A careful disposal plan for a museum is a responsible, wise and realistic approach if the museum is trying to enhance its effectiveness and to improve its commitment to the public (Ainslie 235).

Similar to acquisition procedures, there are several ways of disposing of objects from museums. Objects that are no longer within the scope of the museum may be needed by another museum in the same or in a different country. These objects can be donated to such non-profit institutions as a gift or a permanent loan. However, first of all, the museum should control whether there are any restrictions that may prohibit the disposal. In the case of a donation without any restrictions, the documentation of the objects should be transferred and legal documents should be filled in as suggested in the acquisition process. The objects may be returned to the donor, owner or heir if there are any restrictions about the disposal of the object. Another way is through public auctions that may also provide income for the care and conservation of the museum objects. The preeminent solution for the disposal of objects is to keep them in the country of origin because exporting these objects needs special permission from the government. However, for a museum of musical instruments, it may be difficult to find parties who are interested in such specific museum objects within the country. On the contrary,

most musical instruments museums in other countries may be interested in acquiring these special instruments to use as a complementary for their collections. This kind of disposal of collection elements to other countries needs extensive media coverage and public relations (Ainslie 240).

Another way of disposal, which should be avoided unless necessary is the destruction of the object (The University of Melbourne, part C7). This also must be performed carefully and should not be by dumping the object in the municipal garbage; the museum should be sure that it is destroyed properly. This kind of disposal may be performed when the object is too damaged to be restored and displayed or performed in addition to its not being a unique object from a specific period and origin.

The collection management policies should state its de-accessioning method and procedures clearly to protect the risk of objects being stolen. The entire process and information (such as the reason for the de-accession and the name of the person who is responsible for the de-accessioning) should be recorded and kept in the archives of the museum. There is another important point concerning the disposal of museum objects that should be included in collection management policies. In the Collections Management Best Practices Module (Denman, 2005: 13) prepared by the British Columbia Museums Association it is stated that:

Under no circumstances will de-accessioned objects be acquired by members of the museums governing body, staff or their families, agents or friends of the members of the governing body.

The aim of such a policy article is to avoid the disposal of museum objects for the personal gain of the governing body because they are the final decision-maker for the disposal of objects. Moreover, disposal always faces the opposition of the public whom a museum serves.

Most museums form their collections with the donations of one or two major donors who are also the founders of the museum. In most cases, it is difficult to understand their choices and rationale behind their collection deeds if the collections have been donated generations before. The starting point while forming a disposal and acquisition plan will be to understand the motives of the founders of the collections (Gardner and Merritt 19). Simon Knell suggests that museums should allocate to collections value criteria like the ones mentioned in collecting assessments (45). This classifies museum collections in four categories that will help the decision of de-accessioning and accessioning. These categories are defined as A-List (premier collections and critical to the museum mission), B-List (objects important for communicative purposes of the museum), C-List (objects which does not fully meets the museum's mission or poorly documented), D-list, (objects that no longer retain their physical integrity and fit the scope of the museum are to be disposed through an approved way stated in the collection policy) (Knell 56).

De-accessioning should be set as a long-term plan, similar to the acquisition plans. The decision is intricate and needs a serious evaluation by the curators of the collections, the director of the museum, the board of governors, and the collection management committee of the board. A clear policy and the

ways of disposal are to be determined collaboratively. Even though it may vary from museum to museum, there is a general concern that reproductions, inferior duplicates and objects lacking provenance should primarily be de-accessioned (Ainslie 236). However, the museum should be insightful concerning those sensitive objects that need special care.

The collecting policy for accessioning and de-accessioning must clearly state the final decision-maker, the procedures and documentation, the priorities and the collecting scope of the museum. Moreover, it should state how the funds generated from the de-accessioning of the museum objects will be utilized. Most collection policies restrict the funds generated by the disposal of museum objects to be used on new acquisitions and collections care and not for other purposes. The museum may need to ask for professional consultancy if it does not have specialized staff for such a decision. CIMCIM may be an accredited resource for museums of musical instruments and a portal where museums can exchange their collections temporarily and permanently. Specific legal consultancy or related research is under the responsibility of the museum prior to the de-accessioning because the legal issues concerning the disposal of heritage objects change from country to country, also among museums within the same country according to their legal position.²⁵

²⁵ For instance, in the USA the museums are non-profit organizations independent from the government and have the power of disposing of its assets unless its charter specifically limits this. On the other hand, museums in Europe are mostly state institutions and are legally restricted to dispose their collections unless they are duplicates, unsuitable to be retained in the collection, or have become unsuitable by reason of damage or deterioration. For further information about legal issues on disposal in different countries see: Geoffrey Lewis, "Attitudes to Disposal from Museum Collections." Collections Management, ed. by Anne Fahy, New York, Routledge, 1995. (p. 172-181) and Adrian Babbidge, Disposals from Museum Collections: "Note on Legal Considerations in England and Wales." Collections Management, ed. by Anne Fahy, New York, Routledge, 1995. (p. 160-167).

Defining the accessioning and de-accessioning procedures and rules within the collection management policy and aligning them with the international authorities concerning museum, will constitute the baseline for the museum. It will keep certain standards for decisions made by the governing bodies and act as a communicating tool with outside parties: its public, lenders and borrowers.

6- DOCUMENTATION AND CATALOGING

Musical instruments museums or music museums in general, collect, conserve, exhibit and conduct research about all music-related materials such as precious instruments, musical documents, sheets and musical tools. This is in order to learn about the history of music and musical instruments, their significance representing specific time periods through history, and to convey this information to future generations. These roles of the museums necessitate a clear and standardized documentation and cataloguing system so that someone researching the collection can acquire reliable information and compare this information to convey it in a meaningful way to the public. The first two sections of this chapter deal with registration and documentation of museum objects including their history of provenance and acquisition. The third section is about the classification systems used to categorize musical instruments organologically in terms of their playing techniques and components.

6.1. Registration

As mentioned in Chapter 5, documentation and recording during the accessioning process are crucial. For all museums, the collections or exhibitions should have a principle recording system for the objects they hold, and this recording should be done systematically as soon as the objects are accessioned to the museum. Complete descriptive data relevant to the accessioned object (such as the ownership history, provenance, lutherier information, property rights, condition reports, usage and value) should be provided by the donor and

documented properly by the museum. Such a recording and filing system enables the museum staff to classify and locate all objects and to access the relevant data easily (Burcaw 93). Furthermore, recording is important for the safety of museum objects. In cases of theft or loss, detailed data about the object may help to find it and may prevent illegal export of these objects.

Registration of the object in the museum's collection includes the assignment of a permanent number (also known as an inventory number) to an accessioned object as Ellis Burcaw suggests (93). Unlike libraries, there is not one standardized inventory numbering system among the museums. Libraries all over the world use an international standard (The Anglo-American Cataloguing Rules) which help libraries to locate and interpret books in the same or similar manner everywhere in the world. However, on the contrary many museums today use a tri-partite registration system recommended by the American Association of Museums, which many scholars find quite easy and reasonable (Guthe 12-15). The system is basically composed of a number for the year of the accession, a number for the accession within that year and the number for the objects within that accession. For instance, 76.038/7 (can also be written as 76.38.7 according to the preference of the museum) is an object which is the 38th acquisition in 1976 and this piece is the 7th object within that particular acquisition activity. If the museum wants to avoid the possible confusion among the years 1976, 1876, 1776 and so on, it can use three digits for the number representing the date of the acquisition. Some museums with an extended acquisition history may have several numbering systems, which can be bewildering. For instance, the Brussels Musical Instruments Museum has several systems including the Anglo American

Cataloguing Rules for later acquisitions. In some cases, one can see inventory numbers preceded by some letters, all of which have different meanings. For example, at the Brussels Musical Instruments Museum the first 3.300 numbers of the inventory are preceded by an 'M' which signifies the objects collected by Victor-Charles Mahillon²⁶. M 3179 can be an example for such an inventory, which is the 3179th object registered while Mahillon was in charge of the collections (1876-1924). He made another category of numbers preceded with the letter 'E' which stands for prospective exchange with other institutions because of the object's duplication or insignificance within the scope of the collection. There are also prefixes such as LS (abbreviation for Lieve Schaubroeck) and AC (abbreviation for Anne Cauffriez) which tell that these objects are inventoried by these collaborators of the museum even though they were acquired at an uncertain time and not recorded for some unknown reasons. There is also another abbreviation SN (sine numero) which means without a number. This is most probably due to the fact that this object was lost after the numbering or is no longer in the collection. This kind of numbering certainly does not give us sufficient information and should not be used as a general numbering rule. In the ideal case, all museum objects should have information about its provenance, origin and history easily decoded from its catalog number.

As mentioned above, each museum has its own numbering system for the records, which reflects its own history of collecting. The important point is to

²⁶ Victor Charles Mahillon was the first curator of the Brussels Musical Instruments Museum and made considerable contributions to the formation of the basic collection of MIM. With the five-volume 'Essay on the methodological classification of all instruments, ancient and modern' he formed the basis for the organological classification of Hornbostel and Sachs. He established the first restoration workshop where damaged articles were restored, and also replicas of other musical instruments from other public collections were made.

have a system inside the museum so that the staff is aware of the meaning of this numbering system. Most important, each object entering the museum collection should be recorded carefully and systematically. Especially in the case of a large donation, there may be problems involved in recording, and this can cause a gap in the documentation process and lost information. In the case of staff changes, the new staff may not be acquainted with the information about the object unless the documentation is done properly during the first registration. In most museums, there is a registrar who registers and assigns accession and catalog numbers to all objects in the collection, according to the established registration system. The registrar is responsible for documenting a brief description of objects and recording descriptions on file cards and in collection catalogs. The catalog and registration system should be reviewed and evaluated periodically by the registrar, and changes must be recommended if the quality of the registration and cataloguing system is needed. The registrar is also responsible for recording incoming and outgoing loans, traveling exhibitions and to insure that the most practical methods of packing and shipping the objects are followed.

Another key concern about accession numbers is their application on the instruments. There have been several ways of applying the numbers onto the objects since the emergence of the ideas of collecting. Most commonly, the numbers have been written on the objects themselves with pen or in ink and then polished with a clear veneer of nail polish to avoid the disappearance of the number over time (Burcaw 94). There are other methods, such as punching, engraving, applying self-adhesive labels, or glued paper labels, attaching labels with cloth, wire or rubber bands (Conservation Working Group of CIMCIM).

However, as the technology has improved, conservators have realized that these methods can damage the chemical and physical nature of the objects. Especially for musical instruments, sensitive materials such as skin and wood are used quite often so that they are vulnerable. The CIMCIM Conservation Working Group has worked on this issue and prepared a list of recommendations for applying accession numbers to the instruments. They agree that the least harmful method should be used and any irreversible application must be avoided. For instance, they recommend that labels should not be glued onto, and the instruments self-adhesive labels should not be used. According to their recommendation, in those cases where the instrument can be highly vulnerable and precious, some irreversible methods such as engraving or punching a special identification sign are unavoidable. However, this is not an acceptable method from the conservation point of view and must be avoided even though the sign is only visible to the authorities. The same document which was published in 1995 states that museums should avoid using a computerized system and the usage of bar codes²⁷ for numbering objects, because computer technologies are changing rapidly and one can not exclusively rely on it. However, there is no other option in today's museum management, thus data should be backed up and upgrades of programs should be followed.

The Brussels Musical Instruments Museum applies accession numbers to instruments by using a paper label tied to the instruments with a string, and these labels include information about the provenance and the date of production or

²⁷ The bar code system is connected to the computer system and all the data related to the object can be reached through these bar code numbers. The object within the museum and the object on loan can be tracked with this system and makes the work of the museum personnel easier.

accession. The exhibited instruments also have accession numbers which are not visible to the audience and which do not disturb the outer appearance. Nowadays, barcodes are used for these labels, they can be read with bar code readers and the catalog details can be found easily within the computerized database.

New museums are strongly recommended to establish a well-designed and sustainable database system for registering their instruments and musical objects from the beginning. Using the latest technology for these computerized systems is crucial because it is a changing sector which comes up with innovative solutions.

6.2. Cataloguing

Every museum has a catalogue of its collections in which information about each object is accumulated and filed. The Traditional Fine Art Organization defines cataloguing as “the creation of a full record of information about an object, cross-referenced to other records and files such as accession records and donor files, and it includes the process of identifying and documenting these objects in detail. Curators often prepare and keep up the information about the artwork. Some of the information recorded includes the name of the artist (in our case the name of the lutherier, composer or musician), name of the object, provenance of the object, the dimensions, media, photos of the object, the source of the object, a record of the exhibits in which the object was placed, loans made for the object, the value of the object, and plus other data as needed.”²⁸ The Cataloguing Standards for Instrument Collections (1989: 14-28) prepared by Arnold Myers is a valuable source for preparing catalogs in musical instruments

²⁸ Cataloging, Traditional Fine Art Organization, Definitions, <http://www.tfaoi.com/aa/5aa/5aa24.htm>, 18 October 2007.

museums. The report states that the record structure for each instrument should be as follows:

- Fields used in identifying the instrument
- Fields describing the instrument
- Fields giving performance characteristics
- Fields giving the history and use of the instrument
- Curatorial management data

Such a catalog design is used by the Brussels Musical Instruments Museums. (see Appendix E). This structure can also act as a check list to record the data about the objects.

Catalogue data may be recorded in several ways: on cards, sheets, ledgers, bound books or computerized databases such as Microsoft Access, Microsoft Excel, FileMaker Pro, Quattro Pro, Lotus 1-2-3, PastPerfect, Paradox, Argus, Encoded Archival Description, Re: Discovery MultiMimsy, GalleryPro, ASCII, MuseumPlus, Museum System and the like (Genoways and Ireland 181). These computerized programs are easy to use and enable sorting, counting, filtering and browsing the data easily. Microsoft Access and Excel programs are widely used, and they are user-friendly programs. The museum staff can prepare their own templates and can give field names according to their needs for documentation systems using Excel and Access. However, programs such as MuseumPlus and GalleryPro have prepared templates specifically for the usage purposes of museums and galleries. These programs are not only helpful for preparing a database for collections but also help in controlling all collection management activities of the museum such as address management including public relations mailings, membership databases, accounting and invoices, transaction histories and follow up, and so on. The museum can even print a catalogue by using these

programs. Moreover, it allows printing labels for the objects without difficulty. Data related to the objects can be easily accessed by using a compatible bar code system and this avoids the problem of huge files in the documents room and saves time for the museum staff (Myers 5).

The report templates existing in the database programs mentioned above allow the museum to easily prepare all kinds of reports and answer queries. The data can be available to the entire staff through computer networking using an ID and passwords. Authorizations are given according to the level of responsibility of the staff that protects the catalogs and the information saved in these databases from transformation by unauthorized staff. If the museum wishes to open its inventory and to distribute information about the objects to the public and researchers, such computerized database programs can also be uploaded on the World Wide Web and made available to all internet users. Anyone who enters this database can quickly locate the object, learn what it looks like, filter the information needed and even see the photo of the object. This offers a chance for a museum to show its collections in storage depots to researchers and interested parties. However, these systems require continuous backups by the responsible staff to avoid problems that may occur with the overload of data on the computer.

6.3. Classification Systems for Musical Instruments

Apart from the accession numbers, the instruments are assigned another number which classifies instruments according to their characteristics such as material, playing techniques, the vibrating surfaces or shapes. Such a classification system is needed to form a common terminology among different

music cultures for all musicologists, ethnologists, and curators of these collections and also to have an international approach for the interpretation of these collections. Moreover, it will help to relate objects from different cultures and to observe the origin relations of instruments (Hornbostel and Sachs 4). Musical instruments museums are not only collecting the items that belong to antiquity, but they should also collect contemporary instruments that will represent our century and will serve as history for tomorrow. Moreover, music is like a mirror for societies and reflects their political and social culture. So, there is also a need for the classification of these instruments, and in order to comprehend the logics behind these categories, I will start with the history of the classification systems used beginning from early civilizations to modern times.

The science that investigates musical instruments' history, development and classification is called "*organology*." Even though this terminology is first used by Preatorius in his book *Syntagma Musicum* (1618) second volume's heading: "De Organographia," a classification system dates back to the ancient Chinese civilization of the 8th century BC (Dournon 128). It classifies instruments into eight groups corresponding to eight winds based on the materials: stone, metal, wood, gourd, bamboo, hide and silk (Saracık, Hornbostel and Sachs 5). Later on, Ancient Greeks divided the instruments into two groups according to the production of the sound, wind and percussion instruments. Indians also divided instruments into four groups according to the nature of the vibrating component. These civilizations not only classified instruments but also gave information about the purpose, history and production of these instruments. There have also been several ethnic classification systems based on folk traditions. During the 16th

century, serious studies about musicology and organology accelerated based on these ancient resources. The first printed manual about musical instruments and classification systems was by Sebastian Virdung (1511):²⁹ “*Musica getutscht und ausgezogen.*” The second one was said to be written by Martin Agricola (1529):³⁰ “*Musica instrumentalis deudsch,*” which is accepted as one of the most important works in early organology. Interest continued to increase during the 17th century when theorists Marin Mersenne³¹ (1636-1697) who wrote ‘*Harmonie universelle*’ and Pierre Trichet (1640) who wrote ‘*Traite des instruments de musique*’ contributed to organological studies (Saracık pars: 4). During these centuries, travelers also wrote about the music styles and drew musical instruments in their travel books although they were far from being professional observations (Aksoy 29).

The first curator of the Brussels Musical Instrument Museum, Victor-Charles Mahillon (1841-1924) is accepted as the initiator of the modern classification system of musical instruments. Between 1880 and 1922, Mahillon³² prepared a catalogue of instruments of his museum (*Catalogue analytique et descriptif du musée instrumental*) and included his “Essay on The Methodological

²⁹ Sebastian Virdung (c.a 1450-?) was a German composer, music theorist and organologist (<http://www.hoasm.org/IVK/Virdung.html>, Sebastian Virdung, 16 October 2007).

