PROTOCOL BOOK

"The Registration Collections Management and Documentation Department"

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المتحف المصري

THE EGYPTIAN MUSEUM

The Registration

Collections Management

and Documentation Department

Protocol Book

Final Draft - December 2010

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Foreword

This draft of the RCMDD Protocol Book (as of March, 2011) is the principal written contribution to the RCMDD by the staffs of the Egyptian Museum Registrar Training Project (EMRTP) and the Egyptian Museum Database Project. Funded by a United States Agency for International Development (USAID) grant to the American Research Center in Egypt (ARCE), the EMRTP was inaugurated in 2006 with the goal of creating a collections management system for the Egyptian Museum, Cairo, and training a group of registrars, the first ever in Egypt, to implement this system. This project is complemented by the Egyptian Museum Database Project (EMDP), funded by a grant from the Andrew W. Mellon Foundation to ARCE.

The protocols outlined here have been developed over the past three years from a document originally produced in December of 2006 by EMRTP Principal Project Consultant, Rachel Mauldin, and the EMRTP and EMDP Project Director, Janice Kamrin. The current procedures reflect the experience gained from the actual work of the registrars in the context of the museum itself, and have been rewritten (in 2009-2011) to incorporate the use of the museum's new collections management database system, KE EMu. All of the project participants (listed below) have made major contributions to this document.

These protocols are designed to be updated whenever needed. One archival hard copy is to be kept on file, and one active hard copy should be used by the office staff. All staff members should keep a pdf version on their computers for easy consultation. Any corrections to the protocols should be written directly in the active hard copy, and incorporated into the soft copy of the document by the department heads as soon as possible. As the corrections are made in the soft copy, they should be checked off on the hard copy.

The soft copy of the protocols (a Pages document) will be maintained by the department heads, who will send updated copies to their staff in pdf form as soon as corrections are made. The master file will be stored in the RCMDD system, as per the protocols below.

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Part I:

Introduction and Overview

1. Introduction and Overview of RCMDD Protocols

The following manual contains information and procedures to be followed by the registrars of the Egyptian Museum, arranged in cross-referenced protocols that are broken down in the following large sections:

Part I: Introduction and Overview

This is an introductory section, which reviews the mission and organization of the office, provides job descriptions for each of the positions within the office, and briefly outlines the three main documentation systems in use at the RCMDD: the Database System, the Manual System, and the Computer Organization System.

Part II: Documentation

Here you will find detailed protocols for creating, cross-checking, copying, and approving catalogue records, along with overview of the multimedia and location modules, both of which are essential to elements of a basic object record (defined as a catalogue record with at least one reference image and a location).

Part III: Documentation Support

This section provides background on processes and modules that support basic object documentation, including image acquisition and management, the basics of determining and recording locations, and measuring objects, as well as introductions to the narratives, events, parties, and bibliography modules.

Part IV: Information Management Processes

This section provides information on processes such as searching the database, creating groups, sorting records, importing and exporting records, finding ID numbers, exporting records to Excel, and running Reports.

Part V: Collections Management

This section contains detailed protocols for collections management activities, including: Accessioning and De-Accessioning; Permanent Locations; Gallery Mapping and Inventories; Current Locations and Object Movement; Outgoing Loans; In-house Exhibitions; Outside Requests; and Condition Reporting.

Part VI: Office Management

The final part of the protocols details the setup for the office and reviews the manual and computer systems. It also covers IT and supply protocols.

Part VII: Administration

This section is primarily for the use of the department heads and a limited group of senior registrars. Only a small group of registrars need to be able to carry out the procedures outlined here, which include doing Global Replaces, dealing with the EMu Registry, setting up Lookup Lists, and creating and editing Crystal Reports.

Appendix

A number of supporting documents are either described or attached here. These include the path to RCMDD Authority Lists, important office permissions, and various guidelines and policies.

2. Mission Statement

The Registration, Collections Management, and Documentation Department (RCMDD) of the Egyptian Museum, Cairo, will henceforth be responsible for overseeing a centralized system for the care, maintenance, and documentation of the collections of the Egyptian Museum, in both paper and digital format. This department will report directly to the Director of the Egyptian Museum, and to the Secretary General of the Supreme Council of Antiquities.

The duties of the registrars and their staff will include:

- Assisting the section heads with the accessioning of new objects, including registering objects in the Journal d'entrée and completing database records for new or never-before registered objects;
- Tracking all object movement, and updating the museum's centralized records accordingly, both on paper and digitally;
- Coordinating and managing various aspects of outgoing loans and in-house exhibitions, and recording all loans and exhibitions both on paper and digitally;
- Carrying out object inventories and maintaining accurate centralized location records for all museum objects;
- Completing condition reports on collection objects and updating museum records accordingly (as of March 2011: currently only during inventory work);
- Recording conservation and restoration events (for future implementation);
- Attending, where appropriate, committees for object study and photography, for the purpose of inventorying objects;
- Whenever possible, obtaining additional data, such as photographs and updated object information from scholars and photographers, and incorporating this data into the museum's centralized records;
- Keeping all centralized object records, both on paper and in the museum database, up to date, accurate, and retrievable;
- Managing and maintaining oversight of didactic material, such as labels and panels, for museum objects and galleries.

To successfully carry out their duties, the registrars will work very closely with the curatorial staff, supporting the work of the curators and serving the public trust by helping to streamline the museum's processes, by creating a new layer of control and accountability, and by increasing accessibility of key data to authorized parties.

The RCMDD will be open Sunday through Thursday, 9:30 am to 2:00 pm. Whenever the office is open, at least one registrar will be present to check out register books to authorized users, provide forms and lists to curators and other authorized museum staff who need them, and liaise with researchers and photographers.

This mission statement is supported by a decree issued by the Secretary General of the Supreme Council of Antiquities and submitted to the Ministry of Culture in 2007 (see Permissions and Decrees).

3. RCMDD Organization

The following chart shows the basic organization of the RCMDD, including how the collections management and documentation processes are both distinct and overlapping.

4. RCMDD Personnel

4.1. RCMDD Personnel Structure

The following chart outlines the current personnel structure of the office.

4.2. Job Descriptions

The following section lists the current and ideal positions within the department, as illustrated in the chart above. Each job description includes a title, the person to whom the position reports, principal duties and responsibilities in narrative form, a general section in which duties and responsibilities are listed in bullet form, minimum qualifications, and specialized qualities desired for the position.

4.2.1. Head Registrar

Reports to: Director of Egyptian Museum

Principal Duties and Responsibilities

Manage the Egyptian Museum's RCMDD. Oversee all collections management processes, including, but not limited to, loans and exhibitions, object movement, and gallery inventories. Take responsibility for overall organization, development, and maintenance of permanent collection documentation in both paper and digital formats. Major duties include cataloging and documenting objects, object tracking and inventory. Supervise the personnel of the Registration and Collections Management; hire and train new staff, as needed.

General

- Lead the RCMDD staff in assisting with the activities of Egyptian Museum personnel, including the director and the curatorial staff, with regard to accessioning, documenting, displaying, and tracking of the Museum's collection of objects.
- Develop, implement, and enforce policies and procedures pertaining to accessioning, lending, management, and disposition of collection objects.
- Attend Egyptian Museum and SCA meetings regarding review of requested objects for outgoing loans and in-house exhibitions, including Loan and Exhibition Committee and Museum Board meetings.
- Manage and assist with logistical arrangements of objects for outgoing loans with curators, conservators, and outside contractors. Assist with loan agreements, object preparation, packing/crating, scheduling, and courier arrangements for objects going out of the museum on loan.
- Working with the Museum Director, curatorial staff, and outside organizers, supervise temporary exhibitions at the Egyptian Museum. Oversee the installation, object receipt, creation of object lists, return of objects, and photo documentation of temporary exhibits. Ensure that all documentation files are updated related to museum objects in temporary exhibits.
- Oversee the registrarial documentation of loans and exhibitions, including the creation of object lists, receipts, and other tools for object tracking.
- Assist the curatorial staff and supervise the registrars with transfer of objects from the Egyptian Museum to other museums under the jurisdiction of the Supreme Council of Antiquities. Assist in the updating of all documentation files regarding such transfers.
- Work with outside contracted companies to carry out services and activities such as packing and crating. Ensure that all packing and crating is overseen by registrarial staff.
- Oversee and manage the inventory process. Ensure that gallery maps are completed and updated, update object and gallery / vitrine photos, and update object locations in appropriate documentation files. Provide appropriate gallery inventory information to curatorial staff.

- Assist curatorial staff by providing registrarial personnel to check and record object identification and location tracking during all object movements. Ensure that documentation files are updated upon completion of all object movements.
- Perform, assist, or supervise systems administration with regular backups as well as data quality control and data entry in the collections management database.
- Assist with the process of interviewing and selecting prospective RCMDD employees; evaluate performance of associate and assistant registrars annually.
- Interview, train, and manage volunteers for the RCMDD.
- Provide monthly written reports to the Director of the Egyptian Museum and report any protocol inconsistencies experienced by the RCMDD to the Director. Update the RCMDD on new Museum activities and protocols.
- Adhere to and assist in enforcing the Egyptian Museum's policies.

Minimum Qualifications

- Strong knowledge of history of pharaonic Egypt.
- Proficient in Word, Excel, Photoshop, etc.; comfortable with database work.
- Management experience preferred.
- Ability to work efficiently with professional staff and the public.

Specialized

Exhibit a high level of discipline, attention to detail and professional judgment.

4.2.2. Head of Documentation

Reports to: Director of Egyptian Museum

Principal Duties and Responsibilities:

To manage and maintain the accuracy and completeness of the documentation contained in the Egyptian Museum's collections management database. This documentation includes Egyptological data, images, and object history (location and movement history, as well as exhibition and loan information). Major duties include training and supervising the curatorial and registrarial staff to collect and verify object information, and to supervise the registrars in keeping the collections management database accurately updated.

General

- Support and assist activities of Egyptian Museum personnel – Director, Section Heads, and Curators – with regard to obtaining updated object information in order to keep the collections database accurate.
- Develop, implement, and enforce protocols for updating the collections management database, and train and supervise the staff of the RCMDD, as needed.
- Coordinate with the Head Registrar regarding regular backups, data quality control, and data entry on the collections database.
- Assist curatorial staff to access information on collection objects from the database.
- Assist the RCMDD and curatorial staff with initial and regular gallery inventories to ensure accurate database records are created and maintained for all museum objects.
- With the assistance and support of the RCMDD and the curatorial staff, review ID numbers and object information for all artifacts being accessioned into or leaving the Egyptian Museum.
- With the assistance and support of the RCMDD and the curatorial staff, review and approve all object lists connected with loans and exhibitions.
- Supervise and manage the creation and production of exhibit labels and panels for the museum's permanent collections.
- Adhere to and assist in enforcing the Egyptian Museum's policies.
- Liaise with the RCMDD and curatorial staff to assist with the fulfillment of requests from outside scholars for information on objects in the Museum's collection. Ensure that the collections database is updated with information provided by scholars, and that material that supports new information is included in the records and made available to the curatorial staff.
- Attend Egyptian Museum and SCA meetings as needed, and be an advocate for effective coordination between the registrarial and curatorial staff.

Minimum Qualifications

- Strong knowledge of history of pharaonic Egypt.
- Proficient in Word, Excel, Photoshop, etc.; comfortable with database work.
- Management experience preferred.

- Ability to work efficiently with professional staff and the public.

Specialized

Exhibit a high level of discipline, attention to detail and professional judgment.

4.2.3. Associate Registrar for the Permanent Collections

Reports to: Head Registrar and Head of Documentation

Major Duties

Under the supervision of the Head of Documentation, is responsible for organizing and maintaining permanent collection documents in both paper and digital formats. Duties include cataloging and documenting objects for acquisition into the permanent collection of the museum and transfer out of the museum, supervision of permanent object moves; condition reporting, and gallery inventory.

General

- Assist in data-entry of permanent collection object records into collections management database. Assist department in obtaining additional information from Curatorial files and outside scholars and researchers, as necessary. Maintain backup files on the computer as required by registration protocols.
- Generate and organize documentation related to accessioned objects and new acquisitions to the permanent collection in paper based collection file system, including legal documents and correspondence, object catalogue cards, condition reports, photography, and other paperwork related to an object's history. Enter new accessions in the Journal d'entrée, in collaboration with the section heads.
- Assist Curators and RCMDD with transfer of objects from the Egyptian Museum to other museums under jurisdiction of the Supreme Council of Antiquities. Assist in updating all documentation files regarding the transfers.
- Supervise handling of objects and updating of museum records, both computerized and manual, during the following types of movements:

  movement of permanent collection objects to new permanent locations,

  movement of permanent collection objects or objects brought into the museum temporarily for exhibitions
- Assist other registrars in work with outside scholars, photographers, and contracted companies to carry out services/activities such as object study, photography, and packing and crating.
- Supervise initial and regular inventories of the museum's gallery and storage spaces.
- Assist the RCMDD in maintaining location information for all collection objects.
- Assist in enforcing the Egyptian Museum's policies and rules with regard to proper object handling and preventive care of the collection.
- Assist Curators on special projects including object research, loan and exhibition checklists, label information, and object inventory checks.

Minimum Qualifications

- Basic knowledge of history of pharaonic Egypt.
- Basic computer skills.

- Ability to work efficiently with professional staff and the public.

Specialized

Exhibit a high level of discipline, attention to detail and professional judgment.

4.2.4. Associate Registrar for Loans

Reports to: Head Registrar

Major Duties

Under the supervision of the Head Registrar, is responsible for managing and coordinating the objects requested and approved for out-going loans. Duties include documentation of objects for out-going loans, as well as assisting with the department's day-to-day activities related to managing the Museum's collection of objects, including, but not limited to, inventory and maintenance of documentation systems.

General

- Work with curators, conservation staff, and borrowing institutions to coordinate and manage aspects of out-going loans including: building preliminary and final object lists, tracking all object movements related to the loan, tracking the packing and crating of out-going objects, monitoring courier arrangements, updating of documentation files regarding the loan of an object, and return of out-going loans to the Museum. This responsibility includes both objects from the Egyptian Museum's permanent collections and objects from other museums and magazines within the SCA that form parts of these loans.
- Monitor and track objects that are on loan to other institutions.
- Maintain out-going loan files and database records.
- Assist Curators and RCMDD with transfer of loan objects from the Egyptian Museum to other museums under the Supreme Council of Antiquities. Assist with updating all documentation files regarding the transfers.
- Assist in entry of information into permanent collection object records in collections management database. Assist department in obtaining additional information from Curatorial files and scholars, as necessary. Maintain backup files on the computer as per RCMDD protocols.
- Oversee paperwork and database data entry for object movements related to loans.
- Assist Head of Documentation with outside scholars, photographers, and contracted companies to carry out services/activities such as object study and photography.
- Assist in enforcing the Egyptian Museum's policies and rules with regard to proper object handling And preventive care of the collection.
- Assist Curators on special projects including object research, exhibition checklists, label information, and object inventory checks.

Minimum Qualifications

- Basic knowledge of history of pharaonic Egypt.
- Basic computer skills.
- Ability to work efficiently with professional staff and the public.

Specialized

Exhibit a high level of discipline, attention to detail and professional judgment.

4.2.5. Associate Registrar for Exhibitions

Reports to: Head Registrar

Major Duties

Under the supervision of the Head Registrar, is responsible for managing and coordinating the objects requested and approved for in-house exhibitions. Duties include documentation of objects for in-house exhibitions, as well as assisting with the department's day-to-day activities related to managing the Museum's collection of objects, including, but not limited to, inventory and maintenance of documentation systems.

General

- Work with the museum's Exhibition Coordinator, curators, conservation staff, and exhibition organizers to coordinate and manage aspects of in-house exhibitions including: building preliminary and final object lists, overseeing all object movements related to the exhibition, overseeing the receiving of non-Egyptian Museum objects into the museum, updating of documentation files regarding the exhibition of an object, inventorying, mapping, and monitoring the exhibition itself, and tracking the return of exhibition objects to their original storage facilities or museums.
- Monitor and track objects that are on exhibition in the museum.
- Maintain in-house exhibition files and database records.
- Assist Curators and RCMDD with transfer of exhibition objects from the Egyptian Museum to other museums under the Supreme Council of Antiquities. Assist with updating all documentation files regarding the transfers.
- Assist in entry of information into permanent collection object records in collections management database. Assist department in obtaining additional information from Curatorial files and scholars, as necessary. Maintain backup files on the computer as per RCMDD protocols.
- Oversee paperwork and database data entry for object movements related to exhibitions.
- Assist Head of Documentation with outside scholars, photographers, and contracted companies to carry out services/activities such as object study and photography.
- Assist in enforcing the Egyptian Museum's policies and rules with regard to proper object handling and preventive care of the collection.
- Assist Curators on special projects including object research, exhibition checklists, label information, and object inventory checks.

Minimum Qualifications

- Basic knowledge of history of pharaonic Egypt.
- Basic computer skills.
- Ability to work efficiently with professional staff and the public.

Specialized

Exhibit a high level of discipline, attention to detail and professional judgment.

4.2.6. Associate Registrar for Object Movement

Reports to: Head Registrar; Associate Registrars for the Permanent Collections, Loans, and Exhibitions

Major Duties

Under the supervision of the Head Registrar, is responsible for assisting with all object movements within the museum, and working with the Associate Registrars for the Permanent Collections, Loans, and Exhibitions to make sure all movements are attended and entered into the database. Responsible for working with the Curatorial Coordinator to make sure activities involving museum committees are approved and scheduled. Duties include assisting with the department's day-to-day activities related to managing the Museum's collection of objects, including, but not limited to, inventory and maintenance of documentation systems.

General

- Assist with the scheduling of committees for object movement within the museum.
- Assist with the monitoring and tracking of all objects that are moved into and out of the Egyptian Museum.
- Assist with the monitoring and tracking of all objects that are moved within the Egyptian Museum, either temporarily or permanently. This includes but is not limited to: objects moved into new displays; objects moved for conservation purposes; objects moved for temporary storage; and objects moved for the purposes of study or photography.
- Oversee entry of movement information into permanent collection object records in collections management database, maintain movement files, and make sure movement records are checked by the appropriate Associate Registrars. Assist department in obtaining additional information from Curatorial files and scholars, as necessary. Maintain backup files on the computer as per RCMDD protocols.
- Assist Head of Documentation with outside scholars, photographers, and contracted companies to carry out services/activities such as object study and photography.
- Assist in enforcing the Egyptian Museum's policies and rules with regard to proper object handling and preventive care of the collection.
- Assist Curators on special projects including object research, exhibition checklists, label information, and object inventory checks.

Minimum Qualifications

- Basic knowledge of history of pharaonic Egypt.
- Basic computer skills.
- Ability to work efficiently with professional staff and the public.

Specialized

Exhibit a high level of discipline, attention to detail and professional judgment.

4.2.7. Associate Registrar for IT

Reports to: Head of Documentation and Head Registrar

Major Duties

Under the supervision of the Head of Documentation and the Head Registrar, is responsible for overseeing the IT needs of the RCMDD. Duties include assisting with the department's day-to-day activities related to managing the Museum's collection of objects, including, but not limited to, inventory and maintenance of documentation systems.

General

- Making daily, weekly, and monthly backups of the database.
- Making weekly backups of the RCMDD's active files.
- Keeping the database working and taking responsibility for bringing it back up if it goes down.
- Maintaining the electronic equipment, including but not limited to the server, the computers, the backup drives, and the printers.
- Keeping the office network and Internet connection working.
- Assisting RCMDD staff in all IT-related issues.
- Liaise with external IT support when needed.
- Maintain the IT records for the office, including supervision and tracking of passwords.
- Assist Head of Documentation with outside scholars, photographers, and contracted companies to carry out services/activities such as object study and photography.
- Assist in enforcing the Egyptian Museum's policies and rules with regard to proper object handling and preventive care of the collection.
- Assist Curators on special projects including object research, exhibition checklists, label information, and object inventory checks.

Minimum Qualifications

- Basic knowledge of history of pharaonic Egypt.
- Advanced computer skills.
- Ability to work efficiently with professional staff and the public.

Specialized

Exhibit a high level of discipline, attention to detail, and professional judgment.

4.2.8. Associate Registrar for Office Management

Reports to: Head Registrar

Major Duties

Under the supervision of the Head Registrar, is responsible for making sure the office is organized. This includes but is not limited to overseeing the physical plant, making sure all aspects of the manual system are in place, and making sure necessary supplies are available. Duties include assisting with the department's day-to-day activities related to managing the Museum's collection of objects, including, but not limited to, inventory and maintenance of documentation systems.

General

- Assist with the planning and execution of all aspects of the physical plant.
- Oversee the manual system, including the contents of all filing cabinets, Bookcases, and other storage furniture.
- Make sure the RCMDD library is organized, properly labeled, and kept in order.
- Make sure the RCMDD is adequately supplied, and order supplies when needed.
- Make sure the Xerox machine is in working order.
- Assist Head of Documentation with outside scholars, photographers, and contracted companies to carry out services/activities such as object study and photography.
- Assist in enforcing the Egyptian Museum's policies and rules with regard to proper object handling and preventive care of the collection.
- Assist Curators on special projects including object research, exhibition checklists, label information, and object inventory checks.

