THE POLICY OF COLLECTIONS MANAGEMENT AND USE OF OBJECT ID STANDER FOR SAMARKAND MUSEUMS

Mohamed Ahmed Mohamed

(PHD) Assistant Professor at Silk Road University
"Silk Road" International University of Tourism and Cultural Heritage, Samarkand, Uzbekistan

https://doi.org/10.5281/zenodo.11217169

Abstract. This research study will be the first focus research in the field of Museum studies, which is targeted the collection management and Object ID stander for Samarkand Museums, which includes the application policy for ideal methodology for documentation and registration for Samarkand Museums collections, that will be through application of modern foundations in the management of museum collections, and achieving the Sustainability Developing Goals through our deeper understanding for Samarkand Museums collections.

Key Words: Object-Identity-Museum Collections-Documentation-Registration.

INTRODUCTION

The museums of Samarkand reflect the treasures of the history of Samarkand through its rich periods, and are distinguished by the richness of the history and civilization of Samarkand and various artistic masterpieces, which made by different materials, techniques, and decorations. The museums of Samarkand include carpets, textiles, ceramics, metals, stones, wood, glass, manuscripts, jewelry, weapons, and other material heritage, which bears witness to the history and civilization of the city. Therefore, the importance of a comprehensive system for museum collections management will be helped us to transcend, record, understand and interpret these collections.

Museum collections management represents the comprehensive process of tightening control and managing museum collections, which in turn includes a set of executive procedures entrusted with complete control and management of the collection to the best of its ability, as the term collections management in museology includes: (documentation, registration, archiving, preservation, and storage in appropriate conditions due to the nature of the museum collection).

Suggestion Methodologies for Samarkand Museums collection Management

The process of manual documentation and electronic registration is considered the first of the most important pillars and tasks of museum collection management, upon which the rest of the steps of complete management of museum collections are built. Documentation and museum registration are the basis upon which all subsequent executive procedures in the collection management process arise. For example, the museum curator relies on information Initial information available in excavation reports; To document and register artistic objects, the Object ID standard in itself is considered a means of comprehensive documentation and registration of museum collections. To obtain an integrated identity card for each object of the museum collections, which in turn, along with the information it contains, determines the identity and the nature of the antiquity, and reflects in its aspects a sober informational and graphical monitoring that helps in a deeper and more accurate understanding of the museum collection.

In this regard, the research suggests that, Samarkand museums should be included two types of museum records. The first type is the general record, which includes all applied artistic materials preserved within the museum, and each page in it is considered an approved national document, in which museum holdings are recorded sequentially and arranged according to the date.
of their accusation. It is within the ownership and jurisdiction of the museum, so the public record is referred to in specific cases and it is not used in day-to-day work, nor is it preferable to use it for the information of researchers and scholars. Hence comes the role of the second type: the private record, which is an exact copy and identical to the public record. Its similarity in all documentation and data fields, and it is called a categorical or qualitative record. Because it is concerned with registering a specific raw material of applied arts materials, from which the archaeological collections of Samarkand museums are made. We create a carpet registry, a metal registry, a stone registry... and so on for all applied arts and archaeological departments in museums.

As for electronic registration, it begins with making photocopies using scanning technology of the manual museum’s records, and a major joint database program. Database, is being launched, bringing together all the museums in the city of Samarkand, and we can call it **CMIS=Centralize Museums Information System**. Therefore, the Object ID standard, which is considered as the first attempt at integrated electronic registration in accordance with followed international standards as the research will be recommended to apply on Museums Samarkand as a case study.

The importance of the collections documentation in the museum record lies in monitoring and documenting the main information relevant to each collection. Such as: the inventory number; Distinctive description; Date of accusation; And other information that represents the birth certificate of the piece of art inside the museum. The researcher proposes a form of documentation form that includes integrated documentation fields, which is including 13 cells for basic information.

<table>
<thead>
<tr>
<th>No</th>
<th>Account</th>
<th>Inventory No.</th>
<th>The place at the Museum</th>
<th>Material</th>
<th>Description</th>
<th>Dimensions</th>
<th>Provenance</th>
<th>Period</th>
<th>The date of Accusation</th>
<th>Condition</th>
<th>Object photo</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>In the case of object, which is divided to several parts (Put the</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
The Suggestion of form for Samarkand's Museums collections Documentation.

Copyright for researcher

What is the Object ID standard and indications for using it

The Object ID sets a standardized procedure to document and describe collections of archaeological, cultural, and artistic objects. By facilitating the identification of these objects, a standardized description can aid in their recovery in case of loss or theft. Object ID was developed in collaboration with the museum community, police and customs agencies, the art trade, insurance industry, and values of art and antiques. It helps to combat the illicit trade of cultural heritage by encouraging the use of the standard and by bringing together organizations around the world that can encourage its implementation.