³⁰ Martin Agricola (1486-1556) was also a German composer and one of the most important figures who contributed to organological studies.

³¹ Marin Mersenne (1588-1648) was a French music theorist, mathematician, philosopher and theologian.

³² Victor-Charles Mahillon was a collector, maker of wind instruments and expert on acoustics (Visitor’s Guide 7). While writing his essay about musical instruments he mainly used the Indian method of classification for musical instruments which has four main classification groups (quadripartite) according to the resonating parts of the instruments: instruments where the sound is produced by vibrating strings; instruments where the sound is produced by vibrating columns of air; percussion instruments producing sound on wood or metal surfaces; and percussion instruments producing sounds by vibrating skin heads, or drums (Braindex Online Encyclopedia, Musical Instruments, http://www.braindex.com/encyclopedia/index.php/Musical_instrument_classification, 20 October 2007).

Classification of All Instruments, Ancient and Modern.” This formed the basis for the classification of Erich von Hornbostel and Curt Sachs which is internationally used by most musical instruments collections. These theoreticians praised the works of Mahillon but found some rational mistakes. For instance, Mahillon made a subdivision according to the playing actions which Sachs and Hornbostel challenged with the example of the violin. One can play the violin with the bow, with fingers using pizzicato technique³³ or it can be struck *col legno*,³⁴ and the playing techniques may transform in the course of time (Hornbostel and Sachs 8). They came up with the same principle division based on the physical production of the sounds but concentrated more on the subdivisions based on the properties of each group. They tried to base the subdivisions on the features visible from the instrument to avoid different interpretations of the system (Hornbostel and Sachs 10). The system was in line with the Dewey decimal system which allowed the system to be widely accepted and eliminated discussions about terminology (Dournon 243). The Dewey system is the main classification system widely used by libraries and organizes knowledge into ten main classes including 100 divisions which has a subset of 1000 sections. As it is accepted and used internationally, it is easy to reach all the knowledge through numbers. Hornbostel and Sachs’ classification system aims to achieve the same effectiveness in the classification of musical instruments.

The four main groups of instruments in Hornbostel-Sachs system are:

³³ Pizzicato technique for the violin means playing the instrument by using the fingers to pluck the strings instead of using the bow.

³⁴ “*Col legno*” means “with the wood” in Italian it is used as a playing technique using the wood of the bow instead of the hair part.

1. Idiophones: This group is called by Sachs as “self-sounding instrument- autophones.” Their material is sufficiently rigid and at the same time sufficiently elastic to endure periodic vibration which produces the sound.
2. Membranophones: This group has highly stretched vibrating membranes or skins that produce the sound.
3. Chordophones: In this group of instruments, the sound is produced by the vibration of strings.
4. Aerophones: The sound is produced by the vibration of the air in this group of instruments.

These main groups of instruments have subdivisions which are not systematized in order to give the curator or musicologist flexibility to add more subdivisions for specific cases in their collections. If we take membranophones as a model to explain the logic behind the numberings, it will be clearer.³⁵ Membranophones are the second group according to the Hornbostel-Sachs classification system; thus, the initial numbering is 2. The second division for membranophones is according to their playing techniques: 21 for struck drums, 22 for plucked drums,³⁶ and 23 for friction drums, respectively. The division continues with subcategories but does not keep the same logic in each

³⁵ This thesis does not aim to explain the details of this classification system. For information on the detailed classification system of Hornbostel-Sachs see Appendix F. For further information about the classification systems, see E. M. Von Hornbostel and C. Sachs: “Systematik der Musikinstrumente: ein Versuch”, *Zeitschrift für Ethnologie*, Volume XLVI, 1914, English translation by Anthony Baines and Klaus Waschmann: *Classification of Musical Instruments*, *The Galpin Society Journal*, Volume XIV, 1961

For further information about Mahillon’s classification systems, see V-C. Mahillon. *Catalog descriptif et analytique du Musée instrumental et Conservatoire royal de musique de Bruxelles*, Ghent, 1880-1992.

³⁶ The vibration is transferred to the membrane when the string below the center of the membrane is plucked.

subcategory. However, the numbering system stays the same. For instance, struck drums (21) are divided into two categories; drums struck directly (211) and rattle drums³⁷ (212). Drums struck directly are going into a new categorization according to the shape of the instruments which will again be divided according to their specific shape. For instance, tubular drums (211.2) are categorized as cylindrical drums (211.21), a group which is divided into two groups: single-skin cylindrical drums (211.211.) which can be open (211.211.1.) or closed (211.211.2.), and double-skin cylindrical drums (211.212.) that can be open (211.212.1.) or closed (211.212.2.). If the authorized person needs to add any other classification, he/she can add numbers accordingly. The related document by Hornbostel- Sachs is displayed in Appendix F to see their detailed numbering system for the instruments.

Even though this system is old and excludes some modern and experimental instruments,³⁸ it is never out-dated because the numeric system enables it to be used worldwide without any terminological problems and ambiguities from the differences among languages (Montagu 1971: 27).

Several discussions and objections have been raised against these German theoreticians, and some have tried to modify this system. George Montandon (1919), Nicolas Bessaraboff (1941),³⁹ Jeremy Montagu and John Burton (1971),⁴⁰

³⁷ Rattle drums are drums that produce sound with the impact of small uniform solid objects shaken in its body.

³⁸ A fifth class, *electrophones* (or *electronophones*), has been proposed to be added to this classification system by Francis Galpin (Galpin 1937:30) and then by Curt Sachs (The History of Musical Instruments, New York: Norton, (1940): 447-49, 467), as the number for this fifth class of instruments using electric waves and vibrations for the production of the sound has increased. The sound is produced with the oscillation of electric waves.

³⁹ Nicolas Bessaraboff, Ancient European Musical Instruments, Boston: Ursus, 1941.

Tetsuo Sakurai (1981),⁴¹ René T. A. Lysloff and Jim Matson (1985) are some of the theoreticians who tried to modify the Hornbostel-Sachs system. André Schaeffner developed a new bipartite scheme,⁴² quoting Arab theoretician Al-Farabi at the Musée de l'Homme in 1932 which has not been used because it was only published in French and the user had to fill in the sub-categories himself (Kartomi 285). Geneviève Dournon (1992) who was a curator in the same museum also developed a new system which is a combination of the classification schemes of Hornbostel-Sachs and Schaeffner and tried to clarify and arrange the ranking of instruments in a more standard format, something he felt lacking in the system of Hornbostel-Sachs (Dournon 254). However, none of these systems has been able to replace the Hornbostel-Sachs system.

Efforts to find better classification system still continue in each musical instrument museum.⁴³ During the last decade, CIMCIM (Comité de Musées et Collections d'Instruments de Musique) created a classification for the use of museum curators and collection keepers. This system is based on the same principles as the Hornbostel-Sachs system but improves it with more detail to deal with every kind of instrument collections.⁴⁴

⁴⁰ Jeremy Montagu and John Burton, "A Proposed New Classification System for Musical Instruments." *Ethnomusicology* 15.1 (1971): 49-70.

⁴¹ Tetsuo Sakurai "The Classification of Instruments-Reconsidered." *Journal of National Museum of Ethnology* 6.4 (1982): 824-830.

⁴² The instruments were categorized in two principle schemes: those with solid vibrating bodies (subdivided according to whether flexible, susceptible to tension or not); and those in which air is the primary vibrating factor (Kartomi 290).

⁴³ The Galpin Society (<http://www.music.ed.ac.uk/euchmi/galpin/>) and American Musical Instrument Society (<http://www.amis.org/>) have also tried to contribute the science of organology and the formation of the classification system for musical instrument collections.

⁴⁴ These studies have been published in the newsletters of CIMCIM in 1983, 1984, 1985, 1987.

The improvement in the production and the creativity of newly experimental instruments, which are producing sounds using four states of matter (solid, liquid, gas and high energy states such as plasma) will certainly modify the existing model into a physics-based classification model.⁴⁵ In the Hornbostel-Sachs model, all instruments use the vibration solid surface to produce sound, except *aerophones*. However, the introduction of instruments such as the poseidophone,⁴⁶ hydraulophone,⁴⁷ pneumatophone,⁴⁸ (florgan polyflute), acetophone,⁴⁹ rectifier,⁵⁰ the transcutaneous electrical sounding linear array for keyboard-like electrically yielded sound (T.E.S.L.A. K.E.Y.S.),⁵¹ plasmaphone,⁵² poseidoplasmaphone,⁵³ gaiaphone,⁵⁴ idioscope and glockenspark, xenophone,⁵⁵ quintephones and many more also bring classification problems.

All these recording and numbering systems are results of a search for the best way to systematize and position objects within the entire cultural and historical framework. Forming a proper documentation and cataloguing system is

⁴⁵ See appendix G for the scheme of the physics-based classification system diagram.

⁴⁶ Poseidophones are glass harps and can be played by hitting or rubbing the glasses. However, the preferable way of playing it is to dip the fingers into the water to make audible as well as subsonic sound waves (Mann 120).

⁴⁷ The sound is produced by closing the compressed water faucets with hands. Huge hydraulophones can be installed in public parks for the usage of the public (Mann 121).

⁴⁸ The Pneumatophone is similar to the hydraulophones but uses compressed air for the production of sound (Mann 121).

⁴⁹ The acetophone is basically an aerophone using acetylene, oxygen and combustion gases. It has 12 holes with mounted pipes which allow the control of the flames occurring because of the flow of the gas through the pipe (Mann 122).

⁵⁰ It is an instrument which produces sound when the player uses his/her hands quickly not to be burned by the flames (Mann 122).

⁵¹ This instrument consists of an array of spark gaps into which the player has to insert his or her fingers to produce sound. Sound is produced by the direct physical contact of the sparks with the fingers of the player (Mann 122).

⁵² The plasmaphone is similar to TESLA-KEYS in which the player makes sound by touching the array of galls plasma balls (Mann 123).

⁵³ The poseidoplasmaphone is the combination of the pseudophone and plasmaphone (Mann 123).

⁵⁴ The gaiaphone is like a foot piano in which the sounds are designed through a computer system in order to make the sound audible by humans (Mann 123).

⁵⁵ The xenophone is played by stroking the flash tubes with fingers to protect them from fire (Mann 123)

the responsibility of the museum to its public and part of the museum's responsibility to take care of the museum objects (Hecken and Tanner-Kaplash 10). For a newly opened museum it is recommended to keep records of objects systematically and using an up-to-date accessioning system because once the system is set it will be difficult and demand more money and labor to change it. The museum should decide on the appropriate database system suitable in terms of the effective rate of price and size. It is recommended to use a multilingual system such as Museum System. For instance, the Leiden Museum in Holland is using this system, and it is stated in their collection management policy that all data should be recorded both in English and Flemish. This system is also aligned with the barcode system, and it makes it easy to track the place of the object within the museum or outside the museum (Scott⁵⁶).

For accession numbering, the tri-partite system that includes a number for the year of the accession, a number for the accession within that year and the number for the objects within that accession is the most flexible one because it allows full access to the records and making additions to the number of accessions in a given year or number of items in a given accession. The accession records should be kept as a computerized record and have a secure system to avoid loss or duplication of the data. The sources of the instruments and objects in the museum should also be recorded carefully. The materials should be given a permanent accession number as soon as it enters the collection in order to prevent loss of information and the object. These issues should be stated clearly in the Collections Management Policy of the museums and should be organized with professional

⁵⁶ Graeme Scott's seminar organized by Koç University Research Center for Anatolian Civilizations in collaboration with Nederlands Instituut in Turkije (NIT), 15 May 2008.

personnel. Among the many proposed classification systems of musical instruments, the Hornbostel-Sachs system is the most widely and internationally used one for the classification of musical instruments. For the musical instruments museum in İstanbul, it is recommended that curators conduct research on how to integrate the instruments of Anatolia and Turkic countries in this internationally recognized system. Musical instruments museums in Europe also have instruments originating from Anatolia and Turkic lands, and they have found places for these instruments within their collections and could align them with the international classification systems. Researchers in the museum in İstanbul should aim to associate those data and try to communicate with other museums exhibiting similar instruments for standard classification. There may be lacking data and research opportunity for European museums. Thus, a musical instruments museum in Turkey would also aim to create and share data for related research on musical instruments of Anatolia in other parts of the world.

7- CARE AND CONSERVATION

Collection care is one of the major tasks of a musical instrument museum. Therefore, most of the mission statements include the concept of responsibility for conserving, preserving and maintaining (preventive conserving) the objects in the collection.⁵⁷ Conservation and preservation practices and procedures occupy a significant place in collection management policies. This chapter examines the care of the collection in musical instrument museums by focusing on concrete examples. It is about the requirements for the care and conservation of objects in collection such as the one that will open in İstanbul.

First, the collection care needs professional curators and specially educated personnel who will take on the responsibility of creating conservation policies and implementing these policies. As most musical instrument museums include in their collections not only the instruments themselves, but also documents, audio and visual recordings and library components, which also have historical value, these items further require special care meeting professional international standards of conservation.

⁵⁷ The terms conservation, restoration and preventive conservation are constantly used interchangeably and this may cause misunderstandings. In this thesis, these terms are used according to the meanings set by Gaël de Guichen (Preventive Conservation, Museum International No. 201, Vol. 51.1, Jan. 1999, UNESCO, Paris):

'Conservation: Any direct or indirect human activity which is aimed at increasing the life expectancy of either intact or damaged collection.

Restoration: Any direct human activity which is aimed at ensuring that a damaged object in a collection regains its aesthetic or (sometimes original) historic condition.'

Preventive Conservation: Preventive conservation can be defined as any measure that prevents damage or reduces the potential for it (Levin, Jeffrey, 'Preventive Conservation' Conservation at Getty Newsletter 7.1 (1992).)

Some museums have their own workshops where they conduct the first cleaning and treatments to the instruments and other collected items. This is the case with the Musical Instruments Museum in Brussels, which employs specialists in different fields like painting, wood, and keyboards. (See Figure 2- Conservation Workshop of Brussels Musical Instruments Museum, July 2006).

The musical instrument museum in Berlin (Musikinstrumenten-Museum), a large museum with its own conservation workshops has comprehensive and huge collections both on display and in the storage rooms. Even in these large museums the restorers and conservators work part-time because acquisitions are not frequent and there is not enough demand for a full-time conservator. It may be costly to have a permanent conservation department in a smaller museum because of the numbers of technical staff needed and the cost of labor. Some museums with smaller collections, like the Basel Musikmuseum, prefer to outsource restoration work to the relevant departments at a university or conservation departments of a larger museum.

The Museum of Fine Arts in Boston, which has a diverse collection has broad restoration facilities for musical instruments, but also for furniture, paper, paintings and textile due to the fact that these museums have other collections.⁵⁸ Its mission statement affirms conservation as the primary function of the museum, and the museum tries to educate its staff about the latest improvements in conservation techniques and to encourage professionalism among them. Established at the beginning of the 20th century, its laboratories are very modern

⁵⁸ Other collections of MFA Boston are: Art of Asia, Oceania, Africa, Art of Europe, Art of Americas, Art of Ancient World, Contemporary Art, Prints, Drawings, Photographs, Textile and Fashion Arts. For further information about the conservation labs of MFA you can visit its website: <<http://www.mfa.org/collections/sub.asp?key=44&subkey=93>> 10 Sept. 2007.

and also offer training courses on restoration and conservation to young professionals. However, not all music instrument collections are as fortunate as these collections.⁵⁹

The criterion for restoration of many kinds of museum objects has always been an issue of debate among scholars. In the musical instrument museum, the criteria are whether the instrument will be restored to a “playable condition” in performances, or only exhibited in its original appearance. Here, the discussion continues about the restored parts; should the instrument be restored as if it was never broken or damaged, or should the restoration differentiate the restored parts in order to illustrate the history of the instrument? Curt Sachs,⁶⁰ a German musicologist and one of the founders of modern organology, has claimed that even if the musical instrument will not be used for performance, it can only resist fluctuations in temperature when its enduring natural tension is restored. Thus, all instruments should be restored as if they would be played. In this way, the musical instrument can be played to the interested audience, and it also has an educational value about how it was used (Pollens 590). The keyboard instruments displayed in the main exhibition hall of the Basel Musikmuseum are all in playable condition. They are frequently used in concerts and also used for guided tour presentations, as are those in the concert hall of the museum in Brussels and the main exhibition hall of the Berlin Musical Instruments Museum.

⁵⁹ For further improvements and newly established conservation techniques for musical instruments you may see the article called ‘The Care of Historical Instruments’ edited by Robert L. Barclay and published with the support of Canadian Conservation Institute, the Museums & Galleries Commissions (1997 in Scotland) and CIMCIM (electronic version- in 2005).
< <http://www.music.ed.ac.uk/euchmi/cimcim/ih/ih.html> >

⁶⁰ Curt Sachs lived between 1881 and 1959, leaving the well-known Sachs-Hornbostel classification for musical instrument, which is prepared with Erich von Hornbostel. This classification is still used in musical instrument museums. Today, with the introduction of contemporary instruments to the musical instrument world this organology and scheme may change and be replaced with more modern ones.