Minimum Qualifications

- Basic knowledge of history of pharaonic Egypt.
- Basic computer and organizational skills.
- Ability to work efficiently with professional staff and the public.

Specialized

Exhibit a high level of discipline, attention to detail and professional judgment.

4.2.9. Associate Registrar for Imaging

Reports to: Head of Documentation and Head Registrar

Major Duties

Under the supervision of the Head of Documentation and the Head Registrar, is responsible for all activities related to the image bank. This includes making sure that all images of museum objects and events are entered properly into the database and linked to their related records, and managing academic requests for museum images. Duties include assisting with the department's day-to-day activities related to managing the Museum's collection of objects, including, but not limited to, inventory and maintenance of documentation systems.

General

- In consultation with the Museum Section Heads, assist the heads in making sure that a registrar is present for all outside photography sessions about which the department is informed.
- Create an event record for each outside photography session and follow all RCMDD protocols for tracking the session and making sure that the photographs are incorporated properly into the image bank, linked to their relevant records, and stored properly in the backup system.
- Oversee the cleanup of the image bank by making sure that all available images are in the database, linked properly to their relevant records, and stored properly in the backup system.
- Oversee the project to scan the IDSCC slides and import them into the database.
- Make sure that all RCMDD photography is properly processed according to the RCMDD protocols and train any new RCMDD employee on the photography protocols.
- Assist the department heads to fill outside requests for museum images.
- Assist Head of Documentation with outside scholars, photographers, and contracted companies to carry out services/activities such as object study and photography.
- Assist in enforcing the Egyptian Museum's policies and rules with regard to the Rights and Reproductions Policy of the SCA.
- Assist in enforcing the Egyptian Museum's policies and rules with regard to proper object handling and preventive care of the collection.
- Assist Curators on special projects including object research, exhibition checklists, label information, and object inventory checks.

Minimum Qualifications

- Basic knowledge of history of pharaonic Egypt.
- Advanced computer and graphic design skills.
- Ability to work efficiently with professional staff and the public.

Specialized

Exhibit a high level of discipline, attention to detail and professional judgment.

4.2.10. Associate Registrar, Assistant to the Heads

Reports to: Head of Documentation and Head Registrar

Major Duties

Under the supervision of the Head of Documentation and the Head Registrar, is responsible for assisting the Heads in whatever capacity is needed and at the Head's discretion, to effectively and efficiently maintain the RCMDD. General duties include, but are not limited to, the following:

General

- Assist the department heads to organize, track, and fill Outside Requests according to the protocols of the RCMDD.
- Take principal responsibility for completing and updating maps of all of the museum's galleries as part of the RCMDD's inventory project, according to the protocols of the RCMDD.
- Assist the department heads and the Museum Director with translation of documents from English to Arabic, as needed and appropriate.
- Assist Head of Documentation with outside scholars, photographers, and contracted companies to carry out services/activities such as object study and photography.
- Assist in enforcing the Egyptian Museum's policies and rules with regard to the Rights and Reproductions Policy of the SCA.
- Assist in enforcing the Egyptian Museum's policies and rules with regard to proper object handling and preventive care of the collection.
- Assist Curators on special projects including object research, exhibition checklists, label information, and object inventory checks.

Minimum Qualifications

- Basic knowledge of history of pharaonic Egypt.
- Advanced computer and graphic design skills.
- Ability to work efficiently with professional staff and the public.

Specialized

Exhibit a high level of discipline, attention to detail and professional judgment.

4.2.11. Registrarial Assistant

Reports to: Head Registrar and Head of Documentation

Major Duties

Under the supervision of the Head of Documentation and Head Registrar, is responsible for supporting the work of the senior RCMDD staff, including but not limited to the handling of day-to-day requests by curators, scholars, photographers, security staff, etc. for object study and photography. Additional duties include assisting the registrarial staff with maintaining and managing the collection and the records.

General

- Assist Head of Documentation, Head Registrar, and Associate Registrars, as assigned by department heads, to carry out their regular duties.
- Assist in updating both paper and digital collection information in proper files and systems. Assist department in obtaining additional information from Curatorial files and outside researchers, as necessary. Assist in the maintenance of backup files on the computer as requested.
- Assist Head of Documentation with outside scholars, photographers, and contracted companies to carry out services/activities such as object study and photography.
- Assist in enforcing the Egyptian Museum's policies and rules with regard to proper object handling and preventive care of the collection.
- Assist Curators on special projects including object research, exhibition checklists, label information, and object inventory checks.

Minimum Qualifications

- Basic knowledge of history of pharaonic Egypt.
- Basic computer skills.
- Ability to work efficiently with professional staff and the public.

Specialized

Exhibit a high level of discipline, attention to detail and professional judgment.

5. Overview of the RCMDD Documentation and Collections Management System

The Egyptian Museum Registration, Collections Management and Documentation Department (henceforth RCMDD) is responsible for maintaining both computerized and manual systems to document and track the collections of the Egyptian Museum, Cairo. The computerized system is organized around a KE EMu collections management database (the original Filemaker Pro database is now a legacy system, frozen as of March 1, 2009). The manual system consists of a series of forms, notebooks, logbooks, and files that are used to record and augment data to be entered into the Egyptian Museum database, and to back up the database system. The office also has procedures in place for storing and sharing computer files on a network, and for backing up all computer files, as well as the database.

5.1. Egyptian Museum Database System: KE EMu

The Egyptian Museum database was migrated to KE EMu from the original Filemaker Pro system in March 2009. The database is currently stored on a server in the RCMDD office, and is accessed remotely by the SCA-ARCE team through Ethernet and wireless networks.

The following protocol outlines: How to sign on to the database; the principal features of the database screen; the principal database modules in use by the RCMDD; and the principal database views.

5.1.1. How to sign on to the database

When working on the database, all team members should sign on to the database through the remote server connection:

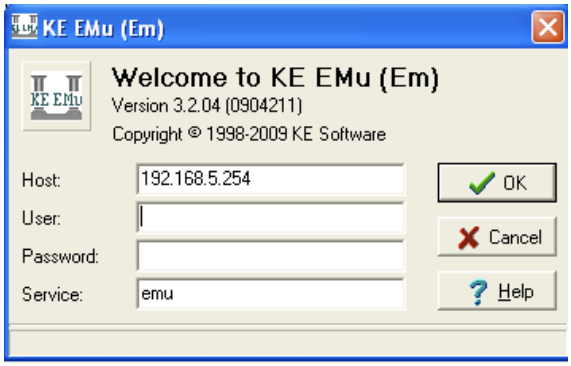
Make sure that the server is turned on (it should be left on all the time). As long as the server is on, it can be accessed remotely either from the office workstations (wired with Ethernet cables), or via the wireless network (this must also be turned on).

KE EMu runs on the Windows platform, and must therefore be run on Parallels if one is using a Mac. Take the following steps to access the database (if on a PC, begin with Step 3):

1. Open Parallels on your computer by selecting it from the dock or the Applications folder.
2. In the Microsoft XP window, click on the green arrow to start windows:

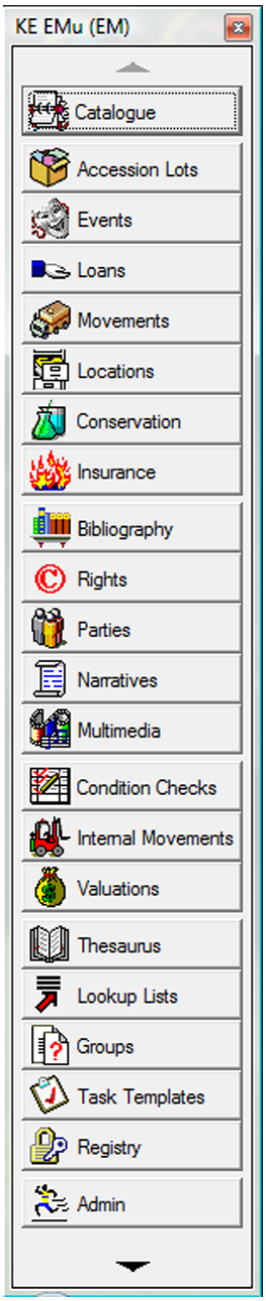
3. When Windows is open, go to your PC desktop and click on the KE EMu (EM) shortcut on your screen, or alternatively go to Start->All Programs->KE Emu (EM).

4. The welcome screen will appear. If your Host and/or Service fields are empty, then enter the information as follows: Host: **192.168.5.254;** Service: **emu**.



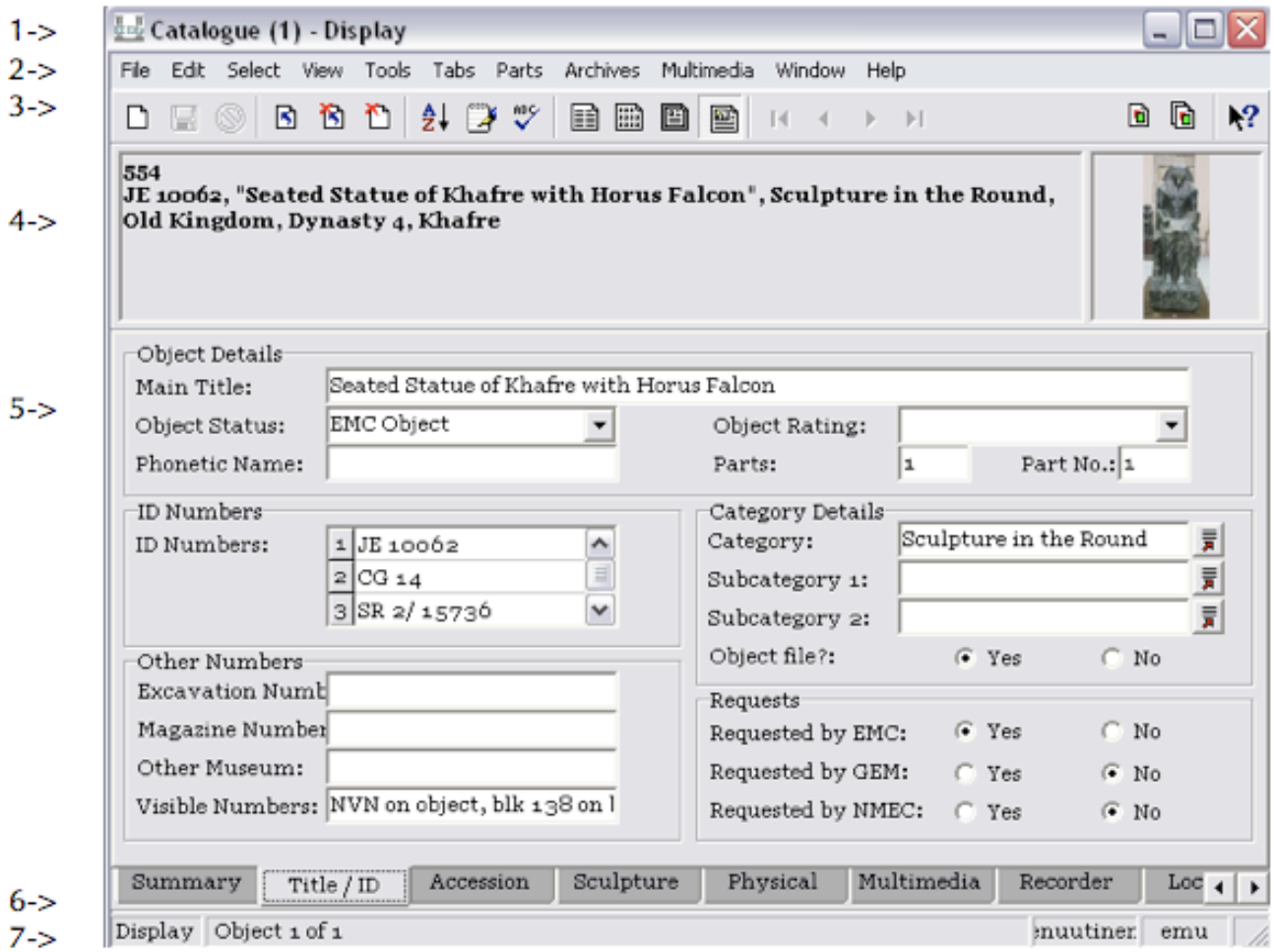
5. Type your username and password into the appropriate fields, and press OK. Usually the username will be remembered by your computer so you won't have to type it in the next time, but you need to remember your password.

6. If you have logged on successfully, the COMMAND CENTRE will appear on your screen, normally down the left-hand side. You can use the Command Centre to open one or more modules of EMu. When you click on a module in the Command Centre, it will open in Search mode, so you will always begin your work by doing a search for one or more records (see Searching the Database).



5.1.2. Principal Features of the Database Screen

The EMu database screen looks basically the same, no matter which module you are in. The following are the major features of the screen:



1. The bar at the top (Title Bar) tells which module you are in, how many windows from this module are open, and which mode you are in (Search, Display, New, or Edit)
2. This is the Menu Bar. All of the words here are menu items that take you to drop-down menus.
3. This is the Tool Bar. Clicking on the icons here will allow you to do the following (from left to right):

   Page icon: Create a new record

   Disk Icon: Save your record

   Delete Icon: Delete the record

   Search Icon 1: Returns to the previous search

   Search Icon 2: Starts a new search

   Search Icon 3: Discard selected records

Sort Icon

Notepad: Goes to Reports

Spelling

List View Icon

Contact Sheet View Icon

Summary View Icon

Detail View Icon

Go to First Record

Go back one record

Go to Last Record

Go forward one record

Attach current record

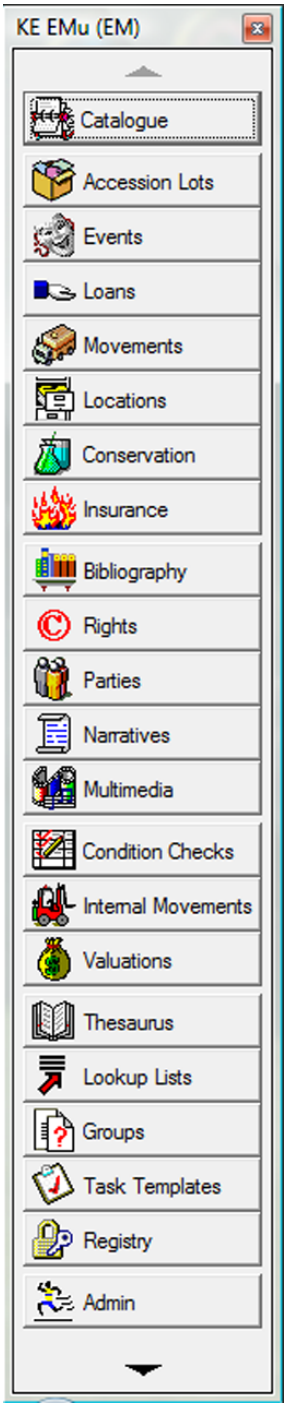
Attach current group of records

4. IRN (Internal Record Number, automatically generated by EMu) + Record Summary + Thumbnail (if desired -- set by toggling View->Thumbnails on and off)
5. Data (as Fields in List or Detail View; as Images in Contact Sheet View)
6. Tabs (only in Detail View)
7. Status Bar: Mode, number of objects and record you are on within found set, username, service

5.1.3. The Principal Modules in use by the RCMDD

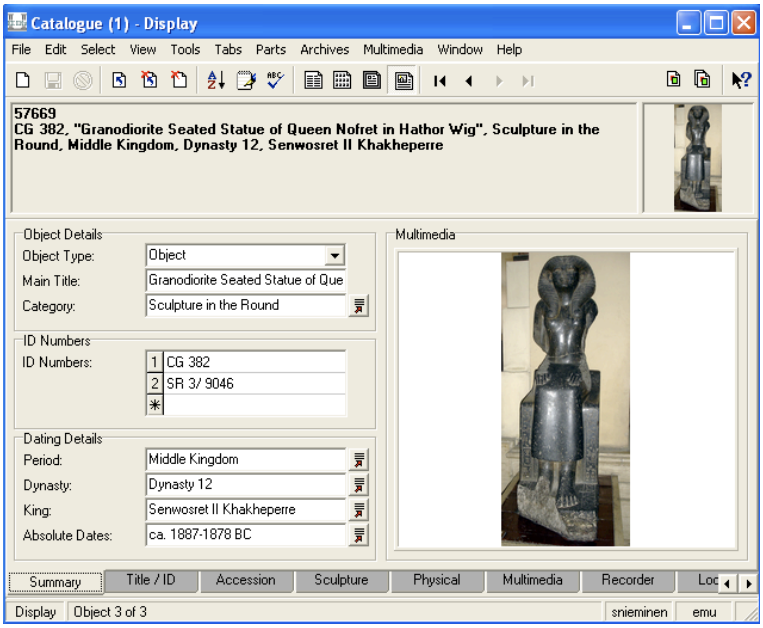
KE EMu consists of 26 modules, of which the RCMDD currently uses 16.

1. Catalogue
2. Events
3. Loans
4. Locations
5. Bibliography
6. Parties
7. Narratives
8. Multimedia
9. Condition Checks
10. Internal Movements
11. Valuations
12. Lookup Lists
13. Groups
14. Registry
15. Admin
16. Help



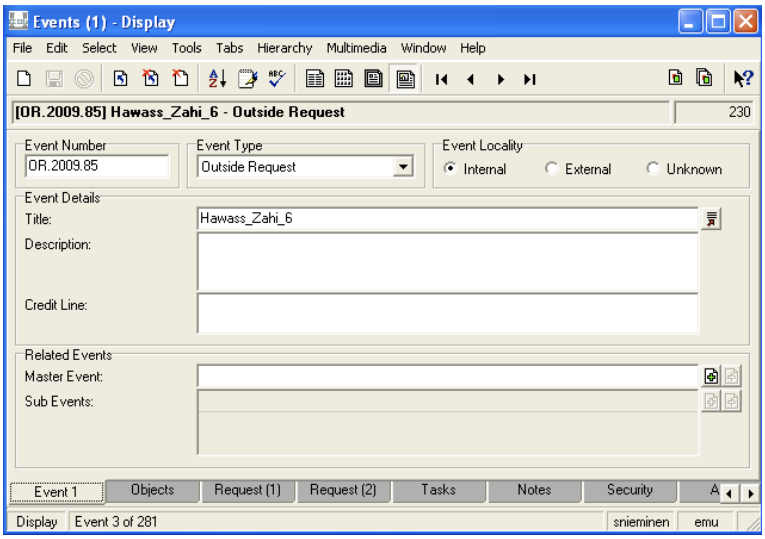
5.1.3.1. Catalogue Module

The core module of the database is the Catalogue Module. This is where the basic information for each object is stored. Information from other modules, such as Multimedia, Locations, and Loans is visible in this module.



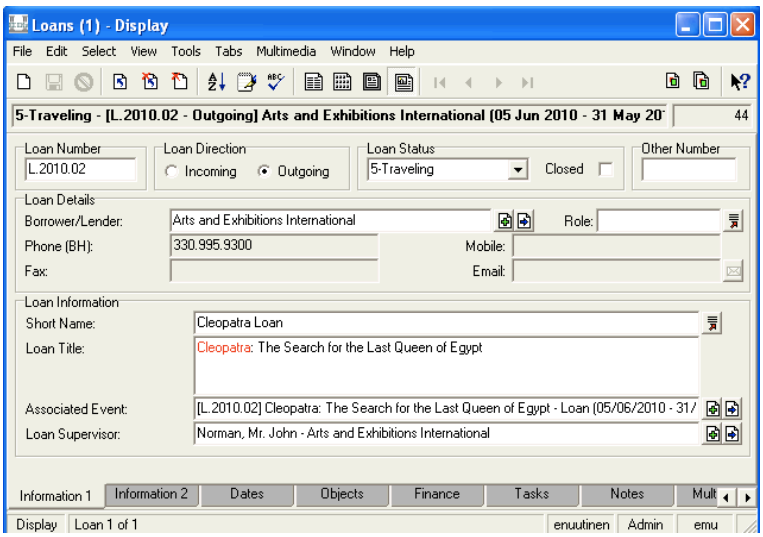
5.1.3.2. Events Module

The Events Module is used primarily for the following purposes: to store and track venues for traveling loans and in-house exhibitions; to store and track information about outside requests; and to store information and images connected with other events such as movements, photography sessions, parties, and incidents involving objects. This module is also used to store and generate memos and to manage signed decrees.