In 1993, the Getty Information Institute initiated a collaborative project to develop an international documentation standard for the information needed to identify cultural objects. This new standard was developed in collaboration with police forces, customs agencies, museums, the art trade, values, and the insurance industry. The contents of the standard were identified by a combination of background research, interviews, and, most importantly, through a major series of international questionnaire surveys. In total, over 1,000 responses were received from organizations in 84 countries. The findings of these surveys published in Protecting Cultural Objects in the Global Information Society, demonstrated that there was close agreement on the information needed to describe objects for purposes of identification. The result was the Object ID checklist.

In 1997, The Object ID standard was launched. It has been promoted by major law enforcement agencies, including the FBI, Scotland Yard, Interpol; organizations including the WCO and UNESCO; and by museums, cultural heritage organizations, art trade and art appraisal organizations, and insurance companies. Having established a descriptive standard, Object ID now helps combat the illegal appropriation of cultural objects by facilitating documentation of items from collections and by bringing together organizations from around the world to encourage its implementation.

From 1999 to 2004, the Object ID project was housed at the Council for the Prevention of Art Theft (CoPAT) in the United Kingdom. In October 2004, the International Council of Museums (ICOM) signed an agreement with the J. Paul Getty Trust for ICOM’s non-exclusive worldwide use of the Getty’s Object ID standard. ICOM now holds the license rights to promote the use of this standard among museum professionals and, to this end, organizes workshops on its implementation, in collaboration with UNESCO, WCO and INTERPOL.

Accordingly, the information recorded in the form answers all the questions asked and frequently asked by museum collections management and museum documentation and registration specialists, as the information in the object identity form provides complete cataloging data, such as: accession number/museum registration number, as well as graphic fields to describe the museum collection, the general description, The name of the collection, the materials and techniques, the artistic subject matter and the people, places, events, and addresses it includes, the
classifications to which the museum collection belongs, the dimensions, inscriptions or marks, their location on the piece, the language in which it is recorded, and its text. The standard also includes the geographical origins of the museum collection, its location, source, production and use. What relates to his ethnic origins or his affiliation to a specific school or artistic style; It is also possible to calculate the estimated and insurance price for the collectible, as well as knowing the location of storing or displaying the collectible in the museum, its condition and its needs for conservation or restoration.

Object ID Form

CONCLUSION
- Application of Object ID on Samarkand Museums will be help us for Making a complete classification of Samarkand museum’s collection, according to their artistic types and decorative elements, as recommended by the aforementioned international organizations.
The centralize Museums database will be completing the missing information about Samarkand museum’s collections, and correcting inaccurate information, which related to the description of objects.

REFERENCES

1. Museum collections management: is the term given to all the legal, ethical, artistic, and practical processes through which museum collections are collected, organized, researched, interpreted, preserved, and made available to the public through display or by making information about them available in various possible ways. Nermin Khalil Muhammad, an article entitled “The Functions of the Museum and its Archives,” vol. 2, no. 4, (Cairo: Scientific Journal of Libraries and Documents, 2020), p.355. Thus, the management of museum collections has come to be defined as the full ability and comprehensive knowledge to manage, record, document, preserve, secure, display, and present. Making museum collections available, in accordance with a set of legal procedures and ethical obligations that the museum takes into account; To achieve the highest standards of safety and preservation of its museum collections. Mohamed Ahmed Mohamed, the several museum administrations and their communication, university book, second level, (Cairo: Faculty of Archeology-Ain Shams University, 2022-2023), p.31.

2. The first idea of museum documentation and writing in museum records documenting the nature and condition of the antiquities appeared in the British Museum in the period between (1756-1759 AD) with the beginning of the founding of the museum, and the existence of a gift book or ownership records for the antiques that were donated to the British Museum at that time. While the first idea of managing museum collections, museum documentation, and writing in museum records appeared in a relatively scientific manner; For the purpose of documentation and recording in the German National Museum in Nuremberg, Germany, by the German Hans von, in 1853 AD. Tanya Szrajber, Collections Documentation, (London: International Training Programme, 2103), p.5.

3. Achieving the Object ID standard, in turn, as one of the requirements for proper museum documentation and registration, helps in the preservation and restoration processes of museum collections, as the standard helps in providing comprehensive information, which helps the museum’s restoration specialist to take the right measures. To achieve preventive and therapeutic preservation of collectibles. Maija Ekosaari, Sari Jantunen & Leena Paaskoski, A Checklist for Museum Collections Management Policy, (The National Board of Antiquities: Museum, 2015), P.6-11.

4. Mohamed, the several museum administrations and their communication, p.233.