How many museums are operating in the same way? This is open to debate, but some examples can be given to understand the present approach to the restoration activities of the musical instruments collections. For instance, the Brussels Musical Instrument Museum, with its long-standing and large collection, opened its first restoration workshop in 1877, created by Victor-Charles Mahillon. Now, the workshop uses the latest technological improvements for restoring instruments.⁶¹ After the documentation of new acquisitions, all instruments are taken first to the workshop for cleaning, and defects are observed and recorded. Not all instruments are repaired and restored to a playable condition. The ones that need special care⁶² are restored and exhibited in the permanent collection. The collection in fact has similar kinds of instruments, and the curator must decide which instruments are to be left in the storage room and which ones to be exhibited in the permanent collection. The large number of instruments in the storage room may not be in good condition, but the desirable environment created and stabilized inside the storage room can prevent serious and further damage. However, studies have shown that even if these objects are kept in the best environment with closely regulated temperature and humidity over the long term the materials become corroded by the products released from other materials.⁶³

⁶¹ During my internship in the Brussels Musical Instruments Museum, I had the chance to visit the workshop and see what kinds of methods are used and the environmental conditions within the workshop. Meanwhile, there were two restorations going on, one of a painting on an 18th century piano and the other of a harpsichord. The painting was restored by a painting conservator; she was working part-time in the museum and cleaning every detail of the painting, using a magnifier and a very tiny pin, so as not to destroy the painting. On the other side, another conservator was restoring an old harpsichord. After understanding the logic of its installation and working principles, all the items of the harpsichord were taken apart and the missing and broken parts were substituted with newer ones. The glue and the replaced parts were chosen so that they were compatible with the original ones used and the instrument was to be prepared for performance.

⁶² The instruments of special categories can be unique to its period or type, or with a significant history which sheds light on a period or an important personality like a composer, a musicologist, instrument maker, or musician.

⁶³ Jeffrey Levin. 'Preventive Conservation' *Conservation at Getty Newsletter* 7.1 (1992): pars 13-
<http://www.getty.edu/conservation/publications/newsletters/7_1/preventive.html#top>

Therefore, action must be taken to impede possible deformation of the museum objects by preserving them in the most appropriate conditions according to their different materials. This is often called preventive conservation and helps to protect the objects from the effects of exterior threats to the objects' condition.

When the Brussels Musical Instruments Museum moved its collection (originally dispersed in different buildings and then consolidated in the Old England building) in 1999, all instruments passed through a process of disinfection in order to clean the collection from all insects and living creatures. All instruments were put into an air-proof container, and the air was extracted with the help of a machine until no oxygen remained in between the instruments. This method is useful if applied to all instruments in the soon-to-be-open museum to get rid of harmful insects that eat wood, paper or animal skin and which can be hiding inside instruments.

7.1. Climate Control

Climate control is the second most important issue that should be considered and examined broadly in the establishment of a musical instrument museum. After the restoration process is carried out, the instruments should be kept in an appropriate environment, otherwise the intervention needs to be repeated in later phases. Today, most modern museums use climate control systems to control variables like temperature and humidity with air circulation in the environment (Sease 187). The climate control system which is technically

A study made by the California Institute of Technology in 1984 showed that corrodants such as formaldehyde and formic and acetic acids are being released by wood products and attacking a wide range of diverse materials.

referred to as HVAC systems (heating, ventilation and air-conditioning systems) (Figure 1) controls cooling, heating, humidification, dehumidification, and keeps the values of these variables at desired levels (Rose 199). These systems also depend on the building itself; and it is easier to apply it in recently built structures like the one that will be opened in İstanbul (Sease 188).

Climate control for musical instruments is a difficult process to implement because an instrument is rarely made of only one material. They are mostly made of at least two materials, each of which needs special care and has different climate requirements. These types of objects are called “composite objects” (Storch 3). Furthermore, some instruments have an “inherent vice”⁶⁴ which constrains the climate standards. With different types of coatings⁶⁵ over the instruments, climate control becomes even more difficult.

Even though this thesis will not explain in depth the restoration criteria and procedures for all instruments or materials used to build an instrument, it would be helpful to insert here a chart about the deterioration factors affecting various materials used in musical instruments.

⁶⁴ Inherent vice (also called inherent fault) means the innate tendency of material to deteriorate due to the unsteadiness of the components or interaction among components. The protective features of some materials are damaged during processing. (National Park Services, “Chapter 4: Museum Collections environment”, Museum Handbook, Part I: Museum Collections, Web Edition, 1999) < <http://www.nps.gov/history/museum/publications/MHI/mushbkl.html>>)

⁶⁵ Coating (Veneers) made to the instruments not only protects them from damage but also gives a better appearance to the instrument. However, these coatings may also be the reason for rapid deterioration of the instruments according to the material used for coating, such as varnish, oil, lacquer, glaze, or dye (Storch 4).

Material	How used	Deterioration agents
Coatings – natural and synthetic	Surface protection, sound modification, decoration	Mechanical stresses; ultraviolet (UV) light; high relative humidity (RH) (>60%); oxidation; improper cleaning
Leather (tanned) and other skin products (untanned, semi-tanned)	Gaskets in wind instruments, organ bellows, pads, drum heads, banjo membranes	Very high (>60%) or very low (<20%) RH; insects; air pollution; inherent vice: "red rot" (see text)
Plastics	Instrument bodies, drumheads, organ and piano keys	Inherent vice: excess plasticizer; UV light; oxidation; mechanical stresses
Metals	Instrument bodies, frames, strings, wires, cables, drums, mechanical parts	High RH (>38%); acids from finger oils and dressed leather; mechanical stresses
Textiles	Reinforcements for wooden constructions	Extreme fluctuations in RH and temperature; light exposure causing brittleness or fading of organic colorants
Wood	Instrument bodies, sticks, bows, moving parts, cases, frames	High RH (>60%); very low RH (<20%); fluctuations in RH and temperature; insects; fungus (>65% RH); mechanical stresses; improper maintenance

Table 1 Materials and the effects of deterioration agents. This table was prepared by Paul Storch in May 2001 and published in his article about caring for musical instruments.

The most important and potentially damaging element of the climate in the museum is the humidity, as can be observed in Table 1. Even high degrees or low degrees of relative humidity⁶⁶ can be damaging in different ways. It causes the faster deterioration of wood instruments and causes the oxidation of the strings of

⁶⁶ "Relative Humidity (RH) expressed in percent, is the ratio of the actual partial pressure exerted by the water vapor in a volume of air, to the maximum partial pressure that would be exerted by the water vapor if the air were saturated, at that temperature." $\%RH = 100\% \times (pw/pws)$ where pw is partial pressure of water vapor and pws is water vapor saturation pressure. Humidity Control Systems, Relative Humidity, 2007, 25.05.2007. <http://www.humiditycontrol.co.uk/Technology/psydef.htm>. Further information about relative humidity in museum can be found in Stefan Michalski, "Relative Humidity in Museums, Galleries, and Archives: Specification and Control." Bugs, Mold & Rot II. Washington D.C.: National Institute of Building Sciences, 1993.

the instruments. Also, instruments made of leather are highly affected by the humidity and lose their strength rapidly.

There are several ways of measuring humidity but the most common measuring systems are hygrometers of different types. Hygrometers record the data and make a graph of changes in a certain room or case.⁶⁷ There are still other alternatives to the HVAC systems that are economical and easier to install. These other systems create “microenvironments”⁶⁸ and are mostly dependent on absorbent materials, like saturated salt solutions, cellulosic materials, silica gel and desiccants inside sealed cases to buffer the effects of the ambient relative humidity (Sease 188).⁶⁹ Moreover, mechanical systems are used to stabilize the relative humidity levels to strict standards, such as the one used in the Field Museum which was designed by Stefan Michalski (Figure 1).

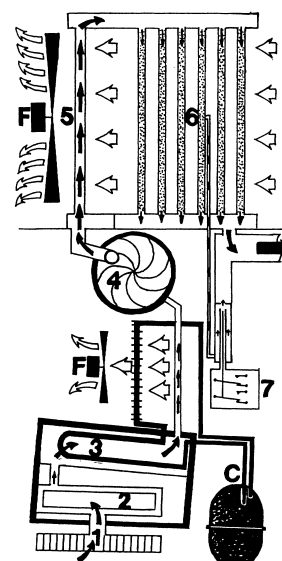


Figure 1. Schematic view of the relative humidity control module by Michalski, 1982: (1) air filter, (2) steam generator, (3) dehumidifier cold box, (4) blower, (5) heat exchanger, (6) silica gel column, (7) humidistat, (F) fan, (C) compressor. From C. Sease (189).

Instead of making a heating system for a whole room or exhibition area, he preferred to place small scale mechanical systems in plastic tubes into the cases of objects that are sensitive to humidity. This system keeps the relative humidity

⁶⁷ HVAC systems are mostly dealing with the air-water relations, the science called psychometrics. Thus it deals with "hygrothermal" properties of materials which are described as the reaction of materials to temperature and humidity effects (Rose 199).

⁶⁸ Microenvironment is defined as the environment of a very small, specific area. The Free Dictionary by Farlex, <http://www.thefreedictionary.com/microenvironment>, 05 June 2007.

⁶⁹ Sease has taken her citations from Organ 1957; Padfield 1966; Stolow 1966.

between the levels of 40-60%, and it works best in conditions where the temperature in the interior and exterior of the cases does not have extreme variations. This relatively inexpensive system is also easy to maintain and gives the opportunity to control more display cases; and with well-sealed cases the silica gel columns provides a deliberate reaction to humidity changes especially in the buildings in which it is not easy to maintain a strict climate control system (Sease 188). There are different humidity controls and measurements in European museums, and the latest technology is capable of measuring several variables at the same time and relating them accordingly to control the environmental conditions.

7.1.1 Climate Control Systems in Sample Museums

The Musical Instruments Museum in Brussels uses a computer-based control system which manages the variations in the temperature and calibrates the relative humidity to 55% and the temperature to 20°Cs in the exhibition rooms (55% and 18° for reserve collections). However, this system also has some deficiencies. For instance, it does not record the data of the past years. Another problem is that the personnel do not have access to the system to check the past data. Currently, the museum staff is trying to find a better solution which allows them to follow the data and account for sudden changes in temperature and humidity. This kind of a recording system may help analyze the causes for those variations and to take precautions against the formation of possible deteriorating agents like insects, oxidization, and so on.⁷⁰ (See appendix Figure 9- Berlin

⁷⁰ Cited from the interview with Mia Awouters, the Curator of the Brussels Musical Instrument Museum, 25 July 2006.

Musikinstrumenten-Museum humidity and temperature measurement tool in the main hall.)

The Basel Musikmuseum has a similar computer-based central control system for heat and humidity. The fresh air comes from the roof through the air duct to the exhibition rooms and the system regulates the relative humidity between 50-55%, which is a compromise between wooden materials that need relatively high humidity and metals that need low humidity levels. This central system works as an alarm method as the devices are positioned on each floor and alert the system when a value is extreme (too high or too low). According to Martin Kirnbauer, this system performs well because the keyboard instruments are still in tune even though they were tuned a year ago. The display cases which Stefan Michalski has used in his museum create microenvironments. This then turned into a benefit for the musical instruments and objects because the environment inside the cases is affected less by variations in humidity and exterior temperature. Beneath the cases, there is an empty space to put micro-gel,⁷¹ but this is not necessary in the museum in Basel because of this isolation of the microenvironment and the central system that controls the humidity. The humidity levels are kept the same in the storage room, but the temperature is lower compared to the museum in Brussels. The reason for this is to prolong the lives of the instruments by slowing down the formation of deteriorating agents like oxygen radicals.

⁷¹ Micro-gel is a chemical substance that controls humidity.

Apart from the humidity inside the museums and the cases, the climate also includes illumination, which can be a reason for over-heating in the display cases and radiation from ultraviolet lights. Suggested lighting level for different museum materials ranges between 50 and 150 lux.⁷² The illuminance⁷³ levels should be controlled exactly for most of the instruments in order to prevent them from decaying and to counteract the emergence of insects (Karp 470). Besides, daylight and direct sunlight cause great damage to instruments and should be prevented with the use of curtains or special windows that filter ultraviolet rays. For instance, in the Berlin Musikinstrumenten-Museum the windows are totally closed with thick white curtains which prevent the entrance of direct daylight, while the Basel Musikmuseum uses thick black curtains (See Figure 3- Basel Musikmuseum Floor 1 Curtain, April 2007). In fact, the difference results from the preferences about the architectural design of the museums and the exhibition context.

The Basel Musikmuseum is a significant historical monument that was used as Basel's first monastery building to house the manuscripts of St. Augustine around 1070. Later, it was used as a municipal builder's yard where the wages for the workers were disbursed. Between 1835 and 1995 the building was used as a prison. The museum traces this history in its 24 prison cells that serve as exhibition cabinets for instruments of European music over the past 500 years (Musikmuseum 3). Between 1996 and 2000 the museum was designed and installed with private donations, and because of the previous functions of the

⁷² 150 lux corresponds almost to the light level that enters a room indirectly on a clear midday, whereas 50 lux value is as if the room is lit with incandescent light after sunset (Karp 470).

⁷³ Illuminance is the luminous flux per unit area on an intercepting surface at any given point (<<http://mw1.merriam-webster.com/dictionary/illumination>> Merriam-Webster Online Dictionary, 27.05.2007,)

building, the museum designers chose to have a dark exhibition area with black walls and curtains. Likewise, the small prison cells with small windows, which are high and close to the ceiling, allow daylight to come into the room but not directly onto the instruments. These small windows help the museum to control lighting as well as climatic concerns. As the curator of Basel Musikmuseum, Martin Kirnbauer stated: “No windows, no problems”.⁷⁴ It is also excellent for security issues as it was once a prison; thus, there is only one entrance to the museum and the tiny windows are barred from the outside. As the museum is located in an 11th century building and the walls are also adjacent to the city walls, they are thick; therefore when the outside temperature and humidity changes, inside the museum they do not fluctuate rapidly. This means that it is easier to control the climatic changes in temperature and humidity inside the rooms. This situation is only problematic when we consider the lack of fire exits in the building.

On the other hand, the design for the musical instrument museum in Berlin is based on the drafts of the famous architect Hans Scharoun and created as though it was a large ship with decoration. The idea was to create a vast, flexible space to exhibit the musical heritage. Thus the light inside the museum was important, and the design included many windows and an open ceiling. The ceiling was also carefully designed to take in daylight, but to prevent direct sunlight by very inclined walls. (See Figure 3- Berlin Musikinstrumenten-Museum, Ceiling and Lighting Design, April 2007.)

⁷⁴ Interview with Martin Kirnbauer, the Curator of the Basel Musikmuseum, 31 March 2007.

Although there are three floors in the museum, the second floor is like a mezzanine level,⁷⁵ which results in better lighting condition and which is stated in the museum's guide book as creating "a sense of well-being" (Droysen-Reber 15). This is also enhanced with the white wall covering.

If the lighting is artificial, fewer or weaker light bulbs should be used. In the Musikmuseum in Basel, Switzerland, small light bulbs are used, and these bulbs do not radiate heat directly on the instruments, but to the outside of the cases. Also for the upper part of the display cases, the fluorescent light is sheltered with a filter. In the main hall, the ceiling parallel spots are used to illuminate the keyboards and the pictures on the walls. (See Figure 5- Basel Musikmuseum Display Cases Lighting and Figure 6- Basel Musikmuseum Exhibition Hall Lighting, April 2007.) However, the designer tried to maintain the exhibition rooms dark to give the impression and feeling of a prison. In this kind of illumination, the designer had to calculate the distance between the spots and the instruments to fix a certain level of luminance over them.

In the music instrument collection of the Deutsches Museum in Munich, diverse types of lighting methods for different display cases and styles are used. The overall exhibition rooms are lighted with daylight and big chandeliers or sometimes fluorescent lights on the ceiling. Windows of the rooms where antique instruments are exhibited are closed with white curtains; but modern instruments (electronic guitars, synthesizers) are exhibited in glass cases next to uncovered windows. In the long run, this may also cause a deterioration problem for these

⁷⁵ 'Mezzanine' is an architectural term that is used for intermediate floor between other floors. Occasionally it is like a balcony and it is possible to look over the lower floor from this mezzanine floor.

modern instruments. On the upper part of this glass case, there are two fluorescent lights which are filtered through a plate. While it filters harmful light rays, it also prevents shadows on the underside of the instruments and over the labeling. Another lighting style is placing the fluorescent lights on each side of the glass case. The former approach may cause shadows on the instruments, while the latter avoids shadows and does not exhaust the visitor's eyes. (See and compare Figures 6 and 7- Deutsches Museum, Munich, Musical Instruments Section Display Cases Lighting, March, 2005.)

The Musical Instruments Museum in Brussels has also paid great attention to the illumination problem and uses especially cold lights in order to protect instruments from exposure to extreme temperatures that can be caused by lights. Every instrument is displayed in a fiber glass case. The museum conservators made calculations in each case about the possibilities of high temperature inside the display cases and tried to avoid creating an environment where high temperatures could be caused by the lighting system.

The physical handling of the instruments and supporting systems on the display cases and storage in the "resting position" is crucial both for security and for the structure of instruments (Karp 469 and Conservation and Security Working Group of CIMCIM 74). As time passes, the shape of the instruments, especially the wooden ones, change to accommodate themselves to new and continuous pressure. The display case designers should consider both the structure and safety of the instrument and the aesthetics all at the same time. It is more important to provide the best reliable solution for the safety of the instrument rather than

prioritize aesthetic appearance. The Conservation and Security Working Group of CIMCIM generated a list of good practices for mounting and support systems for the basic needs of the instruments, and I will mention some of these principles here to give a basic idea about these systems. The first issue to be considered is the basics of physics, finding the weight center of the instrument and calculating the gravity force upon the instrument. The second point is related to instruments in the violin family and instruments with necks. As the strings put pressure on the neck, it is important to support the instrument from the neck. There are more systems and new methods to mount the instruments appropriately in the display cases, and these should all be considered for museum displays.

7.2 Security

Another vital collection care issue is the security of the collection and the people who are either working in or visiting the museum. The museum collections are comprised of objects of great historic and monetary value, so the risk factors should be minimized, the stability of instruments should be assessed and maintained in the storage areas and also during the exhibition (Scott 22).