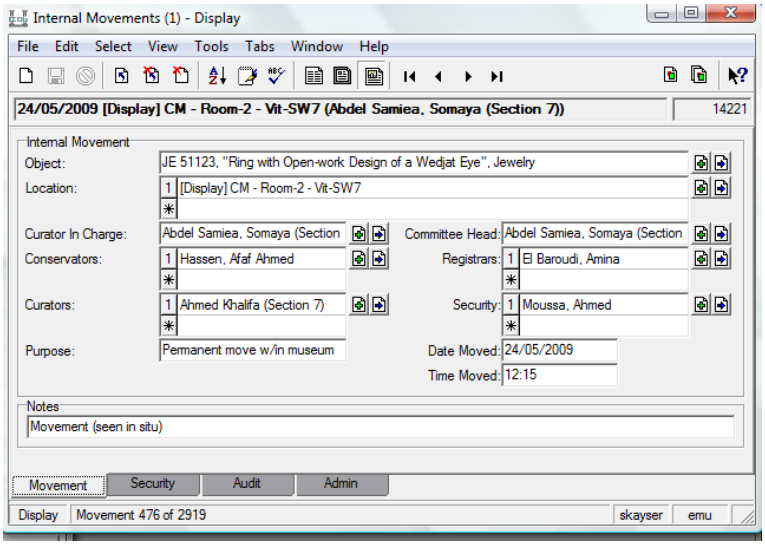
5.1.3.3. Loans Module

The loans module, along with the events module, is used to track both traveling loans and in-house exhibitions.



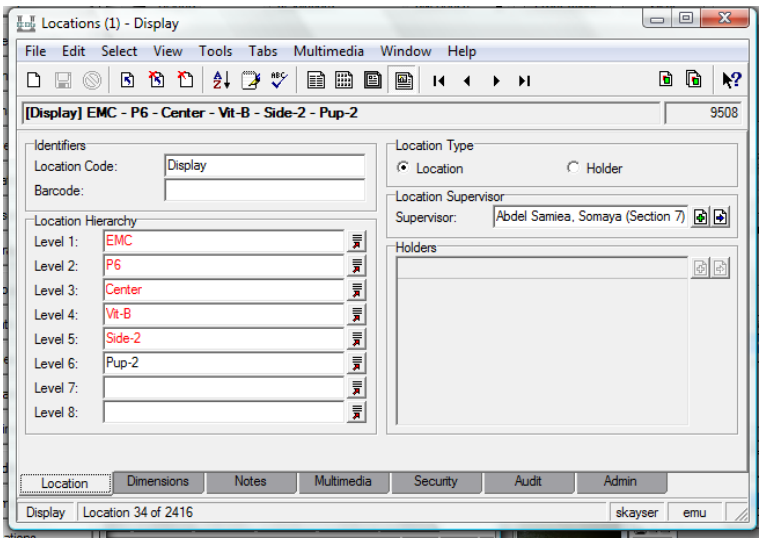
5.1.3.4. Internal Movement Module

The Internal Movement module is where the movements are stored. All object movements and locations (both Current and Permanent locations) should be entered in the Location tab of the Catalogue module, but if a movement record needs to be edited, it should be done in this module.



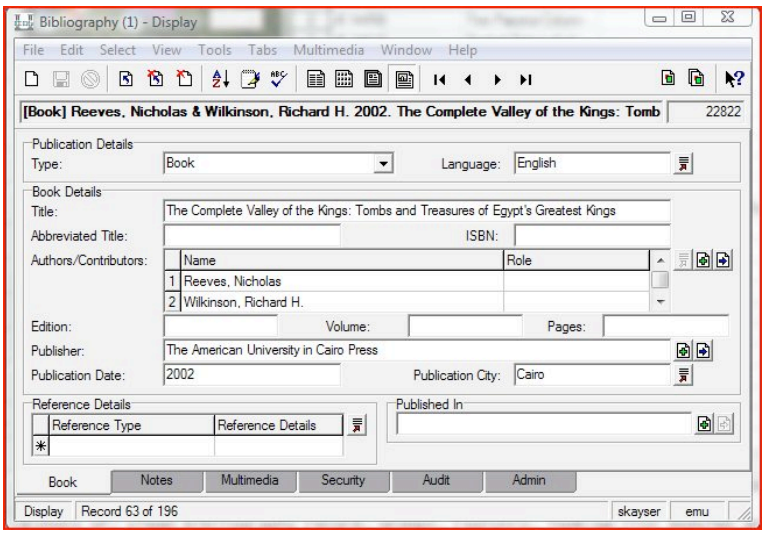
5.1.3.5. Location Module

The Location module stores all specific locations within the museum, and general locations outside the museum (such as other museums and magazines in the SCA system). It contains 8 levels, a location code field in which the RCMDD records information about the location itself or information about where the location information has been acquired, and a field for the name of the location supervisor.



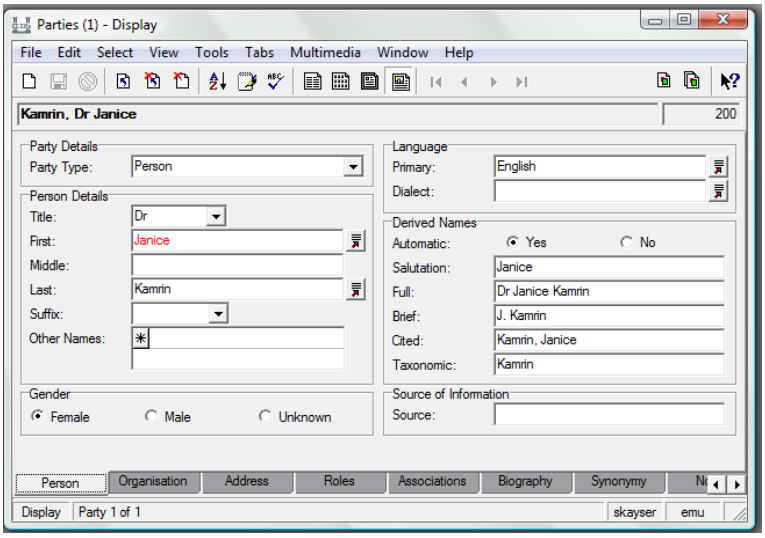
5.1.3.6. Bibliography Module

This module stores information about books, articles, and websites that contain information about museum objects. There should be only one record for each individual book or article; specific page and plate numbers are recorded in the catalogue module.



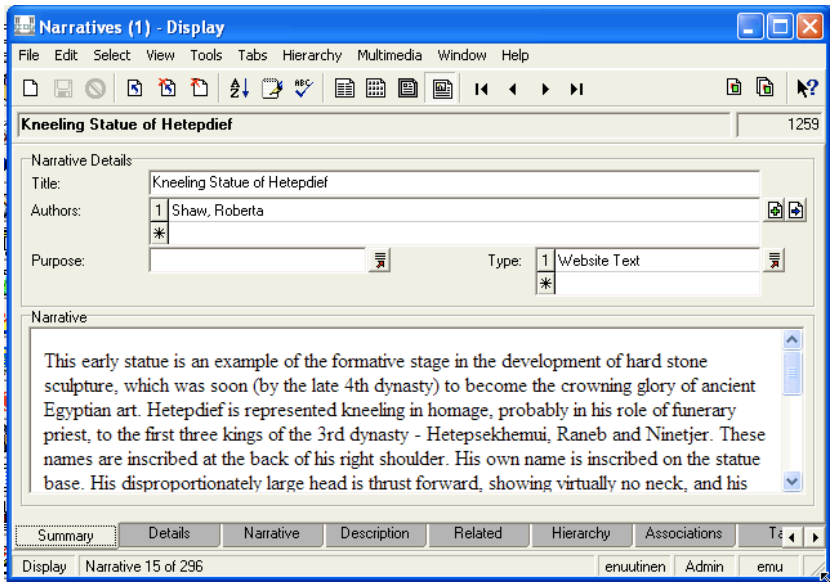
5.1.3.7. ***Parties Module***

The names, positions, and contact details for all people and institutions connected with the museum or the database in any way are stored in this module.



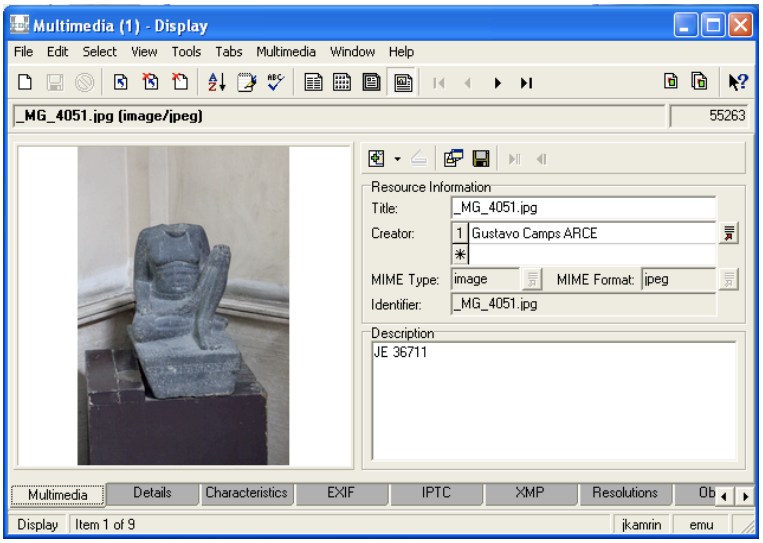
5.1.3.8. ***Narratives Module***

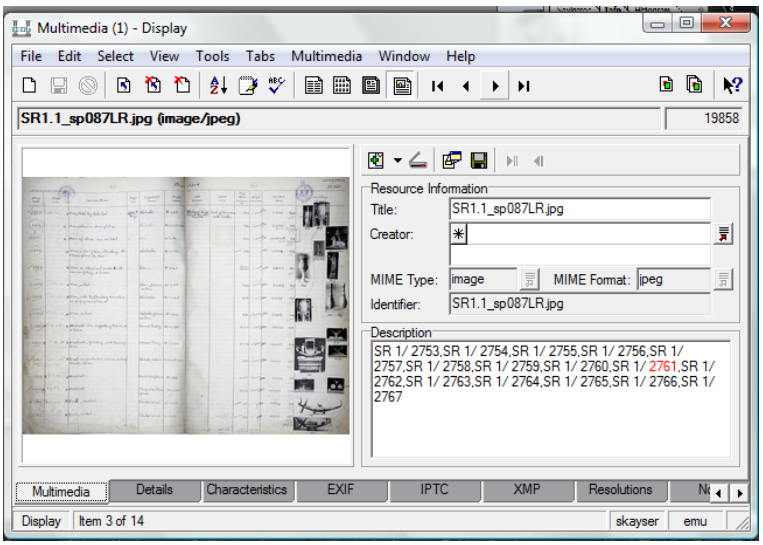
Text for display labels and didactic text for the Internet is stored here.



5.1.3.9. Multimedia Module

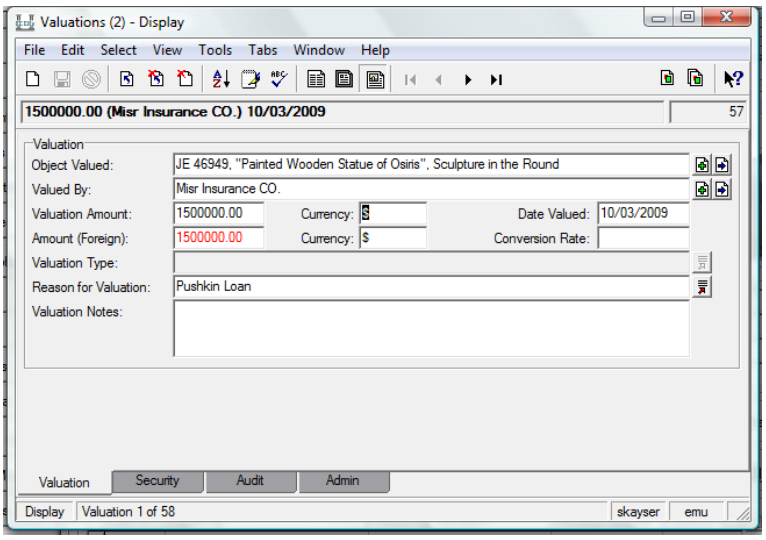
All multimedia files are stored in this module. The RCMDD currently uses this for object images, facsimiles of the register books, and event images; any type of computer file can be linked here (including Word documents and pdfs). Multimedia Records can be linked to relevant object and event records, as well as to Location and Loan records. This is also used to store pdfs that can be linked to Bibliography records.





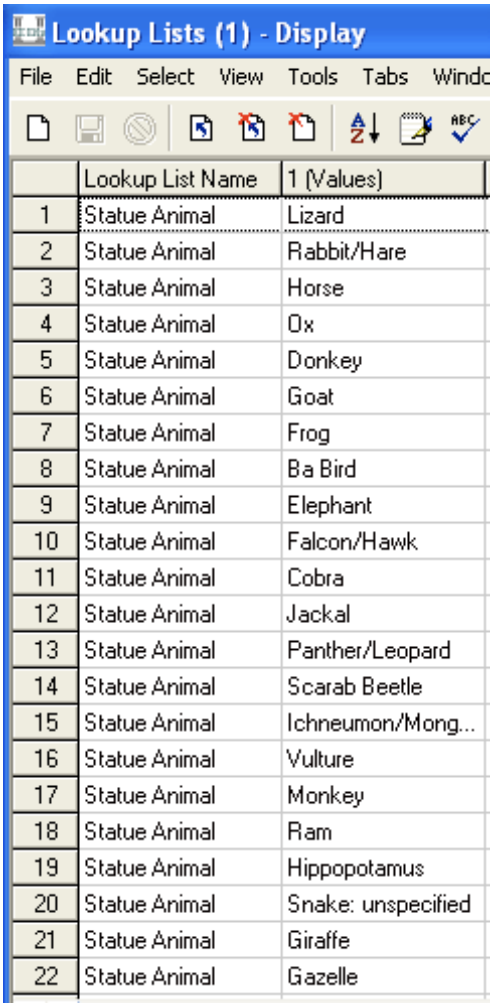
5.1.3.10. Valuations Module

This is an audit module where insurance values associated with objects (especially those going out on loan) are visible; these are entered in the Valuations tab of the Catalogue module.



5.1.3.11. Lookup Lists Module

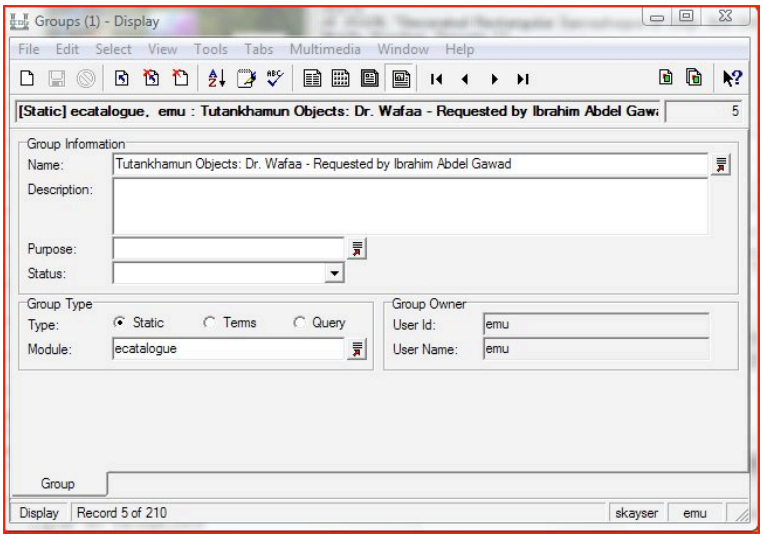
This is where the lookup lists that appear in a number of the database fields can be set up and edited. It is an administrative module, and requires special training to use.



	Lookup List Name	1 (Values)
1	Statue Animal	Lizard
2	Statue Animal	Rabbit/Hare
3	Statue Animal	Horse
4	Statue Animal	Ox
5	Statue Animal	Donkey
6	Statue Animal	Goat
7	Statue Animal	Frog
8	Statue Animal	Ba Bird
9	Statue Animal	Elephant
10	Statue Animal	Falcon/Hawk
11	Statue Animal	Cobra
12	Statue Animal	Jackal
13	Statue Animal	Panther/Leopard
14	Statue Animal	Scarab Beetle
15	Statue Animal	Ichneumon/Mong...
16	Statue Animal	Vulture
17	Statue Animal	Monkey
18	Statue Animal	Ram
19	Statue Animal	Hippopotamus
20	Statue Animal	Snake: unspecified
21	Statue Animal	Giraffe
22	Statue Animal	Gazelle

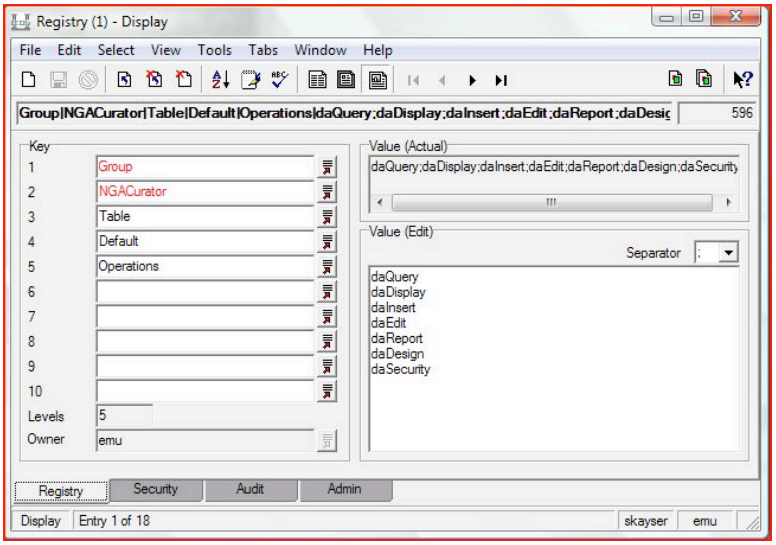
5.1.3.12. Groups Module

We access this module directly to set the security on Groups, which we otherwise work with through other modules, such as the catalogue module. More information about groups of records that are put together for various purposes can be entered here if needed. This may be a module that is used more in the future.



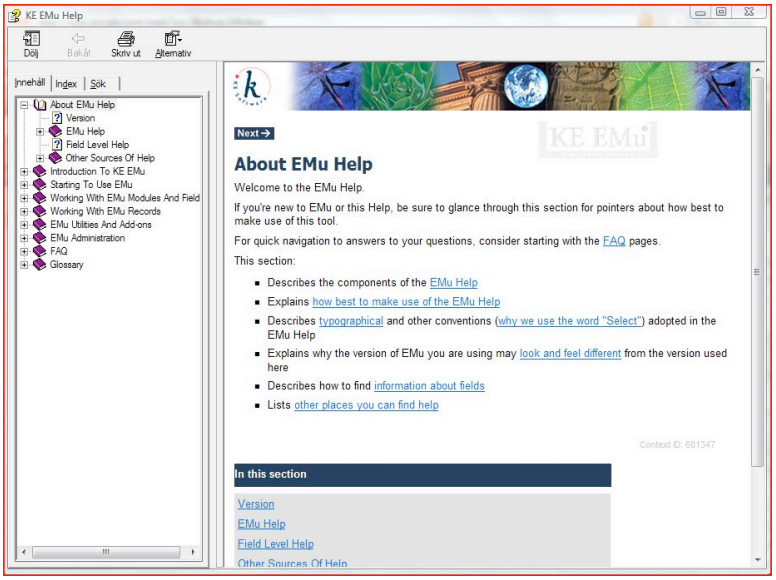
5.1.3.13. Registry Module

This module is to be accessed only by the administrative team. This is where permissions are set, defaults are created, etc. Special training is required for the use of this module.



5.1.3.14. Help Module

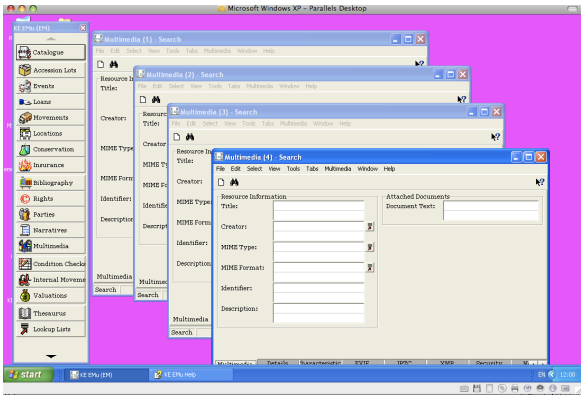
This is an important module, which contains general information about how to use the database. It is a reference module, and can be accessed by everyone.



5.1.4. Using the Modules

In order to open any of the modules, click on the corresponding button in the COMMAND CENTRE.

You can open as many modules as will fit on your screen, and the most recently opened module will display on top.



If you wish to open more than one window for the same module at the same time, for example 2 Multimedia modules, you can either

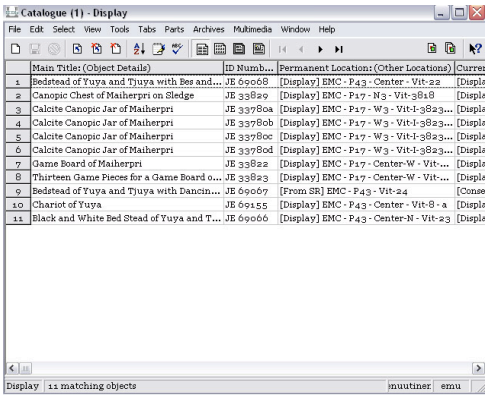
Go to Window->New->Multimedia OR

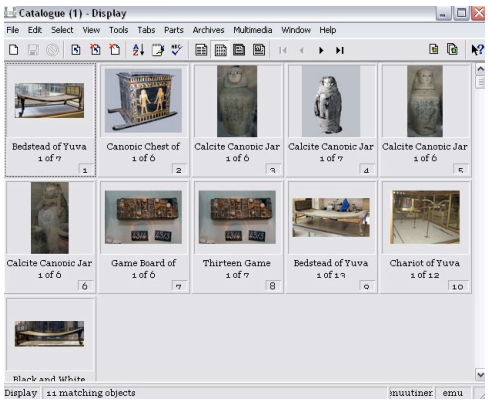
Apple/Command/Cntrl-click on the module for which you want to open a second window.

5.1.5. Database Views

All of the database modules can be viewed in several ways, accessed through Menu Bar->View, or the icons in the Tool bar.

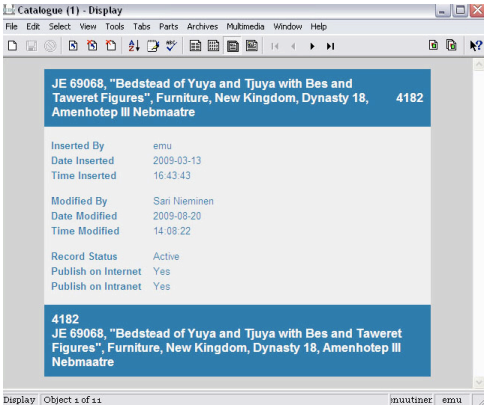
LIST VIEW: This is the default view in which the database modules will open, and in which searches will generally be returned to you. This is basically a table view, in which information about a list of objects will be visible. You can choose from a variety of pre-defined sets of fields, or make your own List View (see Creating List Views). You can move to Detail View by double-clicking on a record (OR clicking the View Detail icon in the Tool bar).

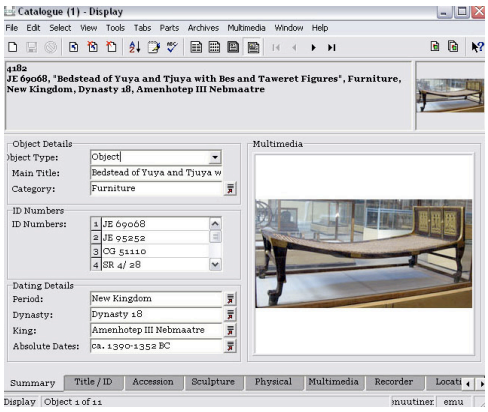




SHEET (CONTACT SHEET VIEW): In this view, thumbnail images of each object in your found group are displayed, each labeled with its title. You can move to Detail View for any individual object by choosing the object and clicking View Details icon in the Tool bar.

SUMMARY VIEW: In this view, you will see a summary of important data. We do not use this view very often.

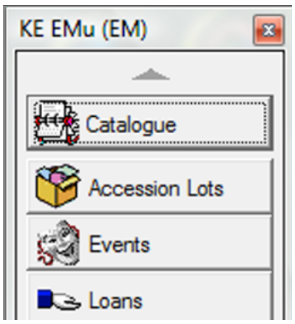




DETAIL VIEW: This is the view in which you will most often edit records. In this view, you can see the various tabs along the bottom of the screen, and can move from field to field.

5.1.6. Signing Off

In order to sign off EMu, simply click on the red X in the upper right corner of the COMMAND CENTRE, or choose Exit from the Command Centre.



5.2. Manual System: Overview

This section gives an overview of the basic elements of the manual system used by the RCMDD. Some of the material in this manual system serves to complement and back up the collections management database and computer file system; some is reference or archival material. More details on this system are available under Office Setup and Manual System.

The principal elements of the manual system are as follows:

5.2.1. Filing System

The filing system is housed in a series of filing cabinets, all of which are labeled by cabinet and drawer. These cabinets hold Office Administration materials, Traveling Loan and In-house Exhibition materials, completed Outside Request materials, and Object Files.

5.2.2. Bookcases

A number of important books and notebooks are stored in the Bookcases, including reprinted Register Books, Logbooks, Notebooks, Gallery Books, and a library of Reference Books, including catalogues from Loans and Exhibitions.

5.2.3. Storage Units

A variety of supplies and small equipment, including backup drives, pens and pencils, and other sundries, are kept in a series of storage units.

It is important to maintain a backup supply of these materials. For details on how to track and order supplies, see Supply Protocols.

5.2.4. Clipboards

The RCMDD uses both Personal Clipboards, on which a series of forms that might be needed at any time during committee or gallery work are kept, and Gallery Clipboards, one for each gallery in the process of Initial Inventory.

5.2.5. Aprons

Each registrar has an apron, which they should wear whenever they go out on a committee or to do gallery inventory. For details of what should be kept in each apron, see Aprons.

5.3. Computer System: Overview

The RCMDD staff works on individual computers, and backs up all files onto the server or a networked hard drive (see Computer Filing System for locations of primary and backup files). The principal types of files managed by the office are Active Files, including files connected with the administration of the department, documentation, and collections management; and Archival Files, which include digitized facsimiles and backups of the database.

Part II:

Documentation

6. Introduction to Object Records

Object information lies at the core of the RCMDD system. Without accurate object records, the foundation of the system will be seriously compromised. Proper documentation standards are essential to the successful running of the museum, and the protocols here should be followed very carefully.

A basic object record (providing the static, or permanent, information about the object) consists of three principal parts: fundamental information about the object, including ID numbers, title, dating, provenance, material, dimensions, and acquisition information; images of the object; and the object's permanent location. This information is stored in the **Catalogue** module; the images are stored in the **Multimedia** module; and the location is stored in the **Location** module. The images and location are attached to the catalogue record, which serves as the central record for the object. The protocols in this section outline how to create and modify catalogue records and their associated multimedia and location records, and how to cross-check and approve the completed object record.

Object records also include additional information about movements, loans, exhibitions, and events. Protocols for tracking these sorts of active, dynamic, information is covered in Part V, Collections Management.

7. Catalogue Records

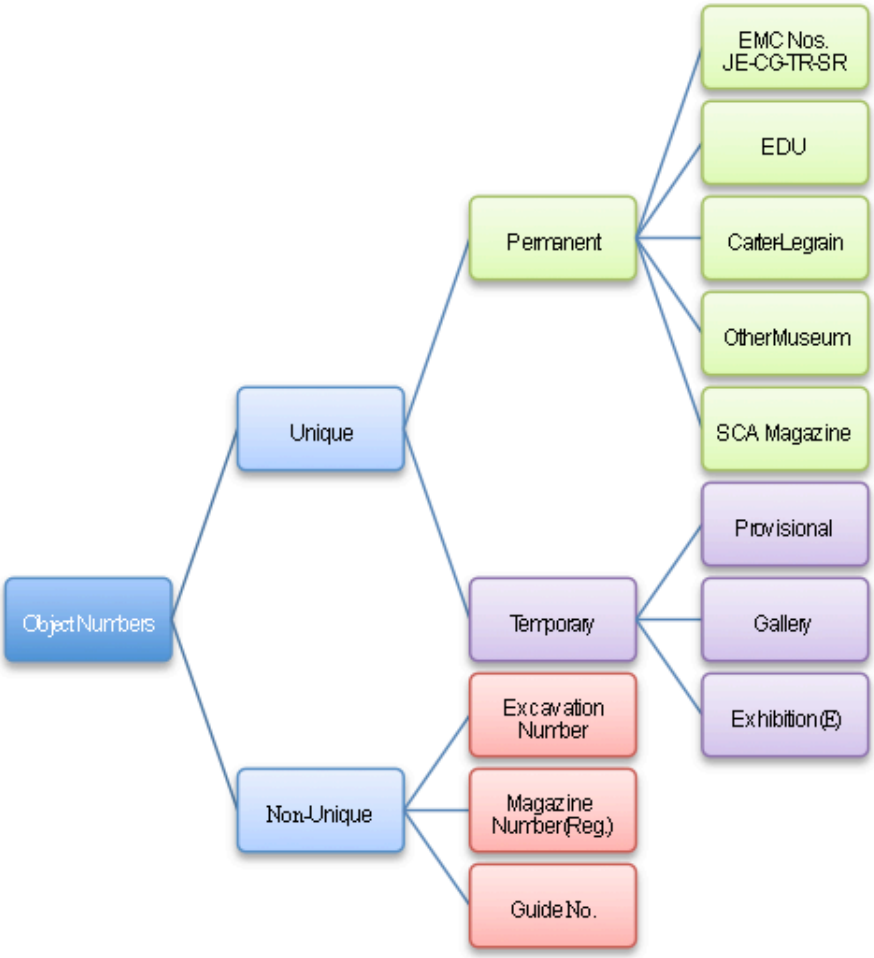
The Catalogue record is where the fundamental information about the object is stored. This section will introduce you to several important concepts that everyone needs to understand in order to create and modify catalogue records properly, and then defines the important fields used by the RCMDD in the Catalogue module.

7.1. Object Numbers used by the RCMDD

Correct and unique object numbers are the foundation of the RCMDD system: every object must have one or more unique ID numbers associated with it before it can be entered into the database. Checking that all ID numbers are correct, and that multiple numbers are cross-referenced correctly, is an essential part of the work of the RCMDD. The RCMDD also records several types of non-unique numbers. Note that, as detailed below, unique numbers are recorded in the ID number field of the Catalogue module; non-unique numbers are NEVER recorded in the ID number field, but are recorded in other fields instead.

The system at the EMC is especially complex, since there are four official numbering systems already in place (numbers recorded in official museum books -- three registers and a published series), and several additional numbering systems that are in common use by curators and scholars, and thus have become semi-official numbers. This is compounded by the fact that the museum is part of a larger government organization, the Supreme Council of Antiquities (SCA), and additional official numbers can be associated with objects that are in the database. The RCMDD has now developed several additional types of numbers to identify objects that would not otherwise be able to be tracked in the database. The following section outlines the types of numbers that should be used in the database, and in which fields they should be recorded.

Details about how these numbering systems are to be formatted in the database can be found below, in the review of the ID Numbers, Excavation Numbers, SCA Magazine Numbers, and SCA Museum Numbers fields.



7.1.1. Unique Numbers

There are two types of unique numbers tracked by the RCMDD and used in the ID number field of the database. One type is Permanent: most of the numbers in this category have been assigned to the objects by curatorial staff (the exceptions are EDU, Carter, and Legrain numbers). The other type is Temporary: all of these are numbers assigned by the RCMDD so that Catalogue records can be created for certain categories of objects, and so that these objects can be tracked in the RCMDD system. Temporary numbers should be replaced with Permanent numbers as soon as possible.

7.1.1.1. Unique Permanent Numbers

This category of numbers includes the museum's register numbers, the numbers in the published *Catalogues généraux*, two types of unique excavation numbers (Carter and Legrain), other SCA

numbers (from other SCA museums and SCA magazines) and EDU numbers, assigned by the RCMDD.

The following publications (copies of which can be found in the RCMDD's digital library) review the principal numbering systems in detail:

> Bernard Bothmer, "Cairo Museum Numbers," *Newsletter of the American Research Center in Egypt* 22 (June 30, 1956): 13-20.
>
> Bernard Bothmer, "Numbering Systems of the Cairo Museum," in *Biblioteque d'Étude* 64/3 (1964): 111-122.

Registers and the Catalogue général

There are four official numbering systems currently in use at the Egyptian Museum: the Journal d'entrée (JE), the Catalogue général (CG), the Temporary Register (TR), and the Special Register (SR). Some objects have been assigned a number from only one of these systems, while other objects have all four types of numbers. An object may also have more than one of any particular type of these numbers, sometimes because it has been registered in the same series more than once, and sometimes because it has been put together from multiple already-registered objects.

Journal d'entrée

Begun in the 19th century, with the earliest excavation date being 1858, and the earliest recorded registration date being 1888 (in JE IV, on page 345) the Journal d'entrée is the fundamental registration system for the museum. The numbers are sequential (with occasional gaps) and ran from 1 to 99739 as of March 2011. JE numbers are recorded in a series of 25 handwritten register books, of which the latest, JE XXV, was begun in December of 2007.

- Database format: JE 1234
- JE numbers in register books and on objects are usually in black ink; they are written in the Special Registers on the right side of the cross-reference column.
- Referenced in various sources as

  Journal d'entrée du Musée

  Museum Journal

  JE

  JdE

  Ent. No.

  Cairo J.

  J.

Catalogue général

The *Catalogues générals* are scholarly publications, in which objects have been grouped by category (e.g. amulets, shabtis, boats) and given a sequential number within a series. The total number of volumes varies according to the publication, but as of 2008, there were approximately 90 books. There are also a number of unpublished manuscripts in the possession of the museum, and several of these had not been located by the RCMDD as of March 2011. Also CG numbers

given in the unpublished manuscripts are considered official museum ID numbers. CGs continue to be published; one recent example is a publication of clay coffins, published in February of 2010.

- CG numbers (as of March 2011) run from 1 to 70754, with gaps in the sequence, and some overlaps:

  Some objects have two CG numbers. Examples of this are amulets – many have been published in both the jewelry CG and the amulet CG.

  Some CG numbers have been assigned twice. This will need to be sorted out at some point. Extra codes have been added for these in the database. For example, CG numbers 9201-9304 were assigned twice; once for Coptic manuscripts by Munier, and once, as a part of a larger group, for Greek inscriptions by Milne. To make these CG numbers unique, the RCMDD has added the code COP after the CG numbers for the Coptic manuscripts, so their CG numbers look like this: CG 9201-COP, etc.

- Note that some objects have ONLY CG numbers (or CG and SR numbers), and do not have JE or TR numbers.
- Database format: CG 1234
- CGs are generally cross-referenced in the JEs, and vice versa (although many CG volumes do not have the JEs cross-referenced). Note again that there are errors in these cross-references that need to be corrected.
- CG numbers are generally written in the JE registers and on objects in red; they are written in the Special Registers on the left side of the cross-reference column.
- Referenced in various sources as

  Cat. No.

  Cat.

  Catalogue général

  Cairo catalogue

  Museum catalogue

  CG

  CGC

- Note that for the Bab el-Gasus coffins, the RCMDD uses Ch/N numbers as well (these are the numbers given by Niwinski in his CG publication of these objects).

<u>Temporary Registers (also known as the Yard Books)</u>

These numbers were allocated in the past by curators if they were unsure whether an object already had a JE or CG number assigned to it, or if they were not certain whether or not an object would be officially accessioned. They were also often used for organic items. The series began in 1914, and there are 12 handwritten Temporary Registers. The system was closed down as of August 2007; no more TR numbers have been given to objects from this time forward.

- TR numbers on objects are written in a cross: such that day is in the upper left, month is in the upper right, year in the lower left, and a sequential number for that day in the lower right:

3	12
24	7

- Database format: TR 3.12.24.7
- Note that these are sometimes written backwards in various curatorial lists, e.g. 7.24.12.3, or in some other order. Look for the year to help figure out the correct number.
- TR numbers are often crossed out in the TR ledger once a JE or CG number has been identified for it, but the original TR is often still used as reference (and is often still written on the object). This should always be included in database records as an official ID number.
- Referenced in various sources as

  Temporary Number

  Temp. No.

  TR 3/12/24/7

  TR 3.12.24.7

  Yard Number

Special Registers

In the 1960s, the museum was divided into 7 sections, corresponding roughly to chronological divisions or object categories and/or to galleries in the museum, although there are exceptions to both of these systems. Only objects still in the museum and generally on the display floors at this time, or accessioned subsequently, were given SR numbers and catalogued in a series of handwritten Special Registers, which are maintained by the individual sections. SR numbers are given in the format: SR + section number + sequential number. Objects that left the museum or that were in the basement were not given SR numbers.

In general, the sections can be identified as follows:

Section 1: Jewelry, Tutankhamun, and Royal Mummies

Section 2: Prehistoric Period through Old Kingdom

Section 3: Middle Kingdom

Section 4: New Kingdom

Section 5: Third Intermediate Period through Greco-Roman

Section 6-C: Coins

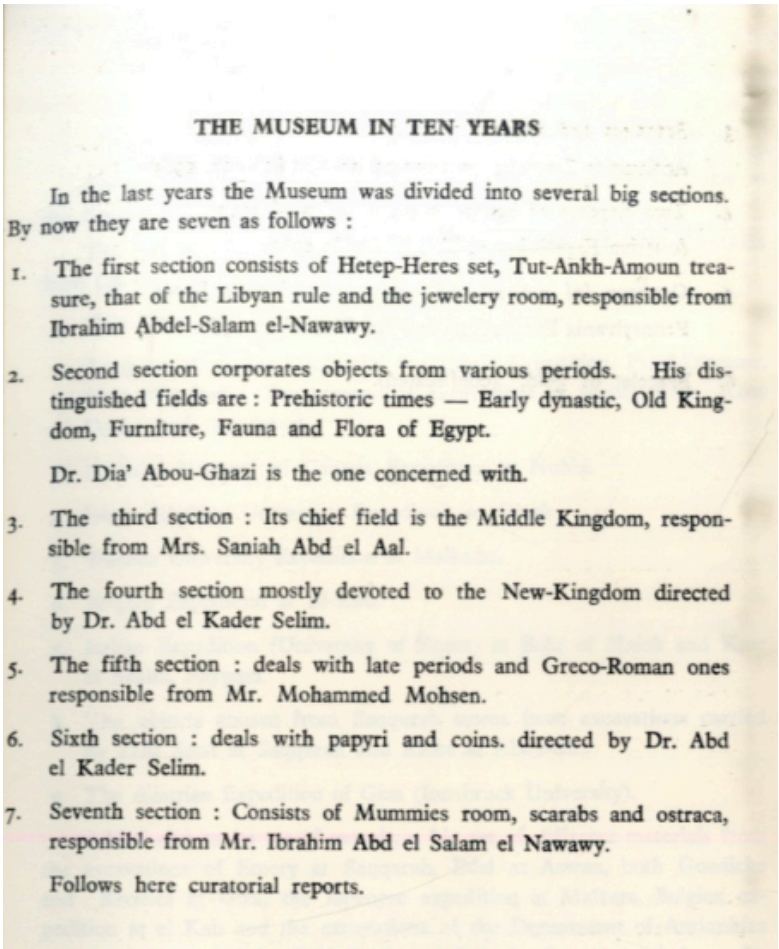
Section 6-P: Papyri

Section 7: Ostraca, Coffins, and Scarabs

There is now a new “section”:

Section 8: Basement

The screen shot here, taken from *The Egyptian Museum, Cairo, in Ten Years: 1965-1975* (Cairo: 1976), shows the original division of the sections, along with the original section heads.



THE MUSEUM IN TEN YEARS

In the last years the Museum was divided into several big sections. By now they are seven as follows :

1. The first section consists of Hetep-Heres set, Tut-Ankh-Amoun treasure, that of the Libyan rule and the jewelery room, responsible from Ibrahim Abdel-Salam el-Nawawy.
2. Second section corporates objects from various periods. His distinguished fields are : Prehistoric times — Early dynastic, Old Kingdom, Furniture, Fauna and Flora of Egypt.

   Dr. Dia' Abou-Ghazi is the one concerned with.
3. The third section : Its chief field is the Middle Kingdom, responsible from Mrs. Saniah Abd el Aal.
4. The fourth section mostly devoted to the New-Kingdom directed by Dr. Abd el Kader Selim.
5. The fifth section : deals with late periods and Greco-Roman ones responsible from Mr. Mohammed Mohsen.
6. Sixth section : deals with papyri and coins. directed by Dr. Abd el Kader Selim.
7. Seventh section : Consists of Mummies room, scarabs and ostraca, responsible from Mr. Ibrahim Abd el Salam el Nawawy.

   Follows here curatorial reports.

Note that the museum curators routinely use SR numbers without identifying the section, e.g. SR 1234, or even just 1234. An SR without the section is incomplete; it should never be used by the RCMDD. If an SR number without the section is given to the office, the section should immediately be found and added.

- Database format: SR 4/ 1234 (SR Section/ SN).
- SR numbers in register books are written in black ink.
- SR numbers should not be written on objects, they should be attached or near them on separate labels. However, occasionally an SR number can be found on the object, usually in black ink, and is easily confused with a JE number. A number of basement objects are labeled, usually on a separate slip of paper, as N 1234. These numbers are not used by the museum.