Museum objects are subject to many risks such as fire, theft, vandalism, poor environmental conditions, transportation, and so on. In recent years museums have developed risk management systems to avoid such hazards. Systematic and comprehensive plan concerned with risk management should be well integrated into the collection management plan. As Dorothea Hecken and Sonja Tanner-Kaplash have stated in their research about daily practices in collection

management, there are basically three major options for dealing with risks (1985: 13).

Firstly the risks can be eliminated or reduced. Secondly, they can be transferred by means of a written contract or agreement; and finally, they can be accepted as necessary and worth assuming.

The main option to be considered while preparing a risk management plan for the museum is the first one. There are several ways to prevent these hazardous risks beforehand, and prevention is the responsibility of the museum to its public. As it is stated in the Collection Management Policy of the Percussive Arts Society there are two primary methods that should be used to prevent major risks (2001, 3):

- 1) Provision of adequate buildings, exhibition facilities and storage facilities, and environmental systems (heating, air conditioning, humidity controls) to ensure safe physical accommodation of the collections; and
- 2) Various security systems to guard against fire, theft, vandalism, and abuse. In addition, those members of the staff with direct responsibilities for collection items shall adhere to appropriate professional procedures and standards in handling, exhibiting and otherwise caring for the collections.

There are different types of sophisticated security monitoring and detection equipment, including motion detectors and closed-circuit television, which offer the best possible protection for museum collections (Wilcox 19). Smoke-and-heat detection devices monitored by computer and connected to a local fire department, burglar alarms and sprinklers are also essential parts of a risk management system but are costly. However, these costs will serve as a long-term investment and prevent the museum from more hazardous and more expensive situations. Locating the archives and collection records in the most protected part of the museum and keeping a duplicate version of records and

documents in another building which has systematic controls of possible safety problems are other preventive methods to protect museum objects from threats.

Also, an effective pest-management system should be established inside the museum as a preventive activity. Pests may come from loans or new donations. In the Smithsonian Institutions Museum the support team uses a program which inspects all incoming objects through insect monitor traps; the insects found in the traps are also recorded. This helps them to make risk assessments and take the needed precautions against these pests (Wilcox 20).

The second option is to transfer the risk of the museum to another party such as a commercial art insurance company or a governmental body, as it has been done in the United States and Great Britain. Both museums and insurance companies agree that museums should invest more money on improving the security system at all levels rather than investing in insurance (Hecken and Tanner-Kaplash 14). If a museum uses a poor security system and is careless in the management of its collections, the costs of insurance will be high. The museum should assess critically the potential and identified risks and the benefits of insurance coverage and then decide on purchasing commercial insurance. Another alternative for risk coverage is the establishment of a contingency fund where the museum puts money to cover possible losses instead of paying a large amount of money to a commercial insurance company.

A third option is to accept the risks after all other preventive precautions have been taken. An example for an accepted risk is the deductible amount in

insurance coverage (Wilcox 13). Apart from these preventive methods, every museum should have a well-prepared emergency and disaster management plan (Bachmann and Rushfield 9).

The emergency plan and the disaster plan should be assessed and included in the collections management policy, and one personnel can be held responsible to take actions and follow up on the potential risk factors. The role of the personnel should be assessing and calculating the possibility of potential risks and prepare an action plan, preventive actions and alternative action plans if it happens. This will at least ensure that the loss will be contained.

Collection management policies should include all care-and-conservation-related issues in order to avoid possible risks and obtain stabilized and less problematic situations. Moreover, while forming this part of the policy museum managers will have the chance to think about possible situations and improve emergency plans for several situations. As collections management policies are living documents, the emergency plans should be updated regularly, reporting potential risks.

Potential risks may be parallel within all the museums in the world. The İstanbul Music Museum should contact with similar museums while assessing potential risks. However, not all museums are at equal risk and there may be particular risks concerning İstanbul. For instance, an earthquake is a potential risk for all museums in İstanbul, and it is mandatory to have “earthquake insurance” for all finished buildings within the municipality zones except public and

commercial ones in Turkey (DASK pars 2.). This shows the potential risk of earthquakes in Turkey. This means that the İstanbul Music Museum should be aware of all risks beforehand and should state these specific potential risks and prepare action plans for these emergency issues. In order to avoid the emergencies resulting in disasters, they should be handled rapidly, carefully and attentively.

Chapter 8

8- LOANS

In Chapter 6, the issue of accessioning and de-accessioning has been discussed in detail, and I have stated that museums should make a “gap” analysis and should acquire those objects that are missing in the museum collections and complete the story that the museum is trying to convey to its audience. However, museums also should acquire objects they can afford to conserve and house in good condition in the long run. In cases where museums can not afford the permanent ownership of a piece, but would like to have for exhibition purposes, there is another option: to get loans from other private institutions, or individuals, for short-term exhibitions, conservation, education or research purposes (Genoways and Ireland 184).

A museum may both get loans from other institutions and lend objects from its collection to other institutions. In both cases, prior to making any loans or borrowing an object, the museum should have a clear policy, set of rules and procedures for loan agreements to avoid possible problems. First, for both incoming and outgoing loans, it is essential to present written documents that state the rights and responsibilities of both sides. This documentation usually covers issues such as insurance, loan conditions, care and use of objects, duration of the loan, dates and methods of returning the objects, methods of transportation and proper packing methods on return and any other issue specific to the loan type (Genoways and Ireland 186).

Usually, loans are for short-term periods and may cover a period of 6 months to 3 years according to the purpose of the loan. There are also long-term loans where the date of return is left indefinite. These cases are usually avoided by the museums as mentioned in Chapter 6 since the ownership rights do not belong to the museum and the owner may recall the object anytime. Moreover, it requires certain space in the museum, human resources, conservation and restoration during its stay. Some museums may accept these kinds of loans if the object is unique and important for the collection, but they also can state specific circumstances within the loan agreement or try, as an alternative, to purchase or ask the donor to make a permanent gift to the museum (Gardner and Merritt 19-20).

Another important issue in the management of collections is the contracts and agreements with inside and outside parties; there should be standard agreement forms especially for gifts and loan transactions (Hecken and Tanner-Kaplash 8). There are different responsibilities of lenders and borrowers which result in different types of loan agreement forms, and each museum has its own loan agreements and conditions. These documents should also be a part of the collection management policy and serve as the loan borrowing and lending rules of the museum (see Appendix C for a sample contract).

8.1. Incoming Loans

A museum collection can be quite large but it can still be weak in the sense that it may have missing objects (gaps), insufficient quality or objects of significance as stated by American Association of Museum Guide to Collections

Planning (21). While designing thematic exhibitions, the museum may be in need of objects that complement the story line and may request objects for exhibitions from other institutions that have them. In such circumstances, the museum which will borrow the object assigns a person who will be in charge of the loan. In most cases, the board of trustees makes the request, but in some cases it can be the curator of a specific section that will make use of the object who makes the formal request. This person or a registrar is assigned the responsibility of receiving the object, keeping all documentation and records, and checking if the conditions of the loan are met in an adequate manner. The request is made with a written document⁷⁶ that includes information about the borrower, the purposes of the loan, and the name of the exhibition, if it is an exhibition. The museum which requests object(s) should write in detail whether the object is requested for an exhibition, and, if so, the name of the exhibition, research, photos or educational purposes. Another consideration for both incoming and outgoing loans is that they should not be exercised for profit.

Museums generally do not lend objects to private individuals because in the museum definition of ICOM, it is stated that museums are for public not for private use. The British Museum Loans Policy (2006: art 2.7) covers this issue with these words:⁷⁷

The Trustees of the British Museum will lend only to properly established organizations and to proper venues, whether run publicly or privately, and usually only to exhibitions that are open to the *general public*.

⁷⁶ See the Auckland Museum 'Request for Outgoing Loan' document in Appendix C.

⁷⁷ See the British Museum, Loans Policy, 19 January 2006 (Appendix H). Emphasis mine.

Furthermore, individuals may fail to provide the appropriate conditions for the objects. For this reason, the first section of the request form and the loan agreement includes the name of the institution that is borrowing the objects and the person who is responsible for all the related activities of the loan within that institution.

It should also be stated that if any publications will be made, the property rights of the object still belongs to the original owner and lender and all the necessary permissions should be taken if any publications are planned. For instance, under the reproduction and credit section of the loan conditions document by Hagley Museum (1999) in Delaware, US, it is stated that,

Except for loan-related publicity and condition documentation purposes, the borrower may not photograph or otherwise reproduce the objects without written permission from the lender. Copies of any catalog or other material bearing description or images of the objects will be sent to the lender as a courtesy. Unless otherwise instructed in writing, the borrower will give credit to the lender as specified on the face of this agreement in any publications or exhibit labels.

Moreover, the requesting party should state that there will not be any intervention such as repairs or restorations without the written permission of the lender. Also any examination planned or foreseen should be specified in the loan agreement. In order to safeguard the current condition of the object, the lender should also add a description the loan object(s). This description should include the accession number, physical description, condition (including a photo of the object) and the value of the object. If needed, special care and exhibition conditions and the requirements for shipping should be stated and agreed on between the parties (Genoways and Ireland 184). The borrower should agree that

s/he will implement the same care for the borrowed object(s) as s/he does in his/her own safekeeping. The lender should be notified immediately by the responsible person in the case of damage or loss of the object (Hagley Museum, Care and Exhibition).

Insurance is crucial to safeguard the loan object(s) and to assure that the lender can claim and protect the museum object for possible liabilities. Moreover, the lender keeps the right of observing the condition of the object upon return for an agreed period of time and claims any payment from the insurance company if there is any damage. Mostly, the insurance coverage starts on the day the object leaves its place of origin and finishes as the object is re-turned to its original location. The insurance costs are paid by the lender unless stated otherwise in the loan agreement, and any damage or change in the situation of the object must be covered by the insurance company (Genoways and Ireland 190).

The dates of the loan should be included in the loan agreement, and the exact date of return should be stated clearly for the follow-up of the lender. Concurrently, shipping and packaging methods should also be stated. The loan object(s) are under the responsibility of the borrower until the object(s) returns to their original collections. The lender should give a return receipt that states that the object(s) is returned and these should be signed by each party. The termination conditions should also be stated in the loan policy of the museum. All the possible cases should be taken into consideration and stated in order to avoid any problems.

For instance, in some cases the borrower will not be able to return the borrowed objects due to circumstances created by the lender. For such a situation, Hagley Museum (1999) states that:

...thirty (30) days after the loan termination date, the museum may place the objects in storage at the lender's risk and expense. If the lender does not remove the loan within one year after the loan termination date, the museum, following established museum acquisition or de-accession approval procedures, shall have the right to claim the objects as an unrestricted gift or to dispose of the objects in any manner the museum elects. (Hagley Museum, Termination)

As this is an agreement signed by both parties, the lender cannot claim any right over the object since the return is not possible due to reasons which have occurred because of the lender. There are situations where these objects are not claimed by the lender or not documented properly. In some countries, there are certain laws concerning this issue, and these legal procedures differ from country to country. Most of these laws state that a notification should be sent to the legal owner of the object(s), and if the owner cannot be found, the notification must be done publicly (Genoways and Ireland 186). Only after a certain time period the borrower can claim his/her right to the object. This time period should also be set in the laws or loan agreements between the museums.

8.2. Outgoing Loans

Outgoing and incoming loans are similar, and most museums have a loan policy which covers both incoming and outgoing loans. However, in these loan policies, there should be a separate section which gives details about the person or people in charge of the decision of outgoing loans, the conditions for accepting

outgoing loans, the procedures that should be followed after the acceptance of the loan, the termination of the loan and the security of the loan object(s).

While making the acceptance decision museums have a specified set of rules. For instance, Horniman Museum (2002: 2) has a list of issues to be considered while making the acceptance decision. This is stated in their loan policy:

- The absolute importance of the object
- The structural condition and stability of the object
- Whether specific objects could be obtained elsewhere
- Whether the loan enables objects to be seen in their country of origin and therefore increase access for First Nation peoples, subject to a reasonable expectation of their return
- Whether a significant publication is involved as this increases access to and interpretation of collections in the longer term
- The resources available within the Horniman Museum to administer the loan and the notice period (at least 6 months is preferred)
- Key objects which may form part of the Museum's published issues will not normally be considered for loan
- Whether the request would conflict with the Horniman Museum's own display plans or detract from the intellectual coherence of an existing display

This is a list prepared by the Horniman Museum and does not mean that every museum should have the same policy. These policies should be prepared by the directors of the museum, the board of trustees. All the articles should be decided according to the priorities and needs of the museum. If these specific conditions are considered, set and published beforehand, the museum will get reasonable requests, and the decisions should be easier and more permanent.

Most museums consider the value of the objects, both in terms of the narrative scheme of the collection and its financial value, while making loan

decisions. Valuable objects are not loaned, unless the director or trustees has been consulted. The loan of very valuable objects should be discussed at the board of trustees meetings before a decision is made.

As stated in Chapter 5, the legal status and provenance of the objects borrowed are very significant. In the process of decisions about incoming and outgoing loans, the museums should refuse to borrow objects which may have an illegal status or provenance such as illegal exports or stolen from illegal excavations. These actions should be prevented, and refusing to borrow an object without established provenance makes a statement that the museum does not support those activities. The existence of accessioning and de-accessioning in the policies of the museum states its attitude towards these illegal excavations and export valuable objects.

In a century of motion and mobility, cultural heritage objects are also on the move. Museums are in communication, and instead of increasing the number of objects in their storage area they prefer to take temporary loans from other museums and send their objects to other exhibitions. For instance, the European Commission is encouraging and giving funds to projects concerning the cross-border mobility and transnational circulation of cultural outputs (EC, Culture Program, 2007-2013). Therefore, the existence of such standardized contracts between museums is essential to prevent possible threats to musical instruments as the result of improper transportation, theft, damage, humidity and other types of hazardous events.

9- PUBLIC ACCESS AND PROGRAMMING

The museum can help people only if they use it; they will use it only if they know about it and only if attention is given to interpretation of its possessions in terms they, the people, will understand

John Cotton Dana⁷⁸

The crucial concern of a museum is to present its collection as widely as possible to an audience and to promote its message and the reason for its existence. That is, the museum tries to attract people both with its collection and the activities designed for the education and enjoyment of its visitors. Moreover, maintaining the number of visits is also very important. This chapter deals with the type of activities that can be done in a musical instrument museum in İstanbul. It suggests programming options to optimize the best way to reach the public and finally presents examples from music museums in other countries that can be used as suggestions.

9.1. The Museum of the Public

Formerly, the competition between museums was only in acquiring the largest number of objects in their collections. However, recently museums have started to compete for the number of visitors they attract and the activities they offer. The important point to consider is how creatively the museum is responding to the needs and expectations of its audience. I have mentioned above that

⁷⁸ Edward Alexander. Museum Masters. Nashville, Tenn.: American Association for State and Local History, 1983.

museums have become more outcome- than input-oriented; hence the emphasis is now on improving the experiences of the audience. As the museum depends on the support of the public for their survival, it should also provide public programs and create accountability by developing museum education (Edson 145).

A museum should first know and analyze the characteristics of the people it would like to attract. This will allow the museum managers to plan its activities and facilities, and the way it will present its collection and its message.⁷⁹ There may be various profiles of people the museum is trying to attract, hence knowing these profiles and visitor characteristics will help the museum to diversify its activities and reach as many people as possible. The basic method of identifying the audience is to research demographic characteristics, such as age, gender, occupation, economic status, ethnicity, family structure, and education level (Lord 27). However, Barbara J. Soren claims that it was the 1990s' approach to concentrate on these demographic issues. She states that recently researchers and evaluators have agreed upon the fact that visits to the museum indicate a behavior that is more complex than what traditional demographic analysis can reflect (55).

Barbara J. Soren, in *The Manual of Museum Planning*, tries to analyze the general museum visitor profile in the 21st century, as well as methods to understand his/her needs. According to the demographic studies she mentions, museum visitors tend to be well-educated 30-35-year-old adults belonging to the

⁷⁹ The word "attraction" is one of the frequently used words in today's museum world because of the competition among leisure destinations which are all attractive and desirable. The museum should aim to be a place where people are willing to go because they find what they came for, entertainment, information, and satisfaction of increasing their knowledge about social responsibilities.

middle class or higher than average socio-economic level (56). In the same article (2001: 57), she states that:

People usually attend a museum or an exhibition because they already have some level of interest in the subject, some knowledge and opinions about it, and, therefore, a feeling of comfort with the objects, displays or programs that they will be experiencing.

As we are concentrating on an issue related to the musical instruments museum, we have a pre-determined audience who most probably are involved or interested in music. However, this statement is too general and does not give us a precise knowledge about the audience. This audience may have different levels of musical education and interest in the issue. Some may be musicians who are hope to find more detailed information about their instruments and its history, whereas some may be high school students with a limited music education. Therefore, the museum should offer activities and information for all visitors by identifying their needs and interests in order to improve its public programming.

While a musical instruments museum tries to identify the profile of its potential visitors, it should also consider people with all kinds of disabilities. The museum should be designed to facilitate the movement of handicapped people from the exhibition rooms to the stairs and should consider disabilities when deciding on labels. Especially blind people are considered one of the potential groups to visit a musical instruments museum where objects are not only attractive to the eye but also to the ear. Besides listening, they can experience the instruments by touching and producing their own sounds with those instruments. The museum should also include special tours for blind people and form a creative learning environment for them. It should also consider using special labeling for

blind people letting them understand what they listen to. Furthermore, deaf are also potential visitors for a music museum even if they have full or partial hearing loss. Many deaf persons develop special ways to feel the music and the vibrations and can produce their own music. The museum should offer special activities and facilities to handicapped people, and all of these activities should be considered while designing the museum.

The museum should also take into account visitors from different countries and ethnic groups. These groups have different motivations and usually limited time. Thus, they try to get the most possible enjoyment and information out of a single visit since that visit may be their first and only to that museum. The museum should strive to leave an unforgettable memory in the visitors' minds and a desire to return.

9.2. Motivations of the Public

People who have the intention to visit a museum or who have just stepped into a museum have conditioned themselves to learn something while also experiencing a precious leisure time activity. In other words, they are serving as a motivator to enrich lives on a personal level through an educational activity (Edson 147). Research conducted to analyze the reasons why families choose museums over other attractions indicates that families like to combine both education and entertainment in one place, this is effectively achieved in museums (Caulton 134). This may be true for all kinds of audiences but still there are different reasons motivating these choices. After identifying the audience, the

museum should also identify the motivations for why people prefer going to the museum instead of staying at home, going to a movie or encouraging in an outdoor activity.

Another point as important as using time effectively by learning new things is the social dimension of museums. A family may organize their weekends or free days to visit a musical instruments museum or to attend an activity at the museum together. Moreover, the museum creates a social meeting place where people can share new and unique things. With activities like workshops, concerts, discussions, trainings, the visitors may meet new people who have similar hobbies and interests. This social influence of museums should not be disregarded. Music itself spontaneously creates a connection between people, and strong emotions. The museum should maintain the space to foster these feelings.

Moreover, as the image of museums is improving in contemporary communities, visiting a museum is identified as an activity pursued by intellectual and well-educated people. With a well-established image of high-quality activities and services, the musical instruments museum can also be a place where people are willing to visit frequently. With its research function, activities and contents shared, it creates a connection with the community. However, there cannot be a connection without the contribution of the visitors and their own experiences at the museum. If such a connection and communication can be created, then the museum becomes an integral part of the community (Garoian 235).

The important point is how the museum creates this connection. As mentioned above, the museum can organize activities where people participate passively. However, the more active they are, the more benefit and gratification they will obtain from a museum visit. Hence, exhibitions tend to be the primary form of communication of a museum with its public and the museum can create this communication through carefully designed exhibitions.

9.3 Exhibitions

Exhibitions and communication are defined as the basics of a museum in the definition of ICOM. A museum communicates with its people through its exhibitions and exhibition galleries; thus, they deserve vital attention. As David Dean Gary Edson defines it, “Exhibition indicates a structured or formalized presentation with specific goals in mind and including the idea of public display” (149). It is not only showing the objects but also giving their specific history, contexts, importance and meanings, thus fulfilling education goals. Moreover, exhibitions are where museums can change the attitudes of their visitors, modify behavior, and communicate their ideas and messages (Edson 150). The museum holds the power to exhibit its objects according to how it wants people to see them.

For a musical instruments museum, exhibition design deserves special attention. Creative visual and audio methods should be used for the formation of an effective learning space where the visitors also act as participants within the exhibit areas.

Creating exhibitions is a process that requires the inclusion of several professionals within the museum, such as researchers, designers, media specialists, conservators, educators, program managers, security and public relations (Spencer 160-162). While the designers are dealing with the organization of the galleries, walls/panels, lighting and the flow of visitors, researchers work on what to present and the order of the flow of the information. A team works on how to attract the visitors and how to communicate the information using new media methods; educators design the education styles and tools trying to maximize the contribution of visitors in the learning process. A successful presentation and interpretation of the exhibition together result in better communication. The interpretation is how the visitor understands what is intended to be conveyed. These components of the exhibition together make it more meaningful to the public and help the museum convey its mission clearly with the design of the exhibitions. However, the most important role belongs to the educators who should consider different formal and informal ways of learning. They should anticipate different learning styles and use a range of interpretive tools allowing the visitors to combine them with their own knowledge and experiences (Interpretation Strategy City Museum & Mappin Art Gallery Project 7).

9.4 Education in the Musical Instruments Museum

It is obvious that the mission of the museum overlaps with the requirements of the visitors which are the motivation for learning. As one of the leading researcher on museum education, Eilean Hooper-Greenhill, states,

“museum education is centrally concerned with teaching from and learning with objects and specimens,” the basic resource for museum education is the potential of its collection (230). Therefore, a musical instruments museum would be capable of teaching music and musical objects.

Before delving into musical education theories and styles of teaching music, it is important to concentrate on education in the museums. The idea that museums should be used for the purpose of education for the working classes was suggested by John Ruskin in 1857 in a proposal to the English parliament (Shabbar 68). This education was intended for all ages; now it has become more important than ever because the millennium age is full of events that attract the attention of people and allows them to concentrate on the things given in the museum. To make people more involved in the exhibitions and the museum, the museum educators and curators should concentrate on creative methods through which people learn by practicing and visualization.

Nowadays, one of the most popular expressions appears to be “lifelong learning,” with formal and non-formal⁸⁰ education processes going hand-in-hand. Museums constitute the part for the non-formal or informal education process in our lives. According to researchers, the “constructivist learning theory”⁸¹ is the

⁸⁰ Non-formal education and learning constitutes the basics of the education style in museums. It is a kind of learning that starts from birth and continues until death by experiencing, sharing experiences, interacting with objects and people.

⁸¹ This term is defined as the idea that learners construct knowledge for themselves as he or she learns; each learner individually (and socially) constructs meaning (Hein). The constructivist learning theory was built on eight simple principles. These are listed by Prof. George Hein in the conference of CECA in Israel in 1991 as: 1) Learning is an active process where the learner has the opportunity to construct a meaning out of that process using sensory outputs. 2) Learning improves as we learn new things 3) Learning occurs in the mind. 4) Learning and language are interconnected to each other. 5) Learning includes communication with others; it is a social activity. 6) Learning is affected by the place where we learn. 7) Previous knowledge is essential

best approach to be used in museum education. The learning process is subliminal, and visitors learn something even though they may not be aware of being in a phase of learning. While the effectiveness of this learning process depends on how active the participant is, museum educators should think of attractive teaching methods that appeal to the needs of different target groups.

First, one should start with the question: “What can a standard visitor of a musical instruments museum learn from the visit?” This question can also be rephrased as “what motivations does the museum offer to its visitors and how does it communicate these offerings?” The answers to these questions form the educational motivations of museums according to their target group. Considering the educational activities in musical instruments museum in Europe, the main aim is to inform their public about the regional music culture with its samples and instruments from their collections. The second motivation is the musical education, simply teaching the basis of producing or playing music and rhythms, whereas the third is to teach the history of music and the instruments used in that region or all over the world. Finally, the fourth one is to coach the visitors about the logic of the instruments’ sound systems and to teach how to make sounds using the objects around us, which indicates the creativity of experimental music.

The first motivation or educative material is provided with the labeling and audio systems of the museums. Considering both well-educated and occasional visitors, the museum should decide on what level of information should be given on the labels next to the instruments, in the informative booklets or touch screens.

for learning. 8) There should be a motive to learn. All these principles also constitute the basis for museum education where there should be an education strategy apart from the formal education in schools.

For instance, the information system used in the Basel Musikmuseum is exceptional in satisfying needs of all kinds of visitors who have different levels of interest and knowledge about instruments or music history. The touchpad computers in every exhibition room include the names of the instruments and detailed information of two to three pages for the visitors who want to obtain more information. This audiovisual system also includes further information about instruments that are not exhibited, and people have the chance to compare old instruments with ancient ones. Another benefit of this system is that it is economical because it does not need a special or complicated computer system for delivery. The software used for the design of the touch screen is Macromedia; a very well-known graphic software. It is not a technically complicated system and adopted specially for the musical instruments museum. This system is connected to a central computer, and it is therefore easy to update the information. Every two rooms share one computer. If the touch screens are not used, the computers turn into a stand-by mode, which makes them economically efficient. The system can be updated and fixed easily by the personnel who is responsible for these computers. Thanks to this system, the labels do not include unnecessarily detailed information. The touchpad further includes music played using the instruments in the exhibition and offers the audience the chance to listen to the instruments they see. Further information about the music and the composers are also included within the memory of these programs and can be accessed if the interested visitors click on these items. Every room has its own music system; once visitors choose a song, they can only hear it in that room. As the building was previously used as a prison, the walls are thick enough to isolate the sounds. Another invisible benefit of the system is the socialization of the visitors while choosing the songs and

sharing an experience. In other museums, visitors are usually using headphones, and each of them has their own experience; hence they do not have the chance to share their opinions about the objects, and there is no communication with other visitors.

As stated above, the systems used to convey the information about the displayed objects play a significant role as an educative tool allowing the visitors choose what they want to learn and hear. While some objects may stimulate more interest in some people at first glance, the role of museum educators is to direct the visitors interest to the attractiveness of objects that are not visible to a common visitor's eyes. Learning is a process with the perception of all five senses, and the museum educator is the one who will facilitate the perceptions of visitors (Hooper-Greenhill 232).

With the development of educational services in the museums, these services also started to take part within the policies of museum in order to be standardized and enhanced. As stated by Hooper-Greenhill, museum authorities such as Museums&Galleries Commission, the American Museum Associations and ICOM are recommending having policy statements about the educational role of the museum, including the form and contents of the educational methods used. This policy should be structured according to the mission of the museum, the collection, the expertise of the staff, availability of resources and the location of the museum (Hooper-Greenhill 233).

Music constitutes the basis of education. About the education of humans, Plato says “Let us describe the education of our men. What then is the education to be? Perhaps we could hardly find a better definition than that which the experience of the past has already discovered, which consists, I believe, in gymnastics, for the body, and music for the mind.” (Ancient Civilizations) Moreover, research has observed a relationship between intelligence and musical ability. Sergeant and Thatcher made a conclusion according to their studies on the issue: “Not all intelligent people are ‘musical,’ but all ‘musical’ people have high intellectual capacity. Musical ability shows itself very early in childhood and the only thing those children need is an environment which lets them make music as they wish” (Tarman 20).

What methods are used in teaching music and could they be integrated into the museum experience? There are several methods that are widely used in music and museum education. These methods have rhythm as the basis for all kinds of music. Therefore, an appreciation of rhythm is very important. As music is innate, we should feel it within our bodies and turn it to rhythmical movements of our body parts; hands, feet, head, fingers (Kirnbauer 10). Last but not least, experimentation is the first step toward implementation, which is true for all sciences. In order to teach music, one should let the listener try to express what they hear or what they want to produce. To help people understand their basic relationship to music, the museum should create an environment where people can produce sounds using instruments.⁸²

⁸² Usually replicas of the instruments are used in order to preserve the originals and to allow the participants feel free to play with the instruments as long as they want.

The Brussels Musical Instruments Museum has special programs for children. The museum organizes a summer school when the parents leave their children in the morning and pick them up before the museum closes. The museum educators spend the entire day with the children, showing them the exhibition rooms, explaining the instruments by playing, asking them questions in order to include them in the learning process, and finally taking them to the Garden of Orpheus⁸³ to make music with percussion instruments. The museum educator tells the children the story of the Town Musicians of Bremen⁸⁴ and asks them to imitate the voices of these animals. Then, each of the students chooses an instrument and tries to find out how to play it. After a while they start playing together, first with awful sounds which then turn into a concert. These kinds of programs create an excellent sharing experience for the children while contributing to their musical education.

A similar educational method of music pedagogy is used in the Basel Musikmuseum where there is a specially designed room for children, called Kind und Kagel. As mentioned in the previous chapters, the exhibition rooms of that museum are like prison cells, with dark walls and little illumination. However, the room for children is brighter, with orange-colored wooden walls and pictures on the walls. This room is dedicated to Kagel⁸⁵ who has produced imaginative and experimental instruments for children using his creativity and the objects around

⁸³ The Garden of Orpheus in the Musical Instruments Museum of Brussels is an area where children can actively take part in playing instruments and have the chance to discover musical insight and share it with other children. It takes its name from Orpheus who is a figure from Greek mythology and was believed to be one of the chief poets and musicians of antiquity, and the inventor of the lyre. "Orpheus." Encyclopedia of Greek Mythology, 25 Aug. 2007, 25 Jun 2008

⁸⁴ The *Town Musicians of Bremen* is a fairy tale recorded by the Grimm brothers. It is the story of a donkey, a dog, a cat and a rooster running away from their owners. They go to Bremen to make music.

⁸⁵ Mauricio Kagel was born in Buenos Aires and lived in Germany. He was a composer and is mostly famous for his musical performances with theatrical properties.

him. Some examples like the Akkustische Baukasten (acoustic construction kit), the Flopstock (flopstick), the Saugnapfrolle (sucker roller), the Klappersandalen (clapping sandals) or the Hörspielhäuschen (radio play hut) are also exhibited in this room and used for the amusement of children as well as their parents. A video is also shown about how he produced these instruments and with sample pieces from performances with his students, explaining how they can be used to produce sound. These designed rooms are like magical rooms for children, and if children visit once, they usually insist on experiencing it many times and wish to return.⁸⁶

Even though music education is extremely important during childhood, music museums should still plan activities for adults in order to increase their musical knowledge and create an open space where they can participate actively in producing music and rhythms. The Brussels Musical Instruments Museum even specializes its activities for certain age ranges by organizing workshops for specific genres. The musical instruments museum may give lectures and practical information to instrument owners about how to take care of their instruments. This will also attract people who are actively interested in music professionally or as amateurs.

The future musical instruments museum in İstanbul will fill a big gap in the musical education of young generations because, until today, music education has not been considered as one of the most important tools to improve human intelligence and mind. Music education in Turkey usually starts in the first year of the primary school. In every year, there is one hour of music class per week. The

⁸⁶ For instance, most of the children I met in the workshop were having their third experience in the summer school of the museum.

aim is to give a general background of music culture in Turkey compared to other music types and cultures. Fortunately, the musical education system has been finally modernized, and the old program has been replaced by a new one after a decision made by the Turkish Republic Ministry of Education on August 28, 2006. The old program was accepted in 1994 and was antiquated compared to modern teaching methods. The new program is very well designed and in line with the methods and techniques of well-known educators like Emile Jaques-Dalcroze (1865-1950), Zoltan Kodaly (1882-1967), and Carl Orff (1895-1982) (Toksoy 9). These methods raised the level of musical education in the countries of origination. They basically aimed to educate the most creative generations with high level of theoretical and practical musical background. They used different methods and tools. For instance, Dalcroze based his studies on piano and improvisations on piano, while Kodaly used traditional folk and art music and Orff used *a capella* method and dances of folk music. Theoretical education comes after the musical experience and this help children be creative and good at reading music (Toksoy 11).

Even these methods and techniques are now getting old as one can see from the dates. The reason why I mention them is to show how slowly the Turkish school system is following improvements in education. However, it should be mentioned that every country is passing through the corridors of what Keith Swanwick calls a “transformation” (Swanwick 118). As he describes the transformed style, “the teacher challenges and reinvents traditional paradigms; corrects past limitations and flaws; and enlarges and reframes ideas to include musical function as well as form, improvisation as well as composition,

performance as well as listening, contextual as well as sonic phenomena, practice, as well as theory” (123) This definition may summarize the aforementioned new style of music education.

According to research conducted, the period of age 4-6 is very essential for the improvement of musical intelligence and if the child grows in a musical environment around these ages, you can form an important basis for their musical ability (Tarman 18). Thus, children are the most important target groups of the museum educators; thus the high school teachers are the medium to reach them. Most scholars agree that the training courses prepared by museums for teachers are significant because the teachers are more close to children than the museum educators. Moreover, the teachers can prepare children before a museum visit and sustain the benefits of the visit with discussions and projects over these museums.

Despite these enhancements in the music curriculum of the Turkish education system, a non-formal education and hands-on training will broaden the vision of the visitors and increase awareness and interest in the musical culture of Anatolia and neighboring lands within the context of world music. The methods of teaching, the resources and the tools that will be used by the museum educators should take part in the collections management policy, and the board of trustees should pay the necessary attention to exercise methods in line with the latest technology and teaching methods used worldwide and accepted by museum authorities.

10- CONCLUSION

Musical instruments have always been material witnesses of specific places, eras and events, acting also as a bridge between the tangible and the intangible. From this point of view, the roles and responsibilities of music museums are fundamental. This role holds music museums liable to its public.

The opening of a new museum needs a detailed research and planning process. One of the most crucial works that should be done beforehand is the preparation of a collection management policy, starting with a clear mission and vision. This is much easier than transforming and enhancing an existing museum. Thus, it is crucial to start with a well-designed collection management policy that includes the working principles and procedures of the museum in detail. A collection management policy is a set of policies concerning all collecting activities such as documentation, cataloging, storage, care and conservation, accessioning, disposition, incoming and outgoing loans and public access (Malaro 1979: 57). It is a guideline for the museum staff and communication tool of the museum with its public and staff setting standards to avoid polyphony within the museum. Even though it is a living document and should be shaped according to the mission of the museum, it should clarify the reason of the existence of the museum and its principles of working.

The major goal of this thesis is to propose a critical view for the musical instrument museum which will be opened in İstanbul, and therefore to be a guide

for all music museum planners and managers who are seeking new technologies used in music museums in other countries for conserving and restoring old instruments. For this reason, it includes some suggestions about the principles and procedures in other countries, considering their drawbacks and benefits.

The future of a music collection is vitally connected to the owner, how it is owned and to whom it addresses. These issues are all subsets of a collection management policy, and the best policy defines these subjects with obvious limitations and boundaries. The inclusion of every detail in the policy will protect the museum from various risks. This thesis tries to give a theoretical overview over these details with some concrete examples from musical instruments museums in Europe. None of these museums is superior to the other. All of them have their own specific problems, both in terms of collections and buildings. Some of them have funding problems and can not realize their plans with the latest technology. However, these kinds of problems can sometimes possess an additional value to move forward, and to fix the issues that must be solved. Moreover, all these deficiencies acted as a resource for this thesis. As mentioned earlier, these issues provide data during the formation of collection management policies and risk management plans.