As of March 2011, there were 92 SR books. Each section head is legally responsible for the Special Registers that belong to their section. They therefore keep them under lock and key, and the actual books cannot be consulted without the permission of the relevant section head. In addition, there are 15 old "basement books" arranged in 7 series, all of which begin with the number 1. By agreement between the Section 8 head and the RCMDD, these are designated SR 8-N/ 1234, where N is a letter assigned to the series according to the following list:

Farouk Collection -- SR 8-F

Various -- SR 8-V (were at the time of the writing of the book in SS50, SS57, and SS58, but probably have since been moved)

Medamud Objects -- SR 8-M

Aniba Objects -- SR 8-A

Basement Pottery -- SR 8-P

Corridor SS56 -- SR 8-B

Sinai Objects -- SR 8-S

These books have now been closed: note that NO NEW SECTION NUMBERS WILL BE GIVEN TO BASEMENT OBJECTS.

In addition to the other special registers, there is a Garden Book, in which all the objects that were on display in the museum garden at one point in time were listed. Most of these have JE, TR, or CG numbers, but some have only "Garden" numbers. The RCMDD has given these numbers the format:

- Database format: SR G/ SN (e.g. SR G/ 43)

Unique Excavation Numbers (Carter and Legrain only)

Two types of unique excavation numbers, Carter numbers (for the Tutankhamun Collection) and Legrain numbers (for objects from the Karnak Cachette) are also used regularly by museum staff to identify objects, and have as a result become adopted as official numbers as well. In addition, for the Tutankhamun Collection, the staff sometimes uses "Guide" or "Exhibition" Numbers, which refer to numbers from two Egyptian Museum publications: *A Brief Description of the Principal Monuments*, (Institute français archéologie orientale, Cairo: 1931) AND *A Guide To The Egyptian Museum, Cairo: A Brief Description of the Principal Monuments*, (Egyptian Antiquities Organization, Museums Service, Cairo: 1988).

Carter Numbers

All Tut objects were given numbers from 1 to 620 by Howard Carter. These numbers are subdivided by alphas, e.g. Carter 256-a, Carter 256-b, Carter 256-bb, Carter 256-aaa; aaaa is written as, e.g. Carter 256,4,a; additional subdivisions are noted by Arabic numerals. The main numbers generally refer to a principal object, such as a chair or box. The alphas refer to associated objects. For example the third object found inside box Carter 43 would be Carter 43-c. It is also possible to tell which chamber in the tomb the item comes from, as these were assigned in order from the Corridor through to the Annex.

The grouping Carter 256 refers to objects found on the mummy of the king.

Group 620, which refers to objects found in the debris on the floor of the Annex, is anomalous in that it was given 123 numbered subdivisions: 620(1) to 620(123).

Since scholars and museum staff frequently refer to Tutankhamun objects by these numbers, and they are unique, they thus are considered valid and semi-official ID numbers and are used as such in the database.

- Database format: Carter 469-aa (in general, follow the format of the numbers on the Griffith Institute website, see below)
- Carter numbers are NOT written on the objects.
- In the database, Guide/Exhibition numbers are written in the Notes field.

- Guide/Exhibition numbers are often found in display cases in association with the objects.
- Note that the old "Search" database has reversed the Carter numbers and the "Guide/ Exhibition" numbers.

The principal source for the Carter numbers is the Griffith Institute website: "Tutankhamun: Anatomy of an Excavation": http://griffith.ashmus.ox.ac.uk/gri/4tut.html. Carter's original notes are published here in facsimile. The Carter numbers given in these notes are correct; incorrect cross-references in the museum register books should be corrected according to the numbers given by Carter. As of March 2011, a project to correct all discrepancies is well underway. For examples, see J. Kamrin, with E. Nuutinen and A. El Baroudi, "Getting Tutankhamun's Number: Errata in the Egyptian Museum's Journals d'entrée," in *Millions of Jubilees: Studies in Honor of David P. Silverman*, (Eds. Z. Hawass and J. Houser Wegner). CASAE 39/I (2010), 253-278.

Legrain K. Numbers

These are the excavation numbers assigned to the statues and statue fragments discovered by Georges Legrain at Karnak in the early 1900s.

- Database format: K. 468

Other Official SCA Numbers

The RCMDD also uses other unique SCA ID numbers in the database.

SCA Museum Numbers

Official SCA museum numbers take various formats, e.g. Luxor J. 136 or GRM 6938. The formats for each museum can be found in SCA Museum Codes.

SCA Magazine Numbers

Official SCA storage magazine numbers must have three parts: the system proposed by the Project Director and currently (as of March 2011) under development by the SCA's Director of Magazines, Dr. Ramadan Hussein includes a unique identifier for the magazine, an identifier for the register book series within that magazine, and a sequential number, e.g. SQ.SCA.145. Magazine numbers without these unique identifiers cannot be used in the ID field of the database; a provisional number (see below) must be used instead. Only objects from the Saqqara magazine have been given these types of numbers.

A new SCA documentation project for the magazine system is currently underway under Dr. Hussein (as of March 2011). Therefore, the RCMDD should NOT try to assign magazine numbers to any objects. Instead, an RCMDD provisional number should be used in the ID field, and the non-unique sequential number for the object should be put in the Magazine Number field as Reg. xxx (see below).

RCMDD-Assigned Numbers

Most of the types of numbers assigned to objects by the RCMDD are temporary, and are meant to be replaced as soon as possible (see below). There is one exception to this, the EDU Number.

EDU Numbers

A new type of number created by the RCMDD in 2008, and currently in use only by this office, is the EDU, or Education number. These numbers are given by the RCMDD to objects that are not antiquities or art objects, but which need to be tracked because they are held by the museum. An EDU number can be given to a non-antiquity (even if it is considered a work of art) if it has never been registered and therefore does not fall under the responsibility of any curator. Objects that get EDU numbers include copies of antiquities, molds made from antiquities, and objects such as the Lego statues in the Children's Museum. Only objects which have no other museum numbers are to be given EDU numbers.

- Database Format: EDU.Year.sequential number: e.g. EDU.2009.1

EDU objects are listed in the EDU logbook as they are assigned. This logbook tracks EDU number and object title only.

NOTES: Sometimes we find out later, after assigning an EDU number, that the object already has a register number. In these cases, replace the EDU number in the ID field with the register number and add the EDU number to the notes field.

7.1.1.2. Unique Temporary Numbers

In addition to the unique numbering systems outline above, the office has created several temporary numbering systems so that unaccessioned objects can be tracked in the database. These numbers are not in use by the rest of the museum; they are for internal record-keeping only.

Provisional Numbers

These are temporary numbers assigned by the RCMDD, and are used in the database and in the manual system for the purpose of tracking certain types of objects:

1. Objects in the basement for which no previous number has yet been found, but which may have been registered earlier;
2. Objects that come into the museum from outside for purposes other than in-house exhibitions, before they are accessioned, or before they leave the museum again, if they do not yet have an official SCA number (a museum or magazine number);
3. Objects that come into the museum temporarily as part of an SCA loan, either on their way to the loan or on their way back from the loan, if they do not have adequate official SCA ID numbers. NOTE: Excavation numbers ARE NOT considered adequate, as they are not official SCA numbers.

- Database format: PV.year.three-digit sequential number (e.g. PV.2007.001).

NOTE: Objects coming to the museum temporarily for exhibitions do not fall into this category. They are numbered and tracked by Temporary Exhibition numbers (see below and Exhibition Protocol).

NOTE: Objects for which numbers have not been found during Inventory work will be given Temporary Gallery numbers (see below and Inventory).

All provisional numbers will be assigned by the RCMDD. They will be used only for temporary tracking purposes, and will be discarded as soon as:

- An original JE, CG, TR, SR, or SCA magazine number is found.
- The object is properly accessioned with either a JE or CG number.
- The object leaves the museum, and is given a number by another SCA museum or by an SCA storage magazine.

Note that once a PV number is replaced with an official ID number, the original PV number should be recorded in the Notes field of the database.

Exhibition (E) Numbers

These are numbers assigned to objects with no official identification number (JE, CG, TR, SR, Other Museum, or Magazine number) coming temporarily to the Egyptian Museum for In-house Exhibitions.

Format: Exhibition number (E.year.sequential number) + three-digit sequential number: e.g. E. 2007.05.001.

Temporary Gallery Numbers

These are numbers assigned temporarily to objects if no number can be found during gallery inventory work. These should be replaced as soon as possible through consultation with the section heads.

Format: Gallery number.sequential number: e.g. R43.01

7.1.2. Non-Unique Numbers

Excavation Numbers

Excavation numbers CANNOT be stored in the ID number field, as they are not official SCA numbers and are not unique. They should be stored instead in the Excavation Number field, with the format: Exc. No. 1234-ab. Carter and Legrain numbers, although technically excavation numbers, are treated as official ID numbers by the RCMDD. They should be recorded in the ID number field AND in the Excavation number field (without Exc. no.).

Magazine Numbers

Objects often come to the museum, mainly for exhibitions, from SCA magazines. These are listed with non-unique numbers, usually as “Reg.” “Inv.”, or just “No.” These should be recorded in the Magazine Number field, as “Reg. XXX.”

Guide Numbers

A number of museum guidebooks were written early in the last century (and some even earlier). The register books often mention numbers given to objects in these books in the object entries; they are also sometimes referred to as “Exhibition” numbers. These are not official museum or SCA numbers, and are not unique. In addition, the project does not have copies of all of these books, and the numbering in each of them is different; the registers in general do not distinguish among the various editions and versions.

As of March 2011, we have the 1902 and 1915 guides. If the project verifies a guide number in one of these books, it should be entered as a proper bibliographic reference. If not, the number should be noted simply as "Guide NN) in the Physical Notes field of the Catalogue record.

7.2. Objects, Pieces, and Families

The fundamental type of record is an object record, but objects can be broken down into pieces, or grouped together into families. The following sections provide definitions and guidelines to help you understand and implement these concepts.

7.2.1. Object vs. Piece

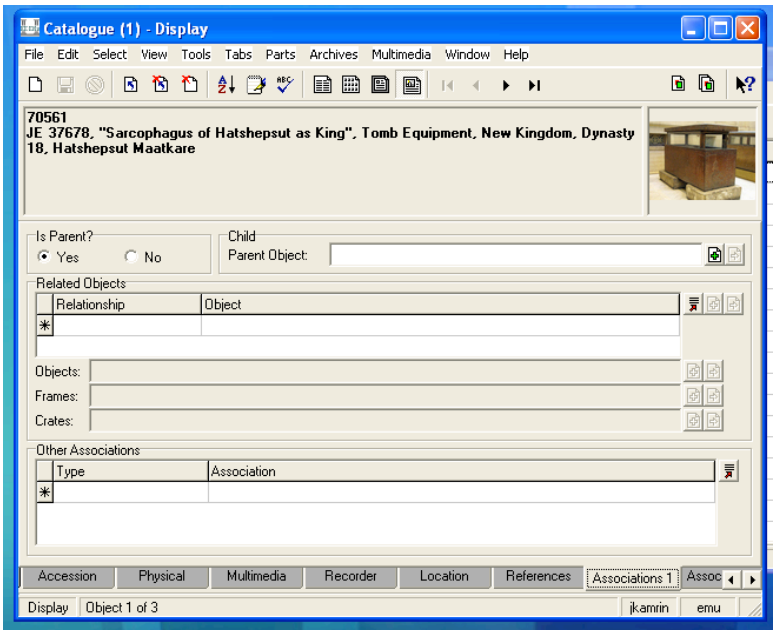
An object is defined as a single artifact, such as a statue, vase, scarab, etc. An object can be made up of more than one piece. For example, a canopic jar, with its base and lid, is considered one object, but two pieces. For something to be considered a piece, it must be able to be moved separately. If it cannot be moved separately, do not make a separate database record for it. See below, ID Numbers, for details on the proper format for object and piece numbers.

In general, when an object has been created from a number of fragments, (for example, a statue has been put together from several large fragments), only one record should be created, with all of the ID numbers of all the parts used to create it included. Because of the complex nature of some of the museum's jewelry records, a separate protocol has been created for jewelry.

There should eventually be one record per piece in the database, along with "parent" records bringing pieces together into objects. However, this is time-consuming, so for now, the RCMDD is trying to create one record per object, and only break objects down into pieces when there is a reason to do so (e.g. they are going out on loan, or are being moved separately). The reverse is now true -- at this point, a number of objects have been broken down into pieces, so only "child" records exist; for now, a "parent" record should only be created when necessary for an outside request, loan, or exhibition, or when a full gallery inventory is being done. Eventually, "parent" records should be created for all of these.

7.2.2. Parent-Child Records

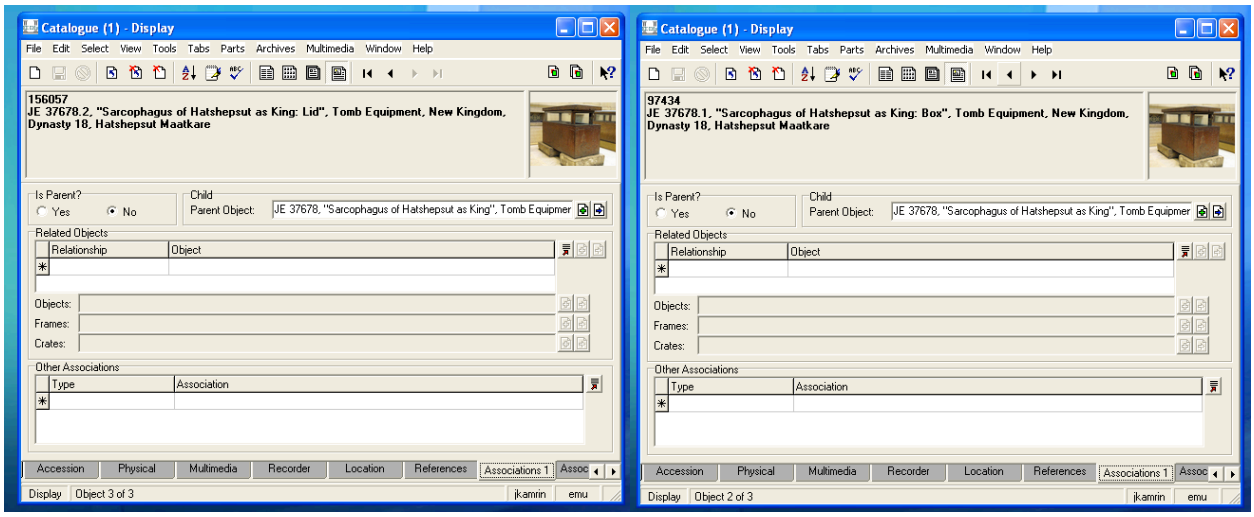
The default setting for catalogue records is Is Parent = "Yes." All object records should be Parent records. If you create "piece" records for an object, you should mark these as "Child" records; the object of which they form a part will be their "Parent" record. Here is an example.

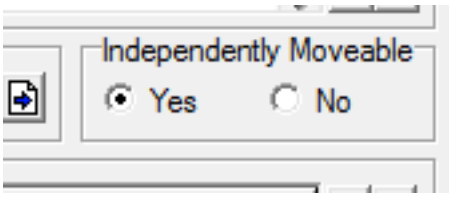


Parent Record (Object): Sarcophagus of Hatshepsut as King

Child Records (Pieces): Sarcophagus

of Hatshepsut as a King: Box AND Sarcophagus of Hatshepsut as a King: Lid





Parent Records: Parent records should be marked as "Yes" under Independently Moveable (on the Location Tab, lower right).

Child Records: all Child records should be marked as "No" under Independently Moveable (on the Location Tab, lower right).

MOVEMENT NOTES: If all children are moved at once to the same new location (i.e., entire object moves), move only the parent. The children will all move. If pieces are moved separately, move the child records separately.

7.2.2.1. <u>ID numbers for Parent records</u>

Most often parent records are created for objects that have two or more pieces with one ID number (e.g. coffin JE 52344, where the parent record will be assigned JE 52344 and the children will be JE 52344.1 (box) and JE 52344.2 (lid)). Sometimes, a parent record can be created for a group of pieces which have multiple different ID numbers. In these cases, the original numbers will be used for the children, and other solutions must be used for the parent record. The guiding principle here is to make sure that both parent and children records can be found when the database is searched by ID #.

Examples:

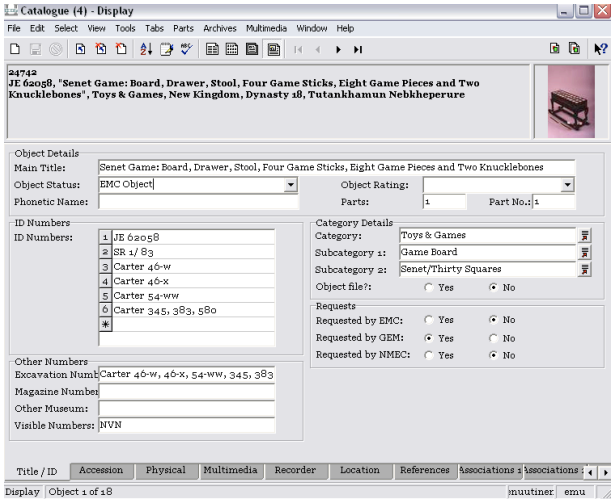
This Parent record has two ID #s that apply to all its children: JE 62058 and SR 1/ 83. These have been subdivided for the child records. However, the children have different Carter #s, and these need to be put in the ID Number field of the parent. They cannot simply be listed, for two reasons: First, if they are used in the Child records, they cannot be entered into the ID Numbers field of the Parent record, since they will not be unique. Second, there will not be enough room -- most reports show only 6 lines from the ID Number field, and in general, it is better to use fewer lines. Therefore, multiple numbers can and should be listed on single lines -- the database will not recognize these as overlapping ID numbers, and they will take up fewer lines.

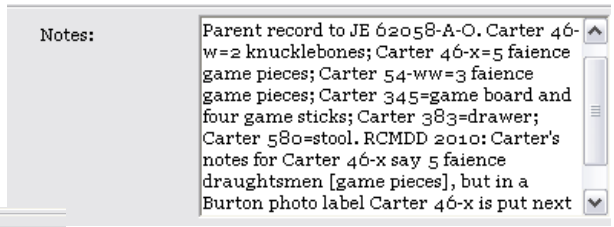
<u>Example 1</u>: Senet Game from the Tomb of Tutankhamun

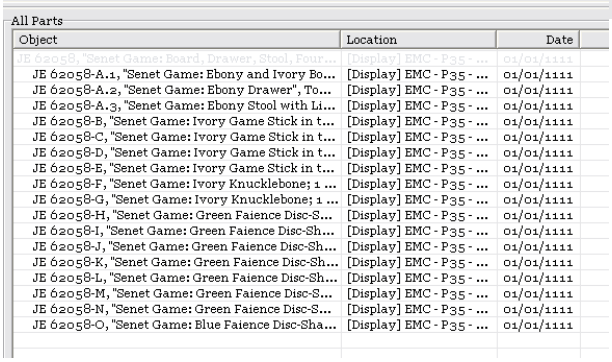
Parent:

Senet Game: Board, Drawer, Stool, Four Game Sticks, Eight Game Pieces, and Two Knucklebones. (Note that Carter 46-w, 46-x, and 54-ww are divided into the child records and therefore can be listed alone here.) This record can be found through a search for any of the numbers here: to find e.g. Carter 383 it is enough to have Carter and 383 in the same field.

JE 62058
SR 1/ 83
Carter 46-w
Carter 46-x
Carter 54-ww
Carter 345, 383, 580

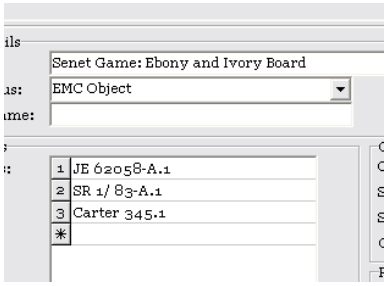






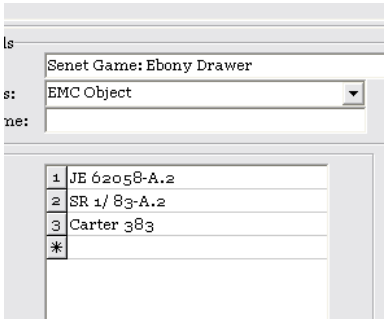
Children:

Board:
JE 62058-A.1 (JE 62058-A divided into .1-.3: game board, drawer, stand.)
SR 1/ 83 -A.1 (SR 1/ 83-A divided into .1-.3: game board, drawer, stand)
Carter 345.1 (Carter 345 divided into .1-.5: game board and 4 Gaming Sticks)

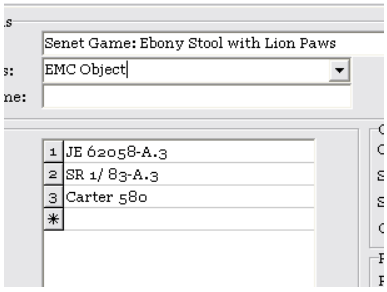


Drawer:

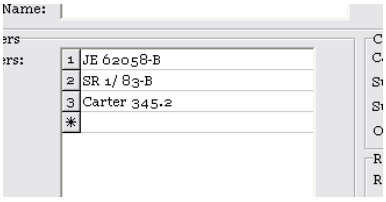
JE 62058-A.2 (JE 62058-A divided into .1-.3: game board, drawer, stand.)
SR 1/ 83 -A.2 (SR 1/ 83-A divided into .1-.3: game board, drawer, stand.)
Carter 383



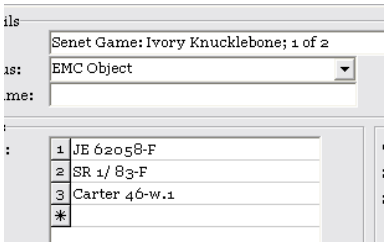
Stool
JE 62058-A.3 (JE 62058-A divided into .1-.3: game board, drawer, stand.)
SR 1/ 83 -A.3 (SR 1/ 83-A divided into .1-.3: game board, drawer, stand.)
Carter 580



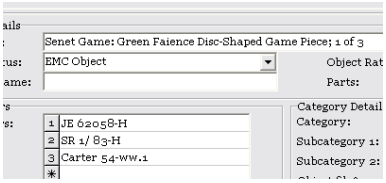
Game Stick
JE 62058-B
SR 1/ 83-B
Carter 345.2 (Carter 345 divided into .1-.5: game board and 4 Gaming Sticks)



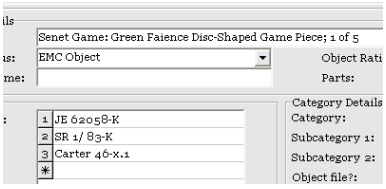
Game Stick
JE 62058-C
SR 1/ 83-C
Carter 345.3 (Carter 345 divided into .1-.5: game board and 4 Gaming Sticks)



Game Stick
JE 62058-D
SR 1/ 83-D
Carter 345.4 (Carter 345 divided into .1-.5: game board and 4 Gaming Sticks)



Game Stick
JE 62058-E
SR 1/ 83-E
Carter 345.5 (Carter 345 divided into .1-.5: game board and 4 Gaming Sticks)



Knucklebone
JE 62058-F
SR 1/ 83-F
Carter 46-w.1 (Carter 46-w divided into .1-.2: two knucklebones)

Knucklebone
JE 62058-G
SR 1/ 83-G
Carter 46-w.2 (Carter 46-w divided into .1-.2: two knucklebones)

Game Piece
JE 62058-H
SR 1/ 83-H
Carter 54-ww.1 (Carter 54-ww divided into .1-.3: three game pieces)

Game Piece
JE 62058-I

SR 1/ 83-I
Carter 54-ww.2 (Carter 54-ww divided into .1-.3: three game pieces)

Game Piece
JE 62058-J
SR 1/ 83-J
Carter 54-ww.3 (Carter 54-ww divided into .1-.3: three game pieces)

Game Piece
JE 62058-K
SR 1/ 83-K
Carter 46-x.1 (Carter 46-x divided into .1-.5: five game pieces)

Game Piece
JE 62058-L
SR 1/ 83-L
Carter 46-x.2 (Carter 46-x divided into .1-.5: five game pieces)

Game Piece
JE 62058-M
SR 1/ 83-M
Carter 46-x.3 (Carter 46-x divided into .1-.5: five game pieces)

Game Piece
JE 62058-N
SR 1/ 83-N
Carter 46-x.4 (Carter 46-x divided into .1-.5: five game pieces)

Game Piece
JE 62058-O
SR 1/ 83-O
Carter 46-x.5 (Carter 46-x divided into .1-.5: five game pieces)

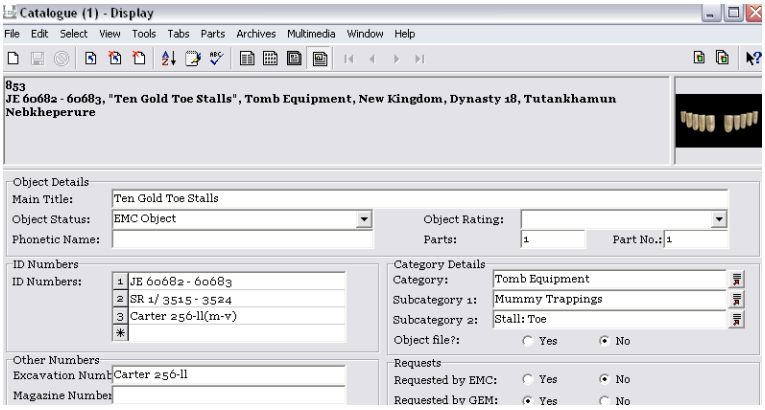
Example 2: Tutankhamun's Toe Stalls

In this case, there are ten Children for the Parent. The Children are grouped under two JE #s, and both of these need to be mentioned in the ID Numbers field. A search will find either of these numbers. However, there are 10 different SR #s, and 10 different Carter #s. Since not all of these can fit into the ID Number field for the parent, for both SR and Carter #s a range must be used. If a search is done for e.g. SR 1/ 3520 in the ID Numbers field, only the child record will be found; this is why it is important to mention its connection to the Parent record in the Notes field in Physical tab.

All of the relevant numbers should be listed singly in the Notes field of the Parent record; the record will therefore be found if a Keyword search is used on the Inter- or Intranet.

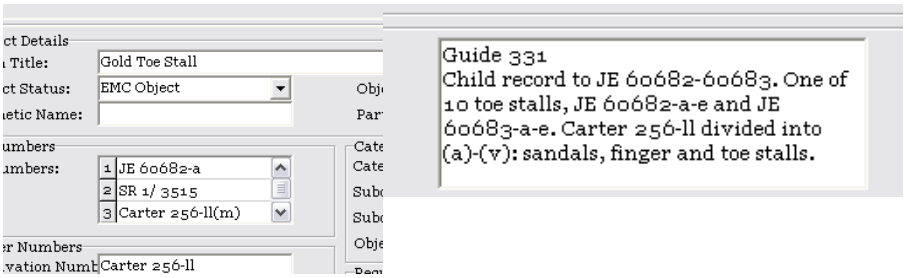
Parent:

Ten Gold Toe Stalls
JE 60682 - JE 60683
SR 1/ 3515 - 3524
Carter 256-ll(m-v)



Children:

Toe Stall
JE 60682-a
SR 1/ 3515
Carter 256-ll(m)



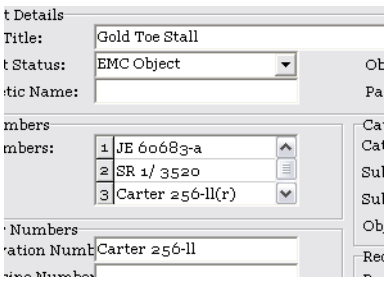
Toe Stall
JE 60682-b
SR 1/ 3516
Carter 256-ll(n)

Toe Stall
JE 60682.3
SR 1/ 3517
Carter 256-ll(o)

Toe Stall
JE 60682.4
SR 1/ 3518
Carter 256-ll(p)

Toe Stall
JE 60682.5
SR 1/ 3519
Carter 256-ll(q)

Toe Stall
JE 60683.1
SR 1/ 3520
Carter 256-ll(r)



Toe Stall
JE 60683.2
SR 1/ 3521
Carter 256-ll(s)

Toe Stall
JE 60683.3

SR 1/ 3522
Carter 256-ll(t)

Toe Stall
JE 60682.4
SR 1/ 3523
Carter 256-ll(u)

Toe Stall
JE 60683.5
SR 1/ 3524
Carter 256-ll(v)

7.2.3. Family Records

Objects also can be grouped together using the database's Parent-Child relationship feature. The RCMDD calls these groups "families." Families are useful, for example, when you have a statue and a shrine that are separate objects but belong together, or a nest of coffins with their mummy. For these groups, you can create a "virtual parent" (perhaps best thought of as a "Grandparent") to bring them together.

Note that when an object is part of a Family, it can be, from the database's point of view, a Parent and a Child at the same time, just like a person. Thus an object that consists of multiple pieces can have a Parent (object) record and several Child (piece) records; the Parent (object) record can then also be a Child (or subrecord) record as part of a Family record.
Also note that each record can have only one Parent, so any one piece can only be part of one object, and any one object can only be part of one family.

In general, you will only create Family records when the need arises, as per the following guidelines:

- When one of the catalogue records for an object in the Family is submitted for approval.
- When one of the objects in the Family goes out on a Loan, is displayed in an Exhibition, or is part of an Outside Request.

We will use the following group of records as an example, to work through the steps needed to create a Family record:

Family Record: Coffin Set of Maatkare Mutemhet

Object Subrecords:

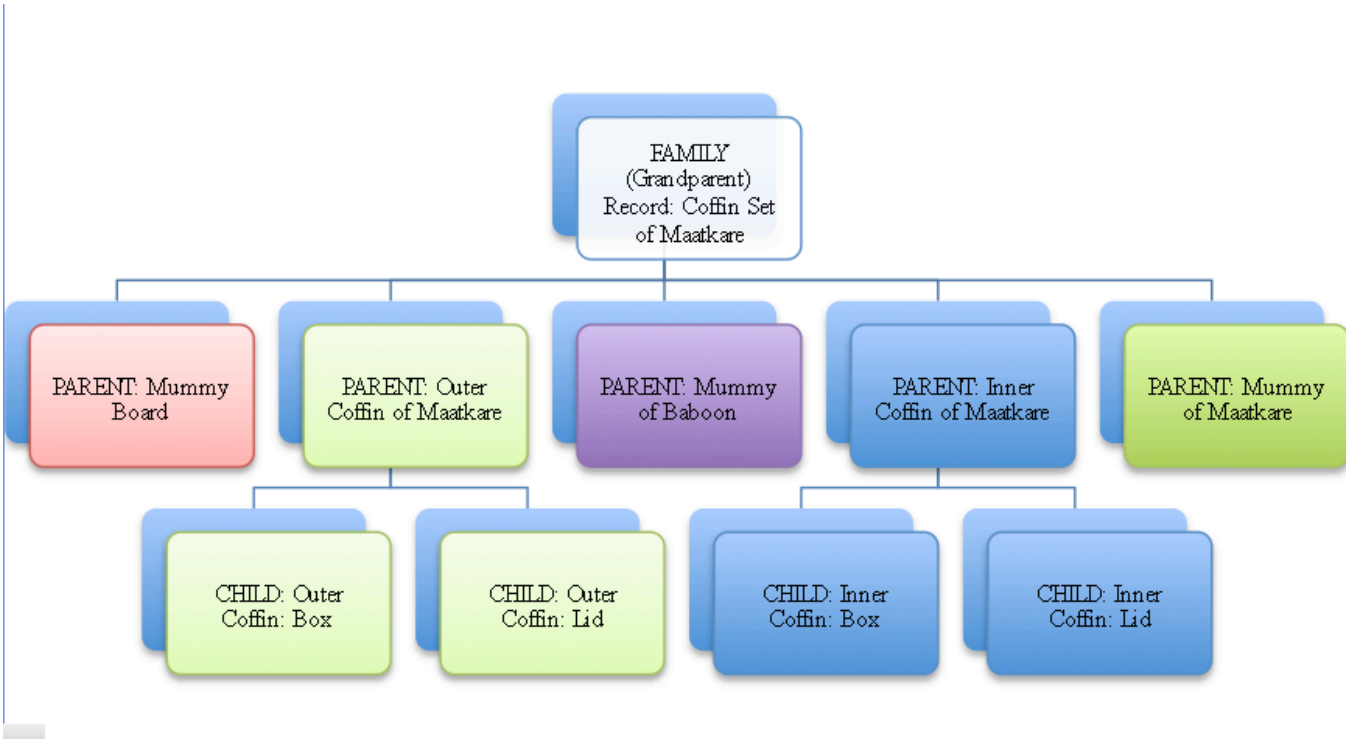
Subrecord 1: Mummy Board (Parent)

Subrecord 2: Outer coffin (This is already set as a Parent record with two Child records, because the object consists of two pieces -- Outer coffin: box; Outer coffin: lid)

Subrecord 3: Mummy of a baboon/monkey (Parent)

Subrecord 4: Inner coffin (This is already set as a Parent record with two Child records, because the object consists of two pieces -- Inner coffin: box; Inner coffin: lid)

Subrecord 5: Mummy of Maatkare (Parent)



To create the Family record:

Step 1: Create a new Catalogue record

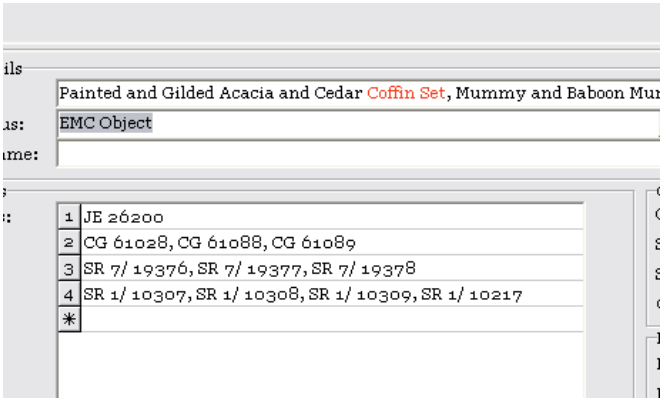
Step 2: Give the record a title

Choose a title that makes sense. In this case, something like "Coffin Set and Mummy of Maatkare, with Monkey Mummy."

Step 3: Fill out other fields as possible

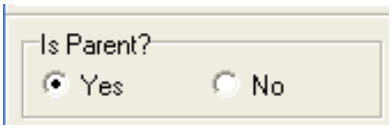
Fill out Provenance, Dating, and other fields that are common to all the subrecords that will form part of this family. Do not fill out things like dimensions or materials, which are different for each subrecord.

Step 4: Fill out ID Number



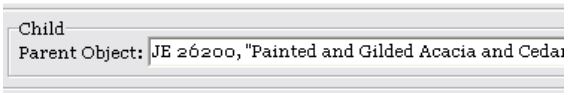
In the ID number field for the Family record, type in all the ID numbers the child records have. Since the ID numbers need to be unique, you may have to type in several numbers on each line. If all the child records have a number derived from one ID #, e.g. JE 26200(a), JE 26200(b), and so on, you may use JE 26200 as an ID number for the family record, in case all the parts of this belong to it. If records (a) and (b) would belong to this family, but (c) to another one, JE # for this family would be JE 26200(a)-(b). NB. The old way of doing this was to simply copy the IRN that the database has assigned to the Family record; this should not be used anymore.

Step 5: Identify the Family record as a Parent:

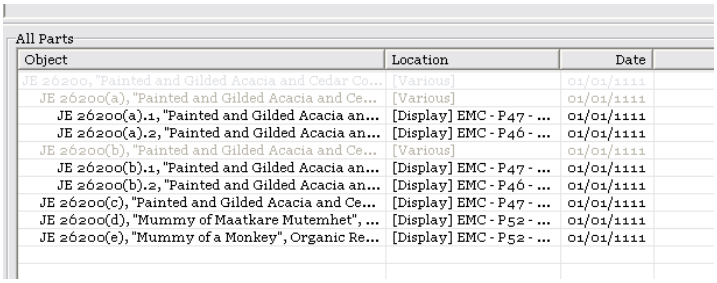


Step 6: Attach Subrecords

In the Associations 1 Tab, choose the Family record as the Parent object for each of the subrecords. Do NOT try to attach the Child records to the Family record; they will be attached automatically when their Parent records are.



In the end, you will see the following relationships if you go to the Parts tab of the Family record or any of its subrecords:



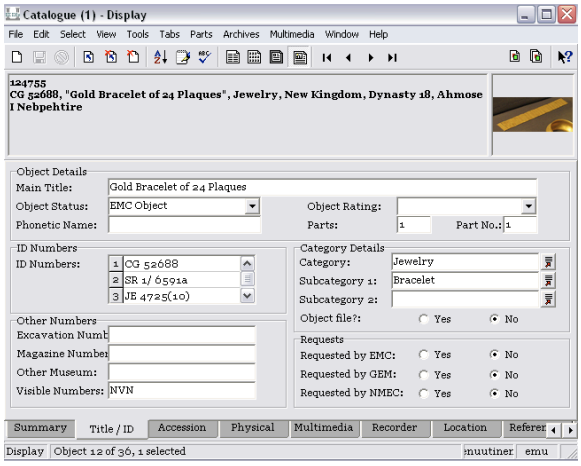
7.2.4. Jewelry and Other Complex Objects

Jewelry can be extremely complex, as much of the museum's jewelry has been found as sets of loose elements and has been reconstructed later, sometimes several times in different combinations and designs. There is little consistency in the way these have been documented in the museum's records, making them difficult to manage, and making the creation of a strict protocol for jewelry records impossible. Each object must be addressed individually, and decisions made on the basis of the way that it is currently documented in the museum's records. In general, the simplest possible solution that allows the RCMDD to account for and track all of the objects and elements included in the museum's records should be chosen; also keep in mind that it should be relatively easy to search for and find the object, both in the database itself and over the web. In addition to jewelry, there are occasionally other very complex objects that need to be treated this way. The following examples will serve as guidelines for future record creation.

In some cases, there is a one to one correspondence between a JE or TR entry or subentry and the CG and/or SR entries. These are easy to deal with under the RCMDD's current protocols. In other cases, the group listed in a subentry has been used in the reconstruction of more than one object that has then been given a CG and/or SR number. In other cases, there are groups of pieces in the CG that are listed differently than in the JE and/or SR, and even SR entries that have later been combined to create new objects. In some cases, there IS no ID number, either JE, CG, TR, or SR, that accounts for a single and entire object. All of these are much more difficult to deal with.

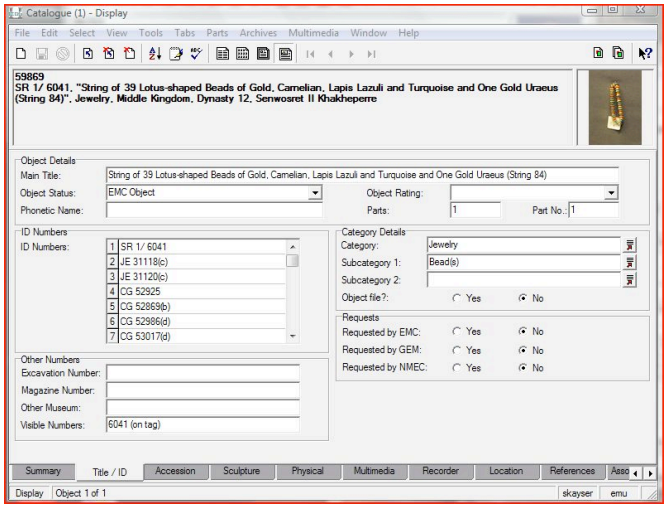
A general rule of thumb: if there are 7 ID numbers or less associated with a reconstructed object, make one object record and list all relevant ID numbers on single lines in the ID Numbers field. If there are more than 7 numbers, do your best to list them all in the ID Number field, by putting more than one number per line, so that the object will come up in a search. Remember also to put any ID numbers that refer to the entire piece FIRST in the ID Numbers field. Only create Child records when you really need to do so.

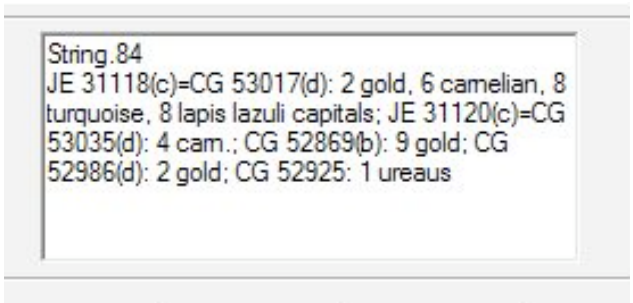
1. **One to one correspondence:** JE 4725(10) is a set of 24 gold plaques. These have all been joined together to form a bracelet, registered as CG 52688 = SR 1/ 6591-a. Since all ID #s refer to the group of pieces and the object, one object record can be created, in which all ID #s go into the ID Numbers field as they are. No parent/child records are needed.



2. **Object with 7 or less associated ID numbers:** These should be treated like other objects made up of joined parts: all relevant ID Numbers should be listed in the ID Numbers field. See below, #5, for how to include divided entries. Remember to put any numbers that refer to the entire object first.

   Example: String of 39 Lotus-shaped Beads of Gold, Carnelian, Lapis, and Turquoise (String 84) : SR 1/ 6041. This object has been put together with beads from a number of separate but in some cases overlapping JE and CG entries, as detailed in the notes field. Note that the SR number is first in the ID number field, since this is the number that refers to the entire object.