The museum technology is changing, but the principles of museum administration and the need for collection management policies are constant. Therefore, museum planners and managers should take action based on the latest technology. It is important to understand that it is cheaper to start with the best

solutions with high prices than to start with cheap solutions resulting in problems while using and disposing of them. While conducting research in musical instruments museums in Europe, the basic problem was the difficulty of transforming their system to a superior one, and the basic advice was to use the best system available at the beginning while it is still easier to modify the details. Thus, this thesis aims to provide all the data needed and resources available for the formation of collection management policies.

In the 21st century have museums a more mobile and active places of learning for all age groups and act as social meeting points. In such an era, the importance of the role of music museums also increased and carried great significance for future generations. This deserves a thorough stand and written policy and standardized documents for the movement of objects as loans or for temporary exhibitions. Likewise, the care and conservation of the instruments will become crucial parts of managing the collections. Fortunately, there is an increasing interest and accumulation of knowledge on these activities among scholars, and the experiences and know-how of the existing music museums are re-turning as an input for themselves and for newly built museums, helping them start with stronger management systems.

It is my sincere hope that the policy information piled in this thesis can be used as a guide during the opening and management of Musical Instruments Museums in Turkey and this museum can fulfill its responsibility to its public offering the best educative models, exhibition designs and activities.

Pictures



Figure 2. Brussels Musical Instruments Museum Conservation Workshops (July 2006)



Figure 3. Basel Musikmuseum 1st Floor Curtain (April 2007)



Figure 4. Berlin Musikinstrumenten-Museum Ceiling and Lighting Design (April 2007)



Figure 5. Basel Musikmuseum Display Cases Lighting (April 2007)



Figure 6. Basel Musikmuseum Exhibition Hall Lighting (April 2007)



Figure 7. The Deutsches Museum, Munich, Musical Instruments Display Cases Lighting (March 2005)



Figure 8. Deutsches Museum, Munich, Musical Instruments Display Cases Lighting (March 2005)

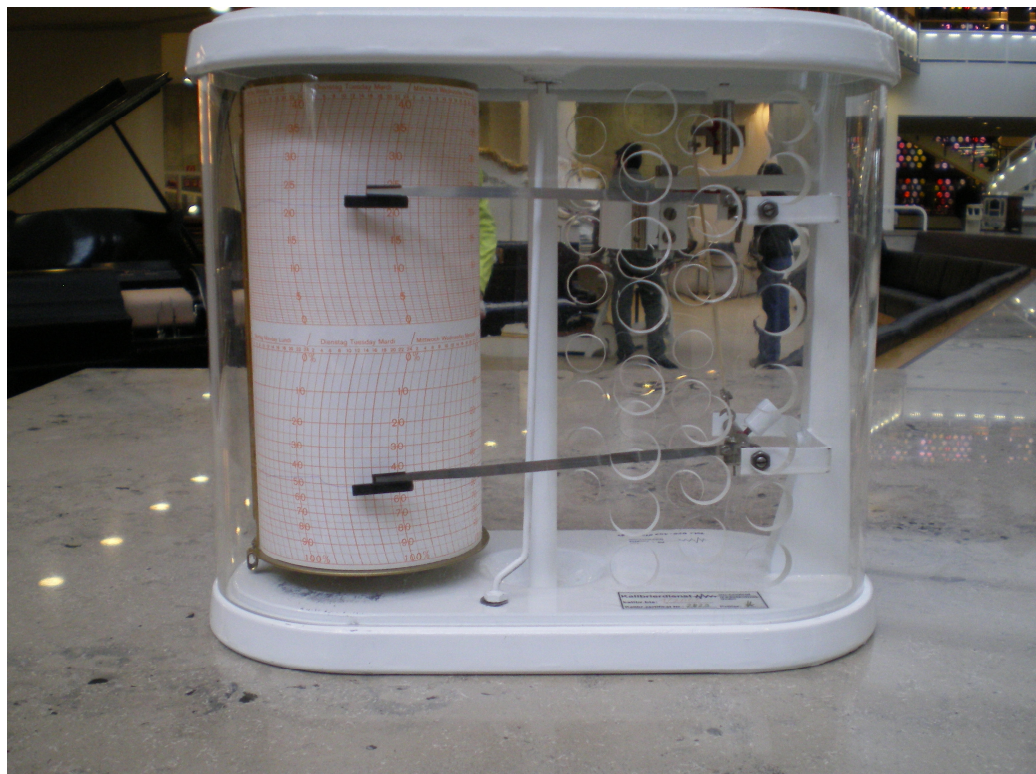


Figure 9. Berlin Musikinstrumenten-Museum humidity and temperature measurement tool on the main hall (April 2007)

APPENDICES

Appendix A- The decree for the foundation of the Music Museum in İstanbul

The decree to found the Music Museum in İstanbul was taken on the 31st of July 2006 and this decision was published in the official Gazette on the 15th of August 2006. The museum is still under construction and installation.

15 Ağustos 2006 SALI

Resmî Gazete

Sayı : 26260

BAKANLAR KURULU KARARI

Karar Sayısı : 2006/10830

Kültür ve Turizm Bakanlığının taşra teşkilatında İstanbul İli'nde Müzik Müzesi Müdürlüğü kurulması; Devlet Planlama Teşkilatı Müsteşarlığı ile Devlet Personel Başkanlığının görüşüne dayanan adı geçen Bakanlığın 17/5/2006 tarihli ve 78787 sayılı yazısı üzerine, 27/9/1984 tarihli ve 3046 sayılı Kanunun 17 nci maddesinin ikinci fıkrasının (d) bendine göre, Bakanlar Kurulu'nca 31/7/2006 tarihinde kararlaştırılmıştır.

Ahmet Necdet SEZER
CUMHURBAŞKANI

Recep Tayyip ERDOĞAN
Başbakan

A. GÜL
Dışişleri Bak. ve Başb. Yrd.

A. BABACAN
Devlet Bakanı

C. ÇİÇEK
Adalet Bakanı

H. ÇELİK
Milli Eğitim Bakanı

M. M. EKER
Tarım ve Köyişleri Bakanı

M.H.GÜLER
Enerji ve Tabii Kaynaklar Bakanı

A. ŞENER
Devlet Bak. ve Başb. Yrd.

M. AYDIN
Devlet Bakanı

M. V.GÖNÜL
Milli Savunma Bakanı

F. N.ÖZAK
Bayındırlık ve İskan Bakanı

M. BAŞESGİOĞLU
Çalışma ve Sos. Güv. Bakanı

A. KOÇ
Kültür ve Turizm Bakanı

M. A. ŞAHİN
Devlet Bak. ve Başb. Yrd.

N. ÇUBUKÇU
Devlet Bakanı

A.AKSU
İçişleri Bakanı

R.AKDAĞ
Sağlık Bakanı

A. COŞKUN
Sanayi ve Ticaret Bakanı

O. PEPE
Çevre ve Orman Bakanı

B. ATALAY
Devlet Bakanı

K. TÜZMEN
Devlet Bakanı

K. UNAKITAN
Maliye Bakanı

B. YILDIRIM
Ulaştırma Bakanı

Appendix B- Morpeth Chantry Bagpipe Museum –Acquisition & Disposal Policy 2002

Morpeth Chantry Bagpipe Museum was established in 1987. It is based on the collection of William Alfred Cocks of Ryton, who was a player and maker of bagpipes as well as a prolific collector of pipes, manuscripts, letters and piping memorabilia. He bequeathed his collection to the Society of Antiquaries of Newcastle upon Tyne in 1971.

The Cocks Collection is an historic one which has its own strengths, weaknesses and biases. The aim of future collecting is to complement and consolidate for the purposes of interpretation, display, research, reference and education.

A collection of modern instruments, known as the 1991 collection, has been added to the museum. This collection aims to form a representative collection of the bagpipes being made and played around Europe currently.

The Bagpipe Museum's goal is to show the development of bagpipes in the British Isles and Europe from the earliest times to the present day with particular emphasis on Northumberland, Tyneside and the Borders. This will lead to the development of the collections in the following areas:

1. COLLECTION OF INSTRUMENTS

Northumbrian small pipes

- i. Modern instruments from the 1930s onwards, up to and including the present day
- ii. More workaday examples from all periods
- iii. Experimental examples
- iv. Parts of, or incomplete examples of, pipes of all periods

Border half long pipes

- i. Examples from all periods which demonstrate the development of the instrument
- ii. More workaday examples of the instrument
- iii. Parts of, or incomplete examples of, pipes of all periods
- iv. Examples made or played by well known people

Scottish pipes

- i. Examples accepted by gift only, unless made in Northumberland, the Borders or on Tyneside
- ii. Examples of single reed instruments – e.g. practice chanter

Irish pipes

- i. Examples to be accepted by gift only, unless made in Northumberland, the Borders or on Tyneside

Other British bagpipes

- i. Reconstructions of early English pipes, especially those in playing order
- ii. Complete or incomplete examples of any British bagpipe not already represented in the collections

Non-British bagpipes

- i. Complete or incomplete examples of any bagpipe not already represented in the collections

Other instruments

- i. Examples of fiddles, accordions, concertinas and other folk music instruments, especially those made in Northumberland, the Borders or on Tyneside, or played by local people

2. BAGPIPE MAKING TOOLS

- i. Tools of all periods, concentrating on those for Northumbrian small pipes or pipes made in Northumberland, the Borders and on Tyneside
- ii. A working lathe for demonstration purposes

3. MEMORABILIA & EPHEMERA

- iii. Items relating to known bagpipe makers (e.g. a clock made by William Cocks or an umbrella by Robert Reid)
- iv. Items belonging to or relating to well known bagpipe players (e.g. Joseph Crawhall or Thomas Bewick)
- v. Souvenirs of bag piping societies, or with bagpipe motifs (e.g. mugs, figurines)
- vi. Printed ephemera with bagpipe motifs (e.g. labels, advertisements, postcards, posters, tickets)

4. MEDALS & CUPS

- i. From Northumbrian competitions only

5. MANUSCRIPT & PRINTED MATERIALS

- vii. Music in manuscript or printed form, for bagpipes from any period up to the present day, concentrating on British examples, but including examples from abroad
- viii. Local music, tune books and songs
- ix. Any other manuscript material relating to bagpipes
- x. Books on bagpipes, the local musical tradition, bagpipers and bagpipe makers, particularly those local to Northumberland, the Borders and Tyneside
- xi. Newspaper references and pictures

6. AUDIO VISUAL MATERIAL

- xii. Illustrations of bagpipes, bagpipers and bagpipe makers in the form of oil paintings; watercolors; drawings; prints; photographs; slides; videos or film
- xiii. Any recordings of bagpipes, on tape, record, compact disc, mini disc etc

7. LIMITATIONS ON COLLECTING, OTHER MUSEUMS & ACQUISITIONS OUTSIDE THE STATED POLICY

The Bagpipe Museum will only collect in those areas specifically mentioned in the main body of its Acquisition & Disposal Policy, under normal circumstances, because of the restricted nature of its display and storage space, and because of budgetary considerations re conservation. The Bagpipe Museum will undertake all collecting within its resources.

The Bagpipe Museum will endeavor not to collect instruments or music which might be deemed to be more appropriate to the collections of another museum. (For example, a good example of a Highland War Pipe made in Edinburgh might be more appropriately housed in the National Museum of Scotland's collection).

Acquisitions outside the stated policy of the Bagpipe Museum will only be made in very unusual circumstances, and then only after proper consideration by the Bagpipe Museum's governing body, having due regard for the interests of other museums.

CODE OF PRACTICE

- xiv. The Bagpipe Museum will not acquire, whether by purchase, gift, bequest, or exchange, any object or specimen unless the governing body or responsible officer is satisfied that the museum can acquire a valid title to the item in question, and that in particular it has not been acquired in, or exported from, its country of origin (or any intermediate country in which it may have been legally owned) in violation of that country's laws. (For the purposes of this paragraph 'country of origin' includes the United Kingdom).
- xv. By definition a museum has a long-term purpose and must possess (or intend to acquire) permanent collections in relation to its stated objectives. The Bagpipe Museum's governing body accepts the principle that there is a strong presumption against the disposal of any items in the museum's collections except as set out below.
- xvi. In those cases where the Bagpipe Museum is legally free to dispose of an item (if this is in doubt, advice will be sought) it is agreed that any decision to sell or otherwise dispose of material from the collections will be taken only after due consideration. Decisions to dispose of items will not be made with the principle aim of generating funds. Once a decision to dispose of an item has been taken, priority will be given to retaining the item within the public domain, and with this view it will be offered first, by exchange, gift or sale to registered museums before disposal to other interested individuals or organizations is considered.

- xvii. In cases in which an arrangement for the exchange, gift or sale of material is not being made with an individual registered museum, the museum community at large will be advised of the intention to dispose of the material. This will normally be through an announcement in the Museums' Association publication, The Museums Journal and other professional journals if appropriate. The announcement will indicate the number and nature of the specimens or objects involved, and the basis on which the material will be transferred to another institution. A period of at least two months will be allowed for an interest in acquiring the material to be expressed.
- xviii. A decision to dispose of an item, whether by exchange, sale, gift or destruction (in the case of an item too badly damaged or deteriorated to be of any use for the purposes of the collections), will be the responsibility of the governing body of the museum acting on the advice of professional curatorial staff, and not of the curator of the collection acting alone. Full records will be kept of all such decisions and the items involved, and proper arrangements made for the preservation and/or transfer, as appropriate, of the documentation relating to the items concerned, including photographic records where practicable.
- xix. Any monies received by the museum governing body from the disposal of items will be applied for the benefit of the collections. This normally means the purchase of further acquisitions, but in exceptional circumstances improvements relating to the care of collections may be justifiable. Advice on these cases may be sought from Resources.
- xx. The governing body of the Bagpipe Museum will be guided by The Code of Practice on Archives for Museums in the United Kingdom with regard to the museum's holdings and acquisitions of archival material, including photographs and printed ephemera. The museum will also aim to meet the standards outlined in the Royal Commission on Historical Manuscripts' Standards for Record Repositories (1990).
- xxi. Where a museum object has been acquired with the aid of an external funding organization, permission from that organization will be sought before the object is de-accessioned or transferred to another museum. It is understood that if the object is sold repayment of the original grant may be required.

REVIEW OF ACQUISITION & DISPOSAL POLICY

The Bagpipe Museum's Acquisition & Disposal Policy will be reviewed every three years, and updated regularly. Resource will be notified of any changes to the Acquisition & Disposal Policy, and the implications of any such changes for the future of the existing collections

The Bagpipe Museum will next review this policy on 30th September 2005

Bagpipe Museum Acquisition & Disposal Policy: August 2002

Appendix C- Auckland Museum Request for Outgoing Loan

DEPARTMENT _____ DATE _____

Please forward this form, completed, to the Registrar

BORROWER: _____ CONTACT: _____

ADDRESS: _____ PHONE: _____
FAX: _____

LOAN
PURPOSE: _____

NAME OF EXHIBITION, if applicable _____
EXHIBITION DATES FROM: _____ TO: _____
Approximate Approximate
Shipping Date _____ Return Date _____

Is any other department contributing to this loan? _____
Department(s)

LOAN MATERIAL

Attach a list providing: Accession/Registration number, name of object, medium, material, period and individual value. Note if any of this material is on loan to Auckland Museum and any other specific instructions or requirements of the loan.

TOTAL VALUE OF LOAN MATERIAL \$ _____
CREDIT LINE _____

BORROWER QUESTIONNAIRE REQUIRED? YES/NO

RECOMMENDATIONS:

Curator _____ Date _____
Conservation _____ Date _____
Section Head- Collection Management _____ Date _____
Registrar _____ Date _____

APPROVALS

Director Professional Services _____ Date _____
Director _____ Date _____
Museum Board _____ Date _____

.....
Registration use:

Dept. notified of decision.....Loan from to ADC.....Loans from to Borrower...Returned.....
Shipping arranged.....Conserv. Notified.....Receipt prep.....Objects returned.....

Appendix D- Organismo Autónomo de Museos y Centros Collecting Assessment

Geographical Origin

1. Tenerife
2. Canary Islands
3. Rest of the World

Age

1. Dated. Within museum's scope
2. Uncertain. Within museum's scope
3. Not within museum's scope

Collection related function

1. New in the collection
2. Completes the section of the collection
3. Extensively documented
4. Further analysis might bring forward relevant information
5. Gives maximum information on the culture/environment it come from at first glance
6. Society requesting special concern on their conservation and display has been shown by Canarian people
7. There are other items
8. Scanty or not documented
9. Reproductions

Conservation Condition

10. Good, only standard storage and display
11. Fair, future treatment might be required
12. Poor, immediate treatment
13. Very bad, urgent treatment

Using this scheme each incoming object is given a code number consisting of four digits which not only gives summary of its value but also allows for its categorization into one of six groups:

1. High-value objects with sensitive conservation requirements
2. High-value objects with standard conservation requirements
3. Average-value objects with sensitive conservation requirements

4. Average-value objects with standard conservation requirements
5. Low-value objects in good conservation condition
6. Low-value objects in fair or poor conservation condition

Appendix E- Brussels Musical Instruments Museum Structure for Cataloguing. Source: Brussels MIM.