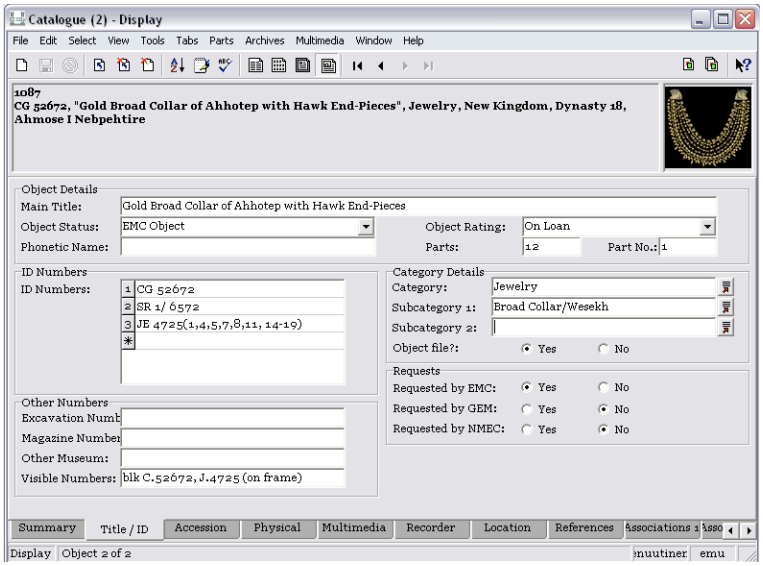
   Also note that the "String" number (see below, #5) is included in the title and in the Notes field.

3. **Object with more than 7 associated ID numbers:** If an object has more than 7 ID numbers associated with it, put the ID numbers that refer to the entire object first. If you can, fit the rest into the ID number field by putting more than one ID number per line.

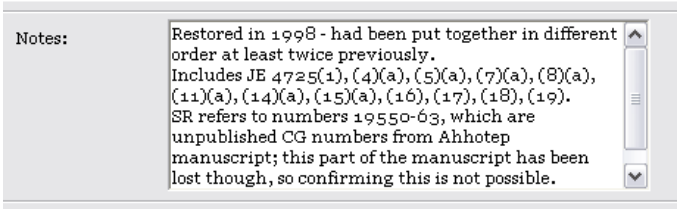
4. **Object with clearly defined pieces:** In these cases (for example, a necklace made from amulets of various shapes, or a necklace with a pendant, chain, and counterpoise that were registered separately), child records should be made for each of the parts, and linked to the parent record. Make sure to include "xxx: Part of OBJECT NUMBER" in the titles of each of the child records (see below, #6). (Note that in these cases, the catalogue card for the object

should be accompanied by a list of the parts, as is done for objects and pieces.) So that the parent object can be found by a search, list all numbers in the ID field of the parent record, but with more than one number per line, e.g. JE 12345(a) - JE 12345(b). This is so that they will fit, and also so that the database does not complain about duplicate ID numbers.

Example: CG 52672 = SR 1/ 6572: Gold Broad Collar of Ahhotep with Hawk End-Pieces. This has been made up of 12 parts. In the ID Numbers field the collar the has CG and SR numbers first, as these refer to the whole of the collar, and then the additional numbers, with multiple numbers per line. Child records have been made for each of the parts. Note that the Parts field on the Title/ID tab tell how many pieces/sets of pieces have been used to reconstruct this piece, i.e. how many Child records are attached to this Parent record.



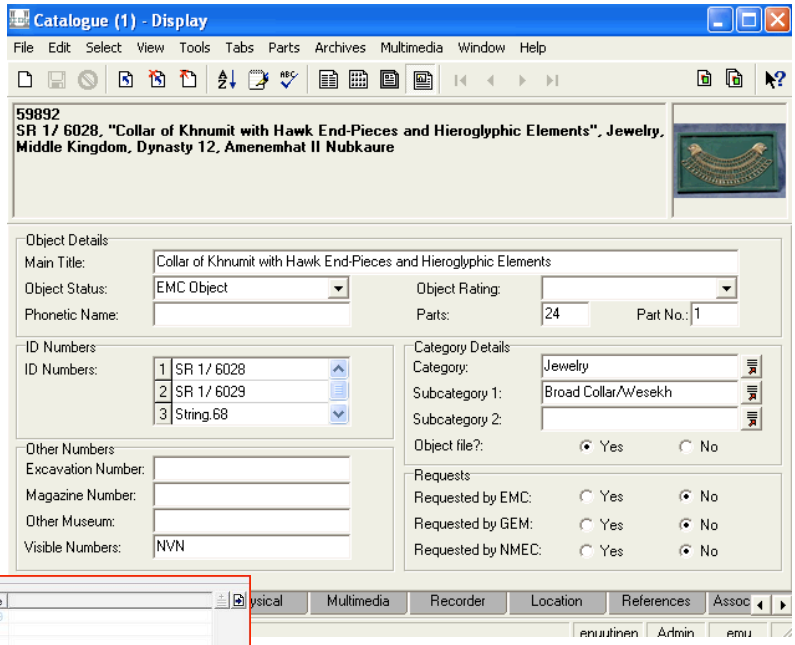
The ID numbers of the children are recorded in the Notes field on the Physical tab. Ideally, this list should include an explanation of each number, e.g. JE 4725(1) = two gold and lapis lazuli hawk heads, but since the space is limited here (too much text and it won't fit in any report), this cannot always be done. In these cases, simply list the relevant numbers, with = to indicate when two or more numbers refer to the same part.

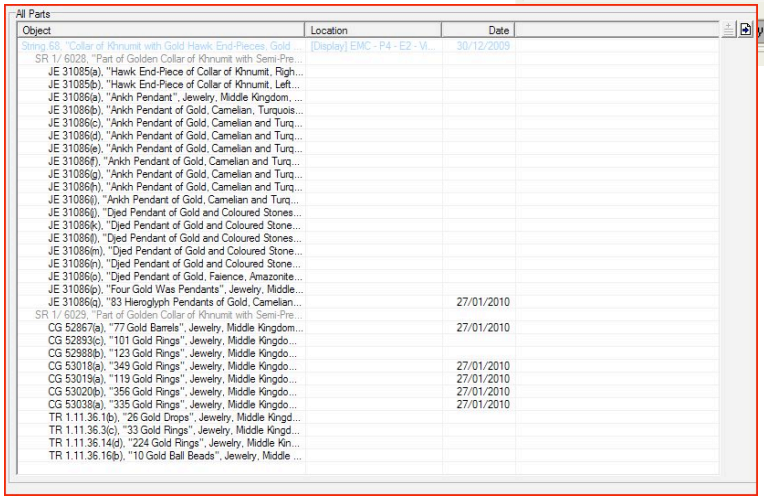


More detail can be seen in the Parts tab, which includes the ID Numbers and Titles of all of the parts. Remember that the fields here can be expanded to the titles are fully visible.

5. **Object without unique ID number:**
   Some jewelry objects have no master JE, CG, or SR number. In these cases, the museum generally has a "String" number; this can be used as one of the ID numbers in the database as well. Otherwise, follow the protocols above.

Example: Collar of Khnumit. This object is made up of many separate elements, which have been divided into 33 Part records. Since there is no single JE, CG, TR, or SR number that refers to the entire object, the project is using the "String" number as the one of the ID Numbers for the Parent record (written as String.number). Otherwise, the protocols are as above.





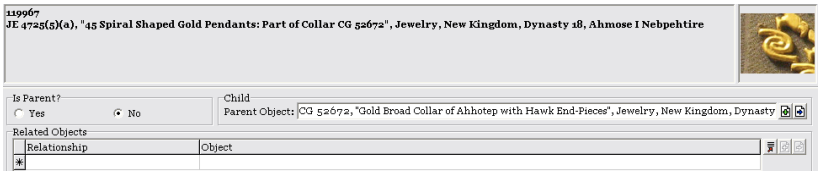
6. **Divided entry - part of object with 7 ID numbers or less:** In these cases, divide the entry as usual and simply add the divided ID numbers (e.g. JE 31118(a)) to the ID number field for the object itself.

7. **Divided entry - part of objects with more than 7 ID numbers:** In these cases, divide the entry as usual, and create child records to be linked to the parent/object record. Remember to include the main ID number of the parent record in the title.

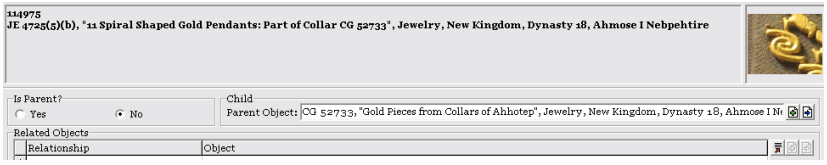
   Example: JE 4725(5) is a set of 56 spiral-shaped gold pendants; 45 of these have been used in the reconstruction of one collar (CG 52672 = SR 1/ 6572), and 11 in another (CG 52733 = SR 1/ 6573). The record for JE 4725(5) has been divided in two records: JE 4725(5)(a): 45 pendants, and JE 4725(5)(b): 11 pendants.

   Since CG 52672 (see above, #3) has more than 7 associated ID numbers, a separate record must be created for JE 4725(5)(a). The title here should be: 45 Spiral-Shaped Pendants: Part of Collar CG 52762. (This will assist a scholar or curator trying to find the object).

It should be marked as "Is Parent? No," and linked to CG 52672 as its parent object.



The situation is similar for CG 52733, which is a group of elements put together on a board made up of 13 parts. Therefore, another separate record should be created for JE 4725(5)(b), with the title: 11 Spiral-shaped Pendants: Part of Object CG 52733. It should be marked as "Is Parent? No," and linked (as a Child record) to CG 52733, which is its parent object.



8. **Earrings:** Since individual earrings are often given A's and B's in the register books and/or individual CG numbers, earring pairs that are not divided already are given (a) and (b) by the RCMDD, and are considered individual objects.

7.3. Creating and Modifying Catalogue Records

The following section provides information about how to create and modify catalogue records, including detailed definitions of the key fields that need to be filled out (note that tabs and fields that are not necessary for these processes are not reviewed here). A final phase, of full cross-checks and object record approval, is discussed later.

Creation of catalogue records generally begins with transcription of basic object information from one of the museum's register books (JE, CG, TR, or SR). (During the early stages of the project, from 2005 to the present, this was often done by a volunteer.) Either at the same time, or later, all other relevant register books must be cross-checked carefully to make sure that all of the numbers are correct and that all of the information matches. Provenance and dating information is also checked against B. Porter & R.L.B. Moss. *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs, and Paintings* (henceforth PM), and the Griffith Institute On-line List of Objects in the Egyptian Museum, Cairo (henceforth Griffith PM).

In general, if there is a discrepancy between official books (including PM), the team should do its best to figure out which information is correct, and then record the discrepancy and its solution in the Notes field (Physical tab).

7.3.1. Creating a New Catalogue Record in the Database

Before creating a new catalogue record, check carefully to make sure that a record does not already exist (see Searching the Database). Once you are sure the record does not already exist, follow these steps:

- Open the Database, and choose the Catalogue Module.
- Create a new record by clicking on the page icon in the left-hand corner of the tool bar or pressing Ctrl+N on your keyboard.
- Start filling out the fields according to the definitions outlined below (see Field Definitions).

- If possible, use shortcuts to make sure that you are not skipping any fields.
- Remember to save your work.

7.3.2. Modifying Catalogue Records

You will wish to modify a catalogue record if you find new or different information about the object. This information can be from register books (found during additional cross-checks), publications, visual observation, and/or from information provided by scholars.

To find the record that you want to modify, go into Search mode and enter your parameters. (See Searching the Database for detailed instructions.)

The process for modifying a record is basically the same as for creating the record. You can either add information or modify information that is already there. Some examples of this are:

- Adding information (for example, specific dating or provenance information, a description, more bibliography, additional dimensions, etc.).
- Modifying information: In some cases, you may want to correct, add, or delete information to or from a database record. This can happen, for example:
    1. because a register entry has been misread;
    2. because different register entries (e.g. from the JE and CG) do not agree with one another;
    3. because an error in a register book has been discovered;
    4. because a scholar has provided additional, updated, or corrected information.

In any of these cases, make the modifications needed. Make sure you follow the protocols carefully for each field.

IMPORTANT NOTE: If 2, 3, or 4 is the case, note the discrepancy, error, correction, or addition in the Notes field (Physical tab), with the source of the information followed by a colon and then what has been corrected or added. For publications, the source will be the name of the author and the year (e.g. Richards, 1997); for scholars, the source will be the name of the scholar and the date, plus Pers. Comm., to indicate the information is a personal communication rather than a publication.

If you are doing a new cross-check or adding information from an outside source, be sure to add your name, the date, and the recorder process on the Recorder tab, as outlined below (see Recorder Tab).

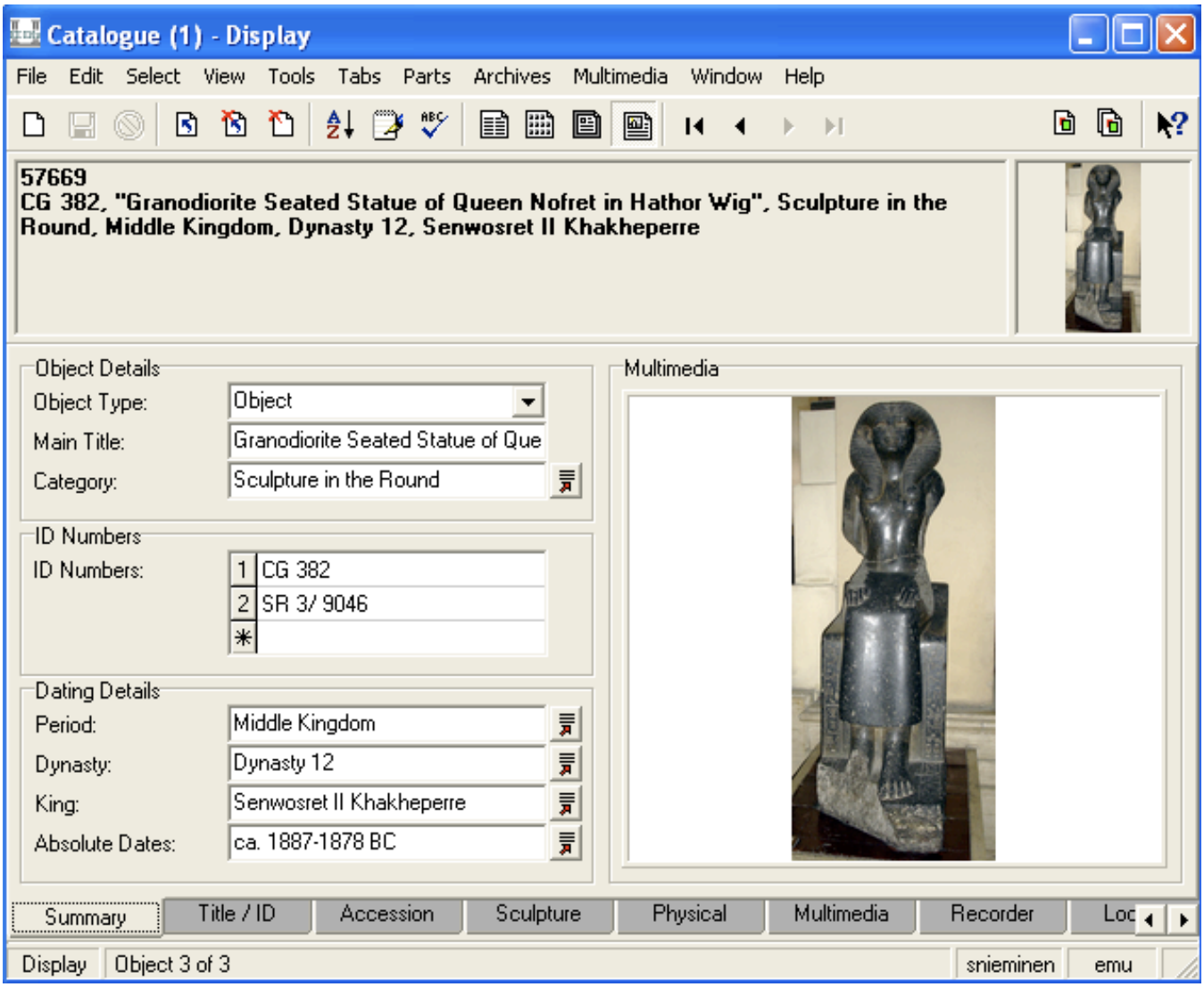
7.4. Field Definitions

The following section outlines the important tabs and the fields that should be filled out, whenever possible, in the database. Not all of this information will be available in the museum's records, but you should be familiar with all of these fields.

Each important field is listed here, followed by the Tab in which it is found.

Note that definitions for each field are available in the database itself -- click on the Field Help button (arrow/question mark) in the upper right corner of the screen, then on the field for which you want information, and the definition will appear.

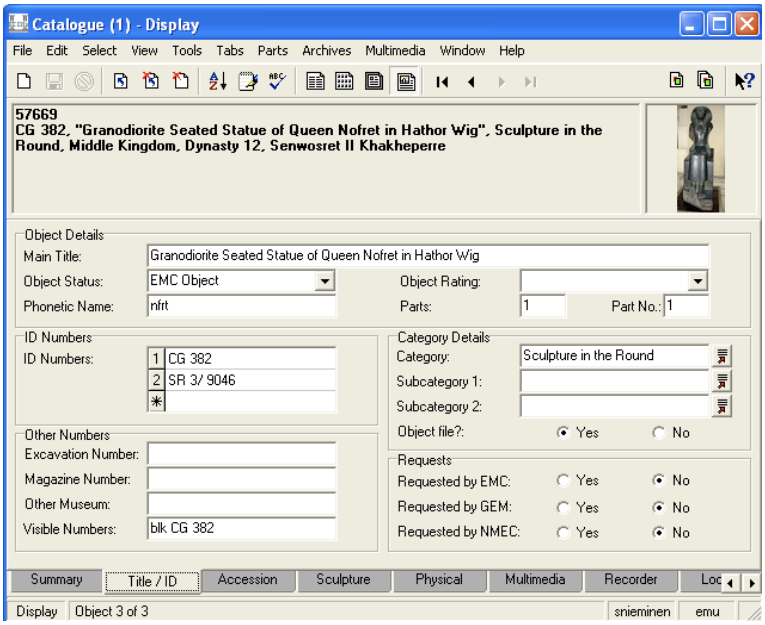
The Catalogue module will open in the Summary Tab. You do not need to enter information here, since all the information that appears here can be entered in other tabs.



7.4.1. Object Type (Summary Tab)

The default here is Object, so you should not need to change anything here.

7.4.2. Main Title (Title/ID Tab)



This should be short but comprehensive and clear, so it can be used to identify the object when it appears in a list, and can be used as a search field.

- Include material where possible (when there is room).
- If it will help identify the object visually, note whether or not it is inscribed.
- Include the name of the object's owner whenever possible, in Anglicized form (e.g. Amenhotep or Niankhptah).
- Use American capitalization (capitalize important words, DO NOT capitalize small words like "and," "the," "with," etc.).
- Include the nicknames of well-known objects in quotation marks and/or parentheses, e.g. Seated Statue of Nebhepetre Mentuhotep in the Red Crown ("Bab el-Hosan").

If the record is for a piece (Child Record), use the same title as is used for the object (Parent Record), followed by a colon and a specification of the piece:

EXAMPLE:

Parent Record:	Wooden Inner Coffin of Maiherpri
Child Records:	Wooden Inner Coffin of Maiherpri: Box
	Wooden Inner Coffin of Maiherpri: Lid

7.4.3. Object Status (Title/ID Tab)

Mandatory field: select the current status of the object from the drop-down list:

- EMC Object: Use for objects registered in one of the museum's register books, and still in the museum (as far as the official records are concerned, in any case), and for objects that have not been registered, but have been identified as educational by the RCMDD and given EDU numbers.
- Other SCA Museum: Registered at another SCA museum. This includes both objects originally registered at the EMC and moved, or originally registered in another SCA museum.
- SCA Magazine: Registered in an SCA magazine, with that magazine still the object's Permanent Location.
- EMC-Provisional: Brought to the EMC, usually from a magazine or as a repatriated object, but not yet registered.
- Deaccessioned: Originally registered in the SCA system, and later removed permanently for any reason. This can include objects that were sold, given away as gifts, or which, according

to the registers, disintegrated or were destroyed. Details as to why an object was deaccessioned are indicated under Object Rating (see below). Objects that are missing or stolen but were never officially deaccessioned are still considered EMC objects, and the fact that they are missing or stolen should be indicated under Object Rating.

- Non-SCA: Never registered in the SCA system (e.g. objects from a foreign country that have come to Egypt for an exhibition).

7.4.4. Object Rating (Title/ID Tab)

Optional field: to be used if there is additional, sometimes temporary, information about the object's overall status.

- Educational: Objects that are not artifacts but are in the museum for educational purposes, such as replicas, casts, or other educational materials. This DOES NOT apply to any ancient artifacts and should therefore rarely be selected.
- Selected for Transfer: Chosen by another museum for their collections and scheduled to be transferred out of the EMC.
- Selected-Multiple Museums: Chosen by more than one museum.
- Chosen for Loan
- Chosen for Exhibition
- On Loan: Abroad as part of a traveling loan.
- On Exhibition: Exhibited within the Egyptian Museum (or other SCA Museum) as part of an in-house exhibition.
- Conservation: In the Conservation Lab (R4).
- Missing: This should be used for EMC (or other SCA Museum or Magazine) objects that the RCMDD, in consultation with the section heads, have not been able to locate.
- Stolen: Used for objects known for certain to be stolen.
- Buried in Garden: For EMC objects, as noted in the register books.
- Sold: Used with Deaccessioned as Object Status, as noted in the register books.
- Gifted: Used with Deaccessioned as Object Status, as noted in the register books.
- Disintegrated: Used with Deaccessioned as Object Status, as noted in the register books.
- Destroyed: Used with Deaccessioned as Object Status, as noted in the register books.