Object management														
Object identity and location										Object acquisition				
Db number	Chronology number	Mim-collection	Inventory - number	Checked when?	Previous inv-nrs	Location room	Location nr	Location expo perm	Rest atelier	Acquisition method	Acquisition date	Acquisition source	Acquisition price	Assurance value

Object description										
Classification			Name			Physical description				
Class	Classification code	Classification type	Local name	Name nl	Other names	Image (hyperlink)	Description	Material	Inscription	Remarks

Object history													
As a musical instrument							As a museum object						
Production							Function / use / user	After acquisition mim					
Producer	Country (actual)	Country (historical)	Region	City / village	Population	Production date		After local function	Previous collections	Mim-exhibits tempor	Loans	Lost when	Previous location nrs

Object references			
Sources	Historical commentary	Historical bibliography	Historical iconography

Appendix F- Hornbostel-Sachs Classification System

1 IDIOPHONES: The substance of the instrument itself, owing to its solidity and elasticity, yields the sound without requiring stretched membranes or strings

11 Struck Idiophones: The instrument is made to vibrate by being struck upon

111 Idiophone struck directly: The player himself executes the movement of striking; whether by mechanical intermediate devices, beaters, keyboards, or by pulling ropes, etc., is immaterial; it is definitive that the player can apply clearly defined individual strokes and that the instrument itself is equipped for this kind of percussions

111.1 Concussion idiophones or clappers: Two or more complementary sonorous parts are struck against each other.

111.11 Concussion sticks or stick clappers: *Annam, India, Marshall Is.*

111.12 Concussion plaques or plaque clappers: *China, India*

111.13 Concussion troughs or trough clappers: *Burma*

111.14 Concussion vessels or vessel clappers: Even a slight hollow in the surface of a board counts as a vessel

111.141 Castanets: Vessel clappers, either natural, or artificially hollowed out

111.142 Cymbals: Vessel clappers with everted rim

111.2 Percussion idiophones: The instrument is struck either with a non-sonorous object (hand, stick, striker) or against a non-sonorous object (human body, the ground)

111.21 Percussion sticks

111.211 (Individual) percussion sticks *Japan, Annam, Balkans, also the triangle*

111.212 Sets of percussion sticks: Several percussion sticks of different pitch are combined to form a single instrument
All xylophones, as long as their sounding components are not in two different planes [nicht biplan]

111.22 Percussion plaques

111.221 (Individual) percussion plaques: *In the oriental Christian Church*

111.222 Sets of percussion plaques: *Litophone (China), amnd most metallophones*

111.23 Percussion tubes

111.231 (Individual) percussion tubes: *Slit drum, tubular bell*

111.232 Sets of percussion tubes: *Tubaphon, tubular xylophone*

111.24 Percussion Vessels

111.241 Gongs: The vibration is strong near vertex

111.241.1 (Individual) gongs: *South and East Asia, including the so-called metal drums, or rather kettle-gongs*

111.241.2 Sets of gongs: [gong chimes]

111.242 Bells: The vibration is the weakest near the vertex

111.242.1 (Individual) bells

111.242.11 Resting bells: the cup is placed on the palm of the hand or on a cushion; its mouth faces upwards. *China, Indo-China, Japan*

111.242.12 Suspended bells: The bell is suspended from apex

111.242.121 Suspended bells struck from the outside: No striker is attached inside the bell, there being a separate beater

111.242.122 Clapper bells: A striker (clapper) is attached inside the bell

111.242.2 Set of bells [chimes] (subdivided as 111.242.1)

112 Indirectly struck idiophones: The player himself does not go through the movement of striking; percussion results indirectly through some other movement by the player. The intention of the instrument is to yield clusters of sounds or noises, and not to let individual strokes be perceived

112.1 Shaken idiophones or rattles: The player executes a shaking motion

112.11 Suspension rattles: Perforated idiophones are mounted together, and shaken to strike against each other

112.111 Strung rattles: Rattling objects are strung in rows on a cord. *Necklaces with rows of shells*

112.112 Stick rattles: Rattling objects are strung on a bar (or ring) *Sistrum with rings*

112.12 Frame rattles: Rattling objects are attached to a carrier against which they strike

112.121 Pendant rattles: Rattling objects are hung from a frame *Dancing shield with rattling rings*

112.122 Sliding rattles: Non-sonorous objects slide to and fro in the slots of the sonorous object so that the latter is made to vibrate; or sonorous objects slide to and fro in the slots of a non-sonorous object, to be set in vibration by the impacts *Anklung, sistrum with rods (recent)*

112.13 Vessel rattles: Rattling objects enclosed in a vessel strike against each other or against the walls of the vessel, or usually against both. The Benue gourd rattles with handle, in which the rattling objects, instead of being enclosed, are knotted into a net slipped over the outer surface, count as a variety of vessel rattle *Fruit shell with seeds, 'pellet bells' enclosing loose percussions pellets*

112.2 Scraped idiophones: The player causes a scraping movement directly or indirectly: a non-sonorous object moves along the notched surface of a sonorous object, to be alternately lifted off the teeth and flicked against them; or an elastic sonorous object moves along the surface of a notched non-sonorous object to cause a series of impacts. This group must not be confused with that of friction idiophones

112.21 Scraped sticks: A notched stick is scraped with a little stick

112.211 Scraped stick without resonator *South America, India (notched musical bow), Congo*

112.212 Scraped sticks with resonator *Usumbara, East Asia (tiger),*

112.22 Scraped tubes *South India*

112.23 Scraped vessels: The corrugated surface of a vessel is scraped *South America, Congo region*

112.24 Scraped wheels or cog rattles: A cog wheel, whose axle serves as the handle, and a tongue fixed in a frame which is free to turn on the handle; when whirled, the tongue strikes the teeth of the wheel one after another *Europe, India*

112.3 Split idiophones: Instruments in the shape of two springy arms connected at one end and touching at the other: the arms are forced apart by a little stick, to jingle or vibrate on recoil *China (huan t'u), Maacca, Persia (qasik), Balkans*

12 Plucked idiophones: Lamellae, i.e. elastic plaques, fixed at one end, are flexed and then released to return to their position of rest

121 In the form of a frame: The lamella vibrates within a frame or hoop

121.1 Clack idiophones (cricri): The lamella is carved in the surface of a fruit shell, which serves as resonator *Melanesia*

121.2 Guimbardes (Jew's harps): The lamella is mounted in a rod- or plaque-shaped frame and depends on the player's mouth cavity for resonance

121.21 Idioglot guimbardes: The lamella is carved in the frame itself, its base remaining joined to the frame *India, Indonesia, Melanesia*

121.22 Heteroglot guimbardes: A lamella is attached to a frame

121.221 (Single) heteroglot guimbardes *Europe, India, China*

121.222 Sets of heteroglot guimbardes: Several heteroglot guimbardes of different pitches are combined to form a single instrument *Aura*

122 In board-or-comb-form: The lamellae are tied to a board or cut out from a board like the teeth of a comb

122.1 With laced-on-lamellae

122.11 Without resonator *All sansas on a plain board*

122.12 With resonator *All sansas with a box or bowl below the board*

122.2 With cut-out lamellae (musical boxes): Pins on a cylinder pluck the lamellae *Europe*

13 Friction idiophones: The instrument is made to vibrate by friction

131 Friction sticks

131.1 (Individual) friction sticks *Unknown*

131.2 Sets of friction sticks

131.21 With direct friction: The sticks themselves are rubbed *Nail fiddle, nail piano, Stockspiele*

131.22 With indirect friction: The sticks are connected with others which are rubbed and, by transmitting their longitudinal vibration, stimulate transverse vibration in the former *Chladni's euphony*

132 Friction plaques

132.1 (Individual) friction plaques *Unknown*

132.2 Sets of friction plaques [livika] *New Ireland*

133 Friction vessels

133.1 (Individual) friction vessels *Brazil (tortoise shell)*

133.2 Sets of friction vessels *Verillon (glass harmonica)*

14 Blown idiophones: The instrument is made to vibrate by being blown upon

141 Blown sticks

141.1 (Individual) blown sticks *Unknown*

141.2 Sets of blown sticks *Aeolsklavier*

142 Blown plaques

142.1 (Individual) blown plaques *Unknown*

142.2 Sets of blown plaques *Piano chanteur*

Suffixes for use with any division of this class (idiophones):

-8 with keyboards

-9 mechanically driven

2 MEMBRANOPHONES: The sound is excited by tightly-stretched membranes

21 Struck Drums: The membranes are struck

211 Drum struck directly: The player himself executes the movement of striking; this includes striking by any intermediate devices, such as beaters, keyboards, etc.; drums that are shaken are excluded

211.1 Kettle drums (timpani): The body is bowl-or dish-shaped

211.11 (Separate) kettle drums *European timpani*

211.12 Sets of kettle drums *West Asian permanently joined parts of kettle drums*

211.2 Tubular drums: The body is tubular

211.21 Cylindrical drums: The diameter is the same at the middle and the ends; whether or not the ends taper or have projecting disks, immaterial

211.211 Single-skin cylindrical drums: The drum has only one usable membrane. In some African drums a second skin forms part of the lacing device and is not used for beating, and hence does not count as membrane in the present sense

211.211.1 Open cylindrical drums: The end opposite from the membrane is open
Malacca

211.211.2 Closed cylindrical drums: The end opposite from the membrane is closed
West Indies

211.212 Double-skin cylindrical drums: The drum has two usable membranes

211.212.1 (Individual) cylindrical drums *Europe (side drum)*

211.212.2 Sets of cylindrical drums

211.22* Barrel-shaped drums: The diameter is larger at the middle than at the ends; the body is curvilinear *Asia, Africa, Ancient Mexico*

211.23 Double-conical drums: The diameter is larger at the middle than at the ends; the body is rectilinear with angular profile *India (mrdanga, banya, pakhavaja)*

211.24* Hourglass-shaped drums: The diameter is smaller at the middle than at the ends *Asia, Melanesia, East Africa*

211.25* Conical drums: The diameter at the ends differ considerably; minor departures from conicity, inevitably met, are disregarded here *India*

211.26* Goblet-shaped drums: The body consists of a main section which is either cup-shaped or cylindrical, and a slender stem; borderline cases of this basic design like those occurring notably in Indonesia, do not affect the identification, so long as a cylindrical form is not in fact reached *Darabuka*

211.3 Frame drums: The depth of the body does not exceed the radius of the membrane. NB The European side-drum, even in its most shallow form, is a development from the long cylindrical drum and hence is not included among frame drums

211.31 Frame drums (without handle)

211.311 Single-skin frame drums *Tambourine*

211.312 Double-skin frame drums *North Africa*

211.32 Frame drum with handle: A stick is attached to the frame in line with its diameter

211.321 Single-skin frame drums with handle *Eskimo*

211.322 Double-skin frame drums with handle *Tibet*

212 Rattle drums: (sub-division as for drums struck directly, 211) The drum is shaken; percussion is by impact of pendant or enclosed pellets, or similar objects *India, Tibet*

22 Plucked drums: A string is knotted below the center of the membrane; when the string is plucked, its vibrations are transmitted to the membrane *India (gopi yantra, anandalahari)*

23 Friction drums: The membrane is made to vibrate by frictions

231 Friction drums with stick: A stick in contact with the membrane is either itself rubbed, or is employed to rub the membrane

231.1 With inserted stick: The stick passes through a hole in the membrane

231.11 Friction drums with fixed stick: The stick cannot be moved; the stick alone is subjected to friction by rubbing *Africa*

231.12 Friction drums with semi-fixed stick: The stick is movable to a sufficient extent to rub the membrane when it is itself rubbed by the hand *Africa*

231.13 Friction drums with free stick: The stick can be moved freely; it is not itself rubbed, but is employed to rub the membrane *Venezuela*

231.2 With tied stick: The stick is tied to the membrane in an upright position *Europe*

232 Friction drum with cord: A cord, attached to the membrane, is rubbed

232.1 Stationary friction drum with cord: The drum is held stationary *Europe, Africa*

232.11 Single-skin stationary drums with friction cord

232.12 Double-skin stationary drums with friction-cord

232.2 Friction drum with whirling stick: The drum is whirled on a cord which rubs on a [resined] notch in the holding stick. *Waldteufel [cardboard buzzer] (Europe, India, East Africa)*

233 Hand friction drums: The membrane is rubbed by the hand

24 Singing membranes: (kazoos) The membrane is made to vibrate by speaking or singing into it; the membrane does not yield a note of its own but merely modifies the voice *Europe, West Africa*

241 Free Kazoos: The membrane is incited directly, without the wind first passing through chamber *Comb-and-paper*

242 Tube-or vessel-kazoos: The membrane is placed inside a tube or box *Africa; while also East Asian flutes with a lateral hole sealed by a membrane, exhibit an adulteration with the principle of the tube kazoo*

Suffixes for use with any division of this class (membranophones):

-6 with membrane glued to drum

-7 with membrane nailed to drum

-8 with membrane laced to drum

-81 cord-(ribbon-) bracing: The cord are stretched from membrane to membrane or arranged in the form of a net, without employing any of the devices described below

-811 Without special devices for stretching *everywhere*

-812 With tension ligature: Cross ribbons or cords are tied round the middle of the lacing to increase its tension *Ceylon*

-813 With tension loops: The cords are laced in a zigzag; every pair of strings is caught together with a small ring or loop *India*

-814 With wedge-bracing: Wedges are inserted between the wall of the drum and the cords of the lacing; by adjusting the position of the wedges it is possible to control the tension *India, Indonesia, Africa*

-82 Cord-and-hide bracing: The cords are laced at the lower end to a non-sonorous piece of hide

-83 Cord-and-board-bracing: The cords are laced to an auxiliary board at the lower end *Sumatra*

-84 Cord-and-flange bracing: The cords are laced at the lower end to a flange carved from the solid *Africa*

-85 Cord-and-belt bracing: The cords are laced at the lower end to a belt of different material *India*

-86 Cord-and-peg bracing: The cords are laced at the lower end to pegs stuck into the wall of the drum *Africa*

NB -82 to -86 are subdivided as -81 above

-9 With membrane lapped on: A ring is slipped over the edge of the membrane

-91 With membrane lapped on by ring of cord *Africa*

-92 With membrane lapped on by a hoop

-921 Without mechanism *European drum*

-922 With mechanism

-9221 Without pedal *Machine timpani*

-9222 With pedals *Pedal timpani*

*** To be sub-divided like 211.21.**

3 CHORDOPHONES: One or more strings are stretched between fixed points

31 Simple chordophones or zithers: The instrument consists solely of a string bearer, or of a string bearer with a resonator which is not integral and can be detached without destroying the sound-producing apparatus

311 Bar zithers: The string bearer is bar-shaped; it may be a board placed edgewise

311.1 Musical bows: The string bearer is flexible (and curved)

311.11 Idiochord musical box: The string is cut from the bark of the cane, remaining attached at each end

311.111 Mono-idiochord musical box: The bow has one idiochord string only *New Guinea (Sepik R.), Togo*

311.112 Poly-idiochord musical bows or harp bows: The bow has several idiochord strings which pass over a toothed stick or bridge *West Africa (Fan)*

311.12 Heterochord musical bows: The string is of separate material from the bearer

311.121 Mono-heterochord musical bows: The bow has one heterochord string only

311.121.1 Without resonator: NB If a separate, unattached resonator is used, the specimen belongs to 311.121.21. The human mouth is not to be taken into account as a resonator

311.121.11 Without tuning noose *Africa (ganza, samuius, to)*

311.121.12 With tuning noose: A fibre noose is passed round the string, dividing T into two sections *South-equatorial Africa (n'kungo, uta)*

311.121.2 With resonator:

311.121.21 With independent resonator *Borneo (busoi)*

311.121.22 With resonator attached

311.121.221 Without tuning noose *South Africa (hade, thomo)*

311.121.222 With tuning noose *South Africa, Madagaskar (gubo, hungo, bobre)*

311.122 Poly-heterochord musical bows: The bow has several heterochord strings

311.122.1 Without tuning noose *Oceania (kalove)*

311.122.2 With tuning noose *Oceania (pagolo)*

311.2 Stick zithers: The string carrier is rigid

311.21 Musical bow cum stick: The string bearer has one flexible, curved end. NB Stick zithers with both ends flexible and curved, like the Basuto bow, are counted as musical bows *India*

311.22 (True) stick zithers: NB Round sticks which happen to be hollow by chance do not belong on this account to the tube zithers, but are round-bar zithers; however, instruments in which a tubular cavity is employed as true resonator, like the modern Mexican *harpa*, are tube zithers

311.221 With one resonator gourd *India (tuila, Celebes (suleppe)*

311.222 With several resonator gourds *India (vina)*

312 Tube zithers: The string bearer is a vaulted surface

312.1 Whole-tube zithers: The string carrier is a complete tube

312.11 Idiochord (true) tube zithers *Africa and Indonesia (gonra, togo, valiha)*

312.12 Heterochord (true) tube zithers

312.121 Without extra resonator *South East Asia (alligator)*

312.122 With extra resonator: An internode length of bamboo is placed inside a palm leaf tied in the shape of bowl *Timor*

312.2 Half-tube zithers: The strings are stretched along the convex surface of a gutter

312.21 Idiochord half-tube zithers *Flores*

312.22 Heterochord half-tube zithers *East Asia (k'in, koto)*

313 Raft zithers: The string bearer is composed of canes tied together in the manner of a raft

313.1 Idiochord raft zithers *India, Upper Guinea, Central Congo*

313.2 Heterochord raft zithers *North Nyasa region*

314 Board zithers: The string bearer is a board; the ground too is to be counted as such

314.1 True board zithers: The plane of the strings is parallel with that of the string bearer

314.11 Without resonator

314.12 With resonator

314.121 With resonator bowl: The resonator is a fruit shell or similar object, or an artificially carved equivalent *Nyasa region*

314.122 With resonator box (box zither): The resonator is made from slats *Zither, Hackbrett, pianoforte*

314.2 Board zither variations: The plane of the string is at right angles to the string bearer

314.21 Ground zithers: The ground is string bearer; there is only one string *Malacca, Madagaskar*

314.22 Harp zithers: A board serves as string bearer; there are several strings and a notched bridge *Borneo*

315 Trough zithers: The strings are attached across the mouth of a trough *Tanganyika*

315.1 Without resonator

315.2 With resonator: The trough has a gourd or a similar object attached to it

316 Frame zithers: The strings are stretched across an open frame

316.1 Without resonator *Perhaps amongst medieval psalteries*

316.2 With resonator *West Africa, amongst the Kru (kani)*

32 Composite chordophones: A string bearer and a resonator are organically united and cannot be separated without destroying the instrument