7.4.5. Phonetic Name (Title/ID Tab)

Name of the owner of the object, if this is inscribed on the object itself. This should be done in computer transliteration ("Manual de codage"), without dashes within names. This is a low priority item, and should be checked by a senior Egyptologist.

7.4.6. Parts and Part No. (Title/ID Tab)

If a record has "children," enter the number of parts associated with the record in the Parts field (see Parent-Child records).

7.4.7. ID Numbers (Title/ID tab)

This is the key field of the database. It is essential that the numbers here be unique, correct, and according to protocol. Follow the guidelines here carefully. See above, Numbering Systems of the Egyptian Museum, for background on the various types of numbers. Proper formats are reiterated here.

If you have an object for which you are having difficulty finding the correct ID number(s), consult the section on Finding ID Numbers.

For EMC Objects (i.e. EMC Object OR Deaccessioned under Object Status)

Enter one or more of the following accepted ID numbers, in their proper formats, in the following order:

- Journal d'entrée: JE number (Use the format JE xxxxx, e.g. JE 45725)

  If a JE entry is broken down into more than one record because it contains more than one object (for example, if the original entry is for 10 vases, or 25 scarabs), and "a"s and "b"s have been added in the original JE, add a dash and an alpha directly after the number, e.g. JE 12345-A or JE 12345-a (match the case used in the register book). Occasionally, the JE has broken the objects into 1, 2, 3, etc. If this is the case, use JE 12345-1, etc.
  NOTE: Objects entered earlier have ID numbers with an alpha directly after the number (without a point or parenthesis), but these will not sort properly, so going forward we will use the dash. EMu will write a script to add dashes to all of the older ED numbers. In the meantime, It is always possible to move the order of objects around by hand (see Sorting by Hand).)

  If a JE entry is broken down by the RCMDD into more than one record because it contains more than one object (for example, if the original entry is for 10 vases, or 25 scarabs), and "A"s and "B"s or "a"s and "b"s have NOT been added in the original JE, and there are 26 objects or less registered under one number, add lower-case alphas within parentheses, e.g. JE 45725(a), etc. If there are more than 26 objects, the protocol is JE 45725(1); JE 45725(2), etc.

  If an object needs to be broken down into more than one record because the object contains more than one piece, e.g. a sarcophagus and its lid, add .1, .2, etc. after the entire number: e.g. JE 14726.1, JE 14726.2; OR JE 45725(a).1, JE 45725(a).2. Start with the bottom as .1; the lid will be .2.

- Catalogue général: CG number (Use the format CG xxx, e.g. CG 471). See above under JE for details on how to split CG entries into separate object or piece records.
- Temporary Register: TR number (Use the format TR day.month.year.xx, e.g. TR 25.3.36.12). See above under JE for details on how to split TR entries into separate object or piece records.
- Special Register: SR number (SR section/ xxxx, e.g. SR 4/ 2451). See above under JE for details on how to split SR entries into separate object or piece records.
- Carter numbers: Excavation numbers for the Tutankhamun objects. These should be in the same form in which they are given on the Griffith Institute website, but without the placeholder zeros: e.g. Carter 14b (but a dash needs to be added for database sorting

purposes, so Carter 14b -> Carter 14-b). See: http://griffith.ox.ac.uk/gri/carter/
See above under JE for details on how to split Carter entries into separate object or piece records.

- Legrain numbers: Excavation numbers for the objects from the Karnak Cachette. These should be in the format: K. xxx, e.g. K. 371.
- Temporary Gallery Number: These are temporary numbers given to museum objects for which the correct ID number has not yet been found. These should be replaced as soon as possible.

Remember that other Excavation numbers DO NOT go in the ID number field, as they are not unique.

Non-EMC Objects (i.e. anything other than EMC Object or Deaccessioned under Object Status)

Instead of EMC numbers, use one of the following types of numbers in the first position in the ID number field, followed by any EMC numbers in the order outlined above:

1. Other SCA Museum Number: These numbers should be in the formats for their individual museums, according to the examples below (see SCA Museum Codes in the Appendix for list of codes for other museums), e.g.:

   Luxor J. 291

   GRM 891

   NMI 457

Note that, for objects chosen to be transfered to other museums, numbers can be added here before the object actually leaves the museum, if they have already been assigned and the RCMDD has been informed of the new numbers. Other museum numbers for non-EMC objects should be put first in the ID number field.

2. SCA Magazine Number: If given by the SCA magazine documentation team, these can be entered (currently as Magazine Code.Register Series Code.SN, e.g. SQ.SCA.1234 (see SCA Magazine Codes for list of codes for SCA Magazines). Otherwise, these cannot be entered in the ID Number field and should be entered instead in the Magazine Number field, as Reg. xxxx.
3. Non-SCA Number: This will usually be an exhibition number, as this is the main way that non-SCA objects come into the museum. There are very few examples of this type of number.
4. RCMDD Temporary Number: This will usually be an exhibition or provisional number, given to an SCA object. You will use these when no official number is available, and they should be replaced as soon as possible.

7.4.8. Excavation Number (Title/ID Tab)

Excavation numbers are not unique, and therefore must go here and NOT in the ID Number field unless they are Carter numbers or Legrain K. numbers. The format should be Exc. No. NNN, where NNN is whatever set of numbers and alphas is assigned by the excavator.

Note that even if a Carter number is divided by the RCMDD, the original Carter number should go into the Excavation Number field.

7.4.9. Magazine Number (Title/ID Tab)

If the object has a proper magazine number, according to the SCA Magazine Documentation team protocol, it should be entered both here and under ID number. If it does not have a proper magazine number, enter it here simply as Reg. xxx.

7.4.10. Other Museum (Title/ID Tab)

If the RCMDD knows the number at which an object has been registered at another SCA museum, it should be entered both here and under ID number.

If an object has been chosen for transfer to another museum, enter "Chosen-name of the new museum" here. Once the object is moved, remove "Chosen" and leave the name of the new museum; if the new registration number at the new museum is known, replace the name with the proper Other Museum Number both here and in the ID Number field.

7.4.11. Visible Numbers (Title/ID Tab)

This field is to be filled out whenever a number check is done on an object (e.g. during inventory or movement). Make sure to describe what you see, with any commentary in parentheses. Here are examples:

If there is no visible number on the object itself: NVN

If there is a number on the object in red ink: red xxxx -- e.g. red 345

If there is a number on the object in black ink: blk xxxx -- e.g. blk 5678

If there is a number on the object in white: white xxxx -- e.g. white 34566

If there is a number on a label: xxxx on label -- e.g. 3678 (on label)

If the number is written in a cross: 1.4.23.30 (in cross)

If you find later that the number on the object is incorrect, put this information in parentheses: e.g. blk 5678 (incorrect).

7.4.12. Category Details (Title/ID Tab)

NOTE: If you are having trouble finding the proper categories and subcategories, check the RCMDD Authority Lists. This is only available in soft copy.

ANOTHER NOTE: If you still cannot find the proper category or subcategory, still DO NOT type anything new into these fields. Instead, bring the issue up at morning meeting for discussion. If you are unclear, chances are others are as well. If the thesaurus needs to be edited, this needs to be done officially, according to the proper procedures.

Category

Choose appropriate object category from the look-up list.

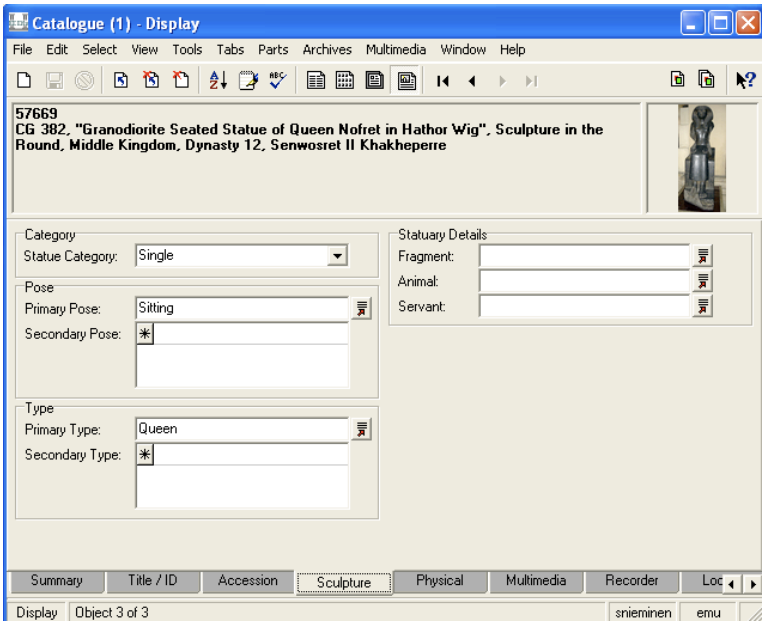
Subcategory 1

Specify object subcategory from the look-up list.

Subcategory 2

If possible, choose a final specific object subcategory from the look-up list.

SCULPTURE: if the object is a sculpture, choose Sculpture in the Round from the Category look-up list and leave the second and third levels blank. Once you choose Sculpture in the Round, the Sculpture tab will appear, and you can fill out the following fields:



Statue Category: This refers to the number of figures included in the object, i.e. Single, Dyad, Triad, Group.

Primary Pose: Choose the pose of the main figure of the group for the Primary Pose.

Secondary Pose: Choose the poses of the each of the other figures in the group for the Secondary Poses.

Primary Type: Choose the type (King, Queen, Elite Male, etc.) of the main figure of the group for the Primary Type.

Secondary Type: Choose the types of the secondary figures of the group for the Secondary Type.

Fragment: If the object is part of a sculpture, indicate the part here.

Animal: Choose from the lookup list.

Servant: This field is now used for gods instead; choose from the lookup list.

7.4.13. Object File?

The default for this field is "No." Toggle this to Yes when a catalogue card is made for the object. This is the point at which the Object File should also be created.

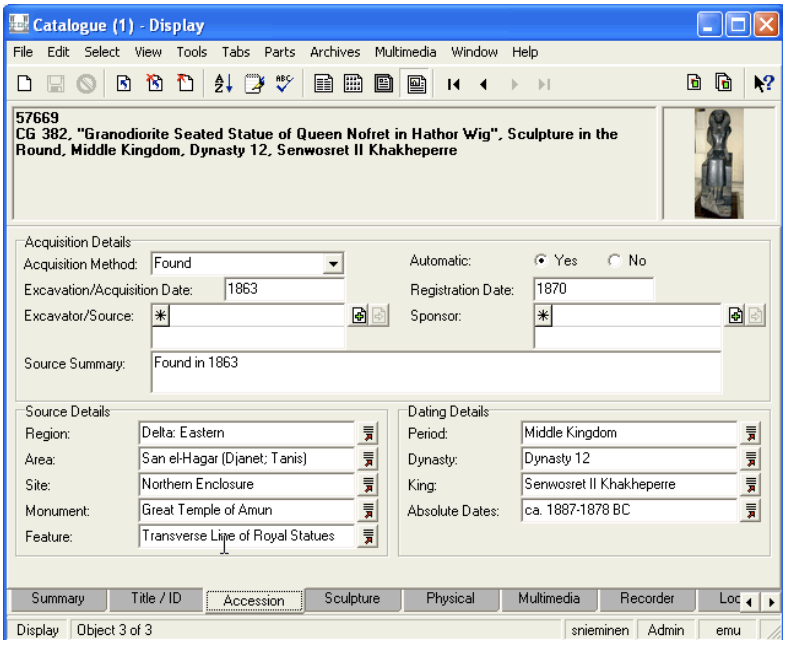
7.4.14. Requests

Radio buttons are available here for the three main Cairo Museums:

- the EMC itself (meaning it has been officially selected to stay in the EMC);
- the GEM (meaning it has been selected for transfer to the Grand Egyptian Museum);
- the NMEC (meaning it has been selected for transfer to the National Museum of Egyptian Civilization).
- If the object has been selected for transfer to a different museum (such as Sohag, Suez, etc.), the new museum is entered in the Other Museum field (e.g. Chosen-Sohag).

7.4.15. Acquisition Method (Accession Tab)

Choose the Acquisition Method from the following drop-down list.
Note: this field should not be left blank.



- Bequeathed: left to the museum in somebody's will.
- Surrendered: seized from someone holding the object illegally; e.g. antiquities smugglers or dealers, where the Excavator/source and Sponsor refer to the person from whom it was seized. (Source Summary will read: Surrendered by the Aboutaam Brothers...)
- Confiscated: seized from someone holding the object illegally; e.g. antiquities smugglers or dealers, where the Excavator/Source and Sponsor refer to the person who has seized the object. (Source Summary will read: Confiscated by USDHS/ICE ...)
- Excavated: uncovered during scientific excavation. Use this when the excavator and/or sponsor is known.
- Exchanged: received in exchange for an object that was given to another collection.
- Found: found but not excavated e.g. during construction, in a field (but NOT as part of scientific investigations, in which case it should be Excavated). Use this field if the provenance is known but neither the excavator nor sponsor is known.
- Given: given to the museum as a gift.
- Purchased: use if a particular person has bought an object on behalf of the museum.
- Repatriated: returned to the museum by a foreign institution or government.
- Sold: use if a particular person has sold an object to the museum.
- Unknown: if there is no information available about how the object came to the museum.

7.4.16. Excavation/Acquisition Date (Accession Tab)

Year only, in four-digit format. The database cannot currently manage date ranges; we hope to upgrade this in the future. If you need a date range, choose the first year and put the range under Notes. If no date is known, this field may be left blank.

7.4.17. Registration Date (Accession Tab)

This date generally comes from the JE or TR. In the JE, the registration date is usually in the upper right hand corner of the spread. For the TR, it is the number in the lower left of the cross, the third number in our protocol. Do not use CG dates. Use year only, in four-digit format. If the object

has been registered more than once, use the first date. If no date is known, this field may be left blank.

7.4.18. Excavator/Source (Accession Tab)

Excavator refers to an archaeologist who has excavated an object; source is any other individual, such as a dealer who has sold the museum an object, an Egyptologist who has purchased an object for the museum, or a person or organization who has surrendered or repatriated an object, or from whom it has been confiscated.

This field may be left blank.

All excavators and sources must be in the Parties module before they can be used here. Type the last name of the excavator/source in the field and click on the "attach record" icon or open the Parties module and search for the person/source and drag the record into the Catalogue module. If no record for the person exists, you must make one (see Entering Person Records).

7.4.19. Sponsor (Accession Tab)

This refers to the institution or person who has sponsored an expedition. This field may be left blank.

Type part of the sponsor name in the field and click on the "attach record" icon or open the Parties module, search for the sponsor on the Organization tab, and drag the record into the Catalogue module. If no record for the institution exists, you must make one (see Entering Organization Records).

7.4.20. Source Summary (Accession Tab)

Default for the source summary is to autofill the field. The format is "Acquisition method **by** Excavator/Source **for** Sponsor **in** Excavation/Acquisition Date, e.g. Excavated by G. Legrain for the EAS (Egyptian Antiquities Service) in 1903. In case this format does not suit your needs, you can override it by toggling the "No" radio button; this allows you to type in the field, e.g. Excavated by A. Mariette in 1858, repatriated by Z. Hawass in 2003.

7.4.21. Source Details (Accession Tab)

This is a series of fields that define the provenance of the object. The levels are Region, Area, Site, Monument, and Feature; for as many of these as possible, beginning with region, these should be filled out from the look-up lists attached to the fields. Note that if you know a lower level, for example the monument, and you fill this out first, the categories above will be automatically filled when you click on the look-up list icons next to them.

This field may NOT be left blank. If you do not know the provenance, choose Unknown.

Region

The larger region from which the object comes, e.g. Memphite Region OR Northern Upper Egypt OR Thebes, etc.

Area

The area within the region from which the object comes, e.g. Giza OR Thebes: East Bank

Site

The specific site from which the object comes, e.g. Pyramid Complex of Khufu OR Valley of the Kings

Monument

The tomb, temple, or other monument in which the object was found, e.g. Tomb of Ptahhotep OR KV62: Tutankhamun

Feature

If known, the chamber within the monument in which the object was found, e.g. Burial Chamber.

7.4.22. Dating Details (Accession Tab)

This group of fields works in a fashion similar to that of the Source Details. These fields define the date of manufacture of the object. Fill out as many of these fields as possible, beginning with Period. If you know a lower level, such as the name of a king, you can fill this out first and the previous levels will auto-fill.

This field may NOT be left blank. If you do not know the dating, choose Unknown.

The list of terms for the lookup lists can be found in the RCMDD Authority Lists.

NOTE: We do not have a hard-and-fast rule about cases in which the object was made at one time and re-used or usurped later. In some cases, it will make more sense to put the original date of manufacture; more often it will make more sense to put the date of usurpation or re-use. In either case, make sure that you put details about the original date and reuse into the Notes field.

Period

The kingdom, intermediate period, etc., to which the object dates.

Dynasty

The dynasty or sub-period to which the object dates.

King

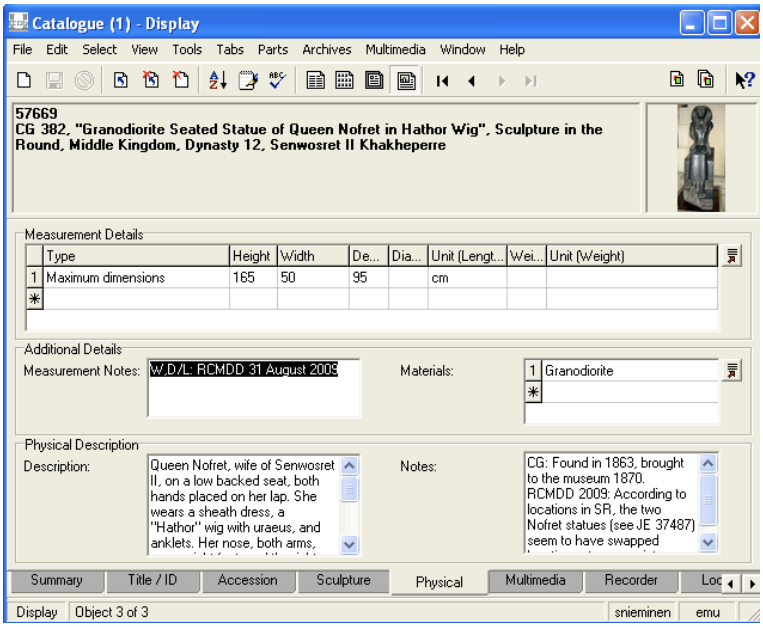
If known, the king to whose reign the object dates.

Absolute Dates

If you have filled out all the levels, this field will auto-fill if you click in it. If you have only filled it out through Level 1, 2, or 3, you will get a drop-down list that covers all the year ranges for the choices in the level you have gone to, plus everything underneath. For example, if you choose Old Kingdom, you will get all the years under this (all the dynasties and individual kings). In this case, choose the first option in the drop-down list.

7.4.23. Measurement Details (Physical Tab)

An object's measurements are an extremely important part of its basic identification information. Such measurements should ideally be taken when the object is accessioned, and recorded in the JE register and in the database. If full object measurements for accessioned objects are not already in the Catalogue record, or if there is a significant discrepancy between measurements given by various sources, the object should be measured when it moves, is inventoried, is being readied to go out on loan, or when the object record is being taken to the approval level.



Measurements may be entered from the register books, from reliable measurements provided by museum staff or scholars, or from measurements taken by RCMDD staff. See Measuring Objects for guidelines on how to do your own measurements. You will normally add these, if necessary, in the final stages of cross-checking objects in preparation for approval.

NOTE: In the past, the RCMDD has estimated object measurements from photographs. Now that the office has better access to the objects themselves through the cooperation of the section heads, this should no longer be necessary. Therefore, the old protocols for estimating object measurements have been deleted.

To enter measurements into the database, first select the Type field, click on the look-up list icon, and type max to auto-fill the field with "Maximum dimensions."

If you wish to add other dimensions, such as the length of the arm of a statue or the height of a base, you may fill out a second (or third, etc.) line here. Under type, specify what you are measuring.

Dimensions are always in centimeters (which will be the default under Units). There should be three dimensions for all three-dimensional objects, if possible: height, width, and depth for most objects; height, width, and length for horizontal objects such as coffins and boxes. If the information is coming from a register book, this may not be possible, but a third dimension should be filled in as soon as it becomes available (if the object is moved or sent out on loan, or a catalogue card is done and the RCMDD has a chance to measure it).

NOTE: Use points, not commas. You will never have a reason to use a comma in any of these fields.

Weight can be in grams or kilograms. You can add the appropriate choice when you fill out the weight