321 Lutes: The plane of the strings runs parallel with the sound-table

321.1 Bow lutes [pluriac]: Each string has its own flexible carrier *Africa (akam, kalangu, wambi)*

321.2 Yoke lutes or lyres: The strings are attached to a yoke which lies in the same plane as the sound-table and consists of two arms and a cross-bar

321.21 Bowl lyres: A natural or carved-out bowl serves as the resonator *Lyra, East Africa lyre*

321.22 Box lyres: A built-up wooden box serves as the resonator *Chitarra, crwth*

321.3 Handle lutes: The string bearer is a plain handle. Subsidiary necks as e.g. in the Indian *prasarini vina* are disregarded, as are also lutes with strings distributed over several necks, like the *harpolyre*, and those like the Lyre-guitars, in which the yoke is merely ornamental

321.31 Spike lutes: The handle passes diametrically through the resonator

321.311 Spike bowl lutes: The resonator consists of a natural or carved-out bowl *Persia, India, Indonesia*

321.312 Spike box lutes or spike guitars: The resonator is built up from wood *Egypt (rebab)*

321.313 Spike tube lutes: The handle passes diametrically through the walls of a tube *China, Indochina*

321.32 Necked lutes: The handle is attached to or carved from the resonator, like a neck

321.321 Necked bowl lutes *Mandoline, theorbo, balalaika*

321.322 Necked box lutes or necked guitars: NB Lutes whose body is built up in the shape of a bowl are classified as bowl lutes *Violin, viol, guitar*

322 Harps: The plane of the strings lies at right angles to the sound-table; a line joining the lower ends of the strings would point towards the neck

322.1 Open harps: The harp has no pillar

322.11 Arched harps: The neck curves away from the resonator *Burma and Africa*

322.12 Angular harps: The neck makes a sharp angle with the resonator *Assyria, Ancient Egypt, Ancient Korea*

322.2 Frame harps: The harp has a pillar

322.21 Without tuning action *All medieval harps*

322.211 Diatonic frame harps

322.212 Chromatic frame harps

322.212.1 With the strings in one plane *Most of the older chromatic harps*

322.212.2 With the strings in two planes crossing one another *The Lyon chromatic harp*

322.22 With tuning action: The strings can be shortened by mechanical action

322.221 With manual action: The tuning can be altered by hand-levers *Hook harp, dital harp, harpinella*

322.222 With pedal action: The tuning can be altered by pedals

323 Harp lutes: The plane of the strings lies at right angles to sound-table; a line joining the lower ends of the strings would be perpendicular to the neck. Notched bridge *West Africa (kasso, etc.)*

Suffixes for use with any division of this class (chordophones):

-4 sounded by hammers or beaters

-5 sounded with the bare fingers

-6 sounded by plectrum

-7 sounded by bowing

-71 with a bow

-72 by a wheel

-73 by a ribbon

-8 with keyboard

-9 with mechanical drive

4 AEROPHONES The air itself is the vibrator in the primary sense

41 Free aerophones: The vibrating air is not confined by the instrument

411 Displacement free aerophones: The air-stream meets a sharp edge, or a sharp edge is moved through the air. In either case, according to more recent views, a periodic displacement of air occurs to alternate flanks of the edge *Whip, sword-blade*

412 Interruptive free aerophones: The air-stream is interrupted periodically

412.1 Idiophonic interruptive aerophones or reeds: The air-stream is directed against a lamella, setting it in a periodic vibration to interrupt the stream intermittently. In this group also belong reeds with a ‘cover’, i.e. a tube in which the air vibrates only in a secondary sense, not producing the sound but simply adding roundness and timbre to the sound made by the reed’s vibration; generally recognizable by the absence of finger holes. *Organ reed stops*

412.11 Concussion reeds: Two lamellae make a gap which closes periodically during their vibration *A split grass-blade*

412.12 Percussion reeds: A single lamella strikes against a frame

412.121 Individual percussion reeds *British Columbia*

412.122 Sets of percussion reed *The earlier reed stops of organs*

412.13 Free reeds: The lamella vibrates through a closely-fitting slot

412.131 (Individual) free reeds *Single-note motor horn*

412.132 Sets of free reeds: NB In instruments like the Chinese *sheng* the finger holes do not serve to modify the pitch and are therefore not equivalent to the finger holes of other pipes *Reed organ, mouth organ, accordion*

412.14 Ribbon reeds: The air-stream is directed against the edge of a stretched band or ribbon. The acoustics of this process has not yet been studied *British Columbia*

412.2 Non-idiophonic interruptive instruments: The interruptive agent is not a reed

412.21 Rotating aerophones: The interruptive agent rotates in its own plane *Sirens*

412.22 Whirling aerophones: The interruptive agent turns on its axis *Bull-roarer, whirling disc, and ventilating fan*

413 Plosive aerophones: The air is made to vibrate by a single density stimulus condensation shock *Pop guns*

42 Wind instruments proper: The vibrating air is confined within the instrument itself

421 Edge instruments or flutes: A narrow stream of air is directed against an edge

421.1 Flutes without duct: A player himself creates a ribbon-shaped stream of air with his lips

421.11 End-blown flutes: The player blows against the sharp rim at the upper open end of a tube

421.111 (Single) end-blown flutes

421.111.1 Open single-end blown flutes: The lower end of the flute is open

421.111.11 Without finger holes *Bengal*

421.111.12 With finger holes *Almost worldwide*

421.111.2 Stopped single end-blown flutes The lower end of the flute is closed

421.111.21 Without fingerholes *The bore of a key*

421.111.22 With fingerholes *Especially New Guinea*

421.112 Sets of end-blown flutes or panpipes

421.112.1 Openpanpipes

421.112.11 Open (raft) panpipes The pipes are tied together in the form of a board, or they are made by drilling tubes in a board *China*

421.112.12 Open bundle (pan-) pipes The pipes are tied together in a round bundle *Solomon Is., New Britain, New Ireland, Admirally Is.*

421.112.2 Stopped panpipes *Europe, S. America*

421.112.3 Mixed open and stopped panpipes *Solomon Is., S. America*

421.12 Side-blown flutes The player blows against the sharp rim of a hole in the side of the tube

421.121 (Single) side-blown flutes

421.121.1 Open side-blown flutes

421.121.11 Without finger holes *S.W. Timor*

421.121.12 With finger holes *European Flute*

421.121.2 Partly-stopped side-blown flutes The lower end of the tube is a natural node of the pipe by a small hole *N.W. Borneo*

421.121.3 Stopped side-blown flutes

421.121.31 Without finger holes

421.121.311 With fixed stopped lower end *Apparently non-existent*

421.121.312 With adjustable stopped lower end (piston flutes) *Malacca, New Guinea*

421.121.32 With finger holes *E. Bengal, Malacca*

421.122 Sets of side-blown flutes

421.122.1 Sets of open side-blown flutes *Chamber flute orum*

421.122.2 Sets of stopped side-blown flutes *N.W. Brazil (Among Siusi)*

421.13 Vessel flutes (without distinct beak) The body of the pipe is not tubular but vessel-shaped *Brazi (Karaja), Lower Congo (Bafioté)*

421.2 Flutes with duct or duct flutes A narrow duct directs the air-stream against the sharp edge of a lateral orifice

421.21 Flutes with external duct The duct is outside the wall of the flute; this group includes flutes with the duct chamfered in the wall under a ring-like sleeve and other similar arrangements

421.211 (Single) flutes with external duct

421.211.1 Open flutes with external duct

421.211.11 Without finger holes *China, Borneo*

421.211.12 With finger holes *Indonesia*

421.211.2 Partly-stopped flutes with external duct *Malacca*

421.211.3 Stopped flutes with external duct

421.212 Sets of flutes with external duct *Tibet*

421.22 Flutes with internal duct The duct is inside the tube. This group includes flutes with the duct formed by an internal baffle (natural node, block of resin) and an exterior tied-on cover (cane, wood, hide)

421.221 (Single) flutes with internal duct

421.221.1 Open flutes with internal duct

421.221.11 Without finger holes *European signaling whistle*

421.221.12 With finger holes *Recorder*

421.221.2 Partly-stopped flute with internal duct *India and Indonesia*

421.221.3 Stopped flutes with internal duct

421.221.31 Without finger holes

421.221.311 With fixed stopped lower end *European signaling whistle*

421.221.312 With adjustable stopped lower end *Piston pipes [swanee whistle]*

421.221.4 Vessel flutes with duct

421.221.41 Without finger holes *Zoomorphic pottery whistles (Europe, Asia)*

421.221.42 With finger holes *Ocarina*

421.222 Sets of flutes with internal duct

421.222.1 Sets of open flutes with internal duct

421.222.11 Without finger holes *Open flute stops of the organ*

421.222.12 With finger holes *Double flageolet*

421.222.2 Sets of partly-stopped flutes with internal duct *Rohrflöte stops of the organ*

421.222.3 Sets of stopped flutes with internal duct *Stopped flute stops of the organ*

422 Reedpipes The air-stream has, though means of two lamellae placed at the head of the instrument, intermittent access to the column of air which is to be made to vibrate

422.1 Oboes The pipe has a [double] reed of concussion lamellae (usually a flattened stem)

422.11 (Single) Oboes

422.111 With cylindrical bore

422.111.1 Without finger holes *Brit. Columbia*

422.111.2 With finger holes *Aulos, crumhorn*

422.112 With conical bore *European oboe*

422.12 Sets of oboes

422.121 With cylindrical bore *Double aulos*

422.122 With conical bore *India*

422.2 Clarinets The pipe has a [single] ‘reed’ consisting of a percussion lamella

422.21 (Single) clarinets

422.211 With cylindrical bore

422.211.1 Without finger holes *Brit. Columbia*

422.211.2 With finger holes *European Clarinet*

422.212 With conical bore *Saxophone*

422.22 Sets of clarinets *Egypt (zummaras)*

422.3 Reedpipes with free reed The reed vibrates through at a closely fitted frame. There must be fingerholes, otherwise the instrument belongs to the free reed 412.13 *S.E. Asia*

422.31 Single pipe with free reed

422.32 Double pipe with free reed

423 Trumpets The air-stream passes through the player’s vibrating lips, so gaining intermittent access to the air column which is to be made to vibrate

423.1 Natural trumpets Without extra devices to alter pitch

423.11 Conches A conch shell serves as trumpet

423.111 End-blown

423.111.1 Without mouthpiece *India*

423.111.2 With mouthpiece *Japan (rappakai)*

423.112 Side-blown *Oceania*

423.12 Tubular trumpets

423.121 End-blown trumpets The mouth-hole faces the axis of the trumpet

423.121.1 End-blown straight trumpets The tube is neither curved nor folded

423.121.11 Without mouthpiece *Some alphorns*

423.121.12 With mouthpiece *Almost world-wide*

423.121.2 End-blown horns The tube is curved or folded

423.121.21 Without mouthpiece *Asia*

423.121.22 With mouthpiece *Lurs*

423.122 Side-blown trumpets

423.122.1 Side-blown straight trumpets *S. America*

423.122.2 Side-blown horns *Africa*

423.2 Chromatic trumpets With extra devices to modify the pitch

423.21 Trumpets with finger holes *Cornetti, key bugles*

423.22 Slide trumpets The tube can be lengthened by extending a telescopic section of the instrument *European Trumpet*

423.23 Trumpets with valves The tube is lengthened or shortened by connecting or disconnecting auxiliary lengths of tube *Europe*

423.231 Valve bugles The tube is conical throughout

423.232 Valve horns The tube is predominantly conical

423.233 Valve trumpets The tube is predominantly cylindrical

Suffixes for use with any division of this class (aerophones):

-6 with air reservoir

-61 with rigid air reservoir

-62 with flexible air reservoir

-7 with finger hole stopping

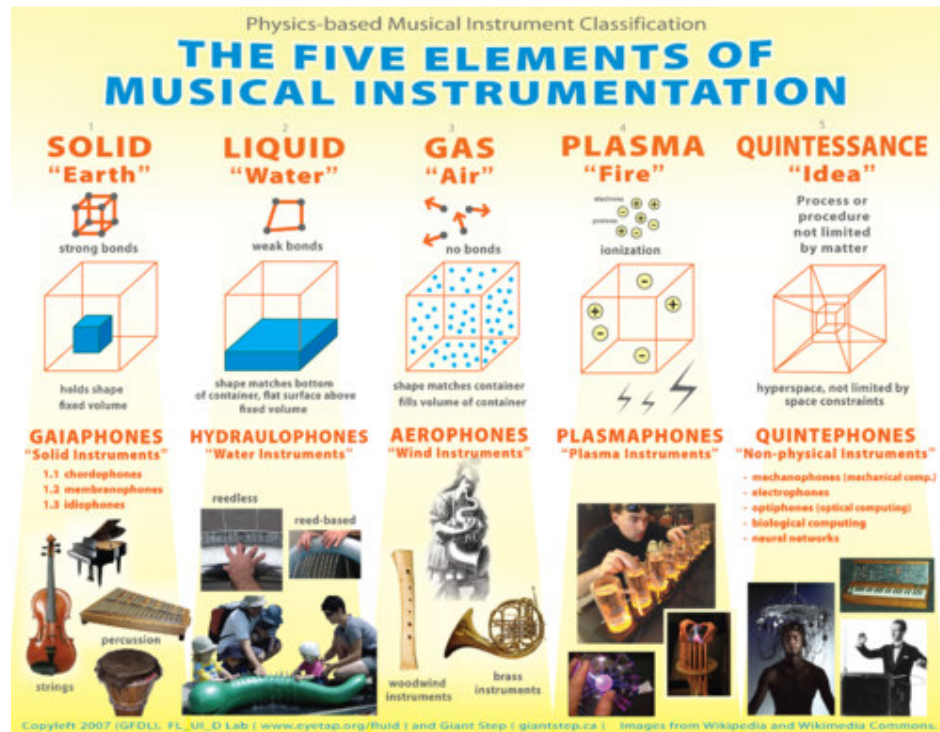
-71 with keys *Bandmechanik [presumably a perforated roll or ribbon]*

-72 with

-8 with keyboard

-9 with mechanical drive

Appendix G- Physics based classification system diagram



Appendix H- British Museum Loans Policy

1. Introduction

- 1.1 This policy covers all loans of objects for exhibition both outgoing from and incoming to the British Museum, for any duration. It covers the entire range of loans from single objects to traveling exhibitions of a large number of objects. It does not apply to movements of objects outside the British Museum for conservation or study purposes.
- 1.2 The Trustees of the British Museum makes loans under powers conferred by section 4 of the British Museum Act of 1963. This states that:
The British Museum may lend for public exhibition (whether in the United Kingdom or elsewhere) any object comprised in the collections of the Museum: provided that in deciding whether or not to lend any such object, and in determining the time for which, and the conditions subject to which, any such object is to be lent, the British Museum shall have regard to the interests of students and other persons visiting the Museum, to the physical condition and degree of rarity of the object in question, and to any risks to which it is likely to be exposed.
No loan can be made that overrides the intentions of the Act.
- 1.3 The policy should be read in conjunction with the *The British Museum Policy on Display*, *The British Museum Policy on Storage, Conservation and Documentation*, *The British Museum Policy on Acquisition* and *The British Museum Policy on Human Remains*.

2. Principles

- 2.1 The Trustees of the British Museum make loans for the following reasons:
 - to further knowledge, understanding and scholarship relating to the works in its care;
 - to make the collections more widely accessible within the UK and throughout the world;
 - to increase national and international co-operation by the exchange of material and exhibitions;
 - to enhance the reputation of the British Museum and its good standing nationally and internationally.
- 2.2 The Museum's visiting public expects some key objects to be on display in London and it may be presumed that such objects will not normally be lent.
- 2.3 The Trustees of the British Museum will not make loans in circumstances that would be damaging to the Museum's standing and reputation.
- 2.4 The Trustees of the British Museum will only lend in circumstances when the perceived risks to the well-being of the object are considered reasonable and when the borrower provides reasonable assurance that the objects will be returned to the Museum at the end of the loan period.
- 2.5 The Trustees of the British Museum will not lend to any exhibition which includes objects that are known to have been stolen, illegally exported or illegally excavated.
- 2.6 The Trustees of the British Museum will lend only to properly established organizations and to proper venues, whether run publicly or privately, and usually only to exhibitions that are open to the general public.

- 2.7 In order to secure a loan from the Trustees of the British Museum, borrowers will have to demonstrate that the works they have requested form an essential part of their display, and that the exhibition itself is coherently thought through and intellectually valid.
- 2.8 In requesting loans the Trustees of the British Museum will observe the same principles as it applies to outgoing loans and acquisitions. In particular The Trustees will not accept the loan for display or exhibition of any object where it has good cause to believe that:
- the current holder is not legitimately entitled to retain the object;
 - the current holder cannot loan the object to the Museum free from encumbrances; or
 - the object was stolen, illegally exported or illegally imported.

19 January 2006

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VITA

BENGÜ GÜN was born in Mersin, Turkey on September, 1982. She received her B.A. degree in Business Administration from Boğaziçi University, İstanbul, Turkey, in 2005. From August 2005 to July 2007, she pursued an M.A. in Anatolian Civilizations and Cultural Heritage Management and worked as a research assistant in Koç University, İstanbul, Turkey. At Koç University, she focused on Museum Studies, specifically Musical Instruments Museums. She has had research internship at the Brussels Musical Instruments Museum (July, 2006), and made research trips to the Basel Musikmuseum and Berlin Musikinstrumenten-Museum (April, 2007) for the preparation of writing this thesis. She also made research about the musical instrument museums in İstanbul and conducted interviews with the managers of these museums. She made a presentation on 'Living Music on Musical Instruments Museum' within the 1st International Student Symposium on Folklore and Ethnomusicology organized by İstanbul Technical University Music Science Club on the April 2nd, 2008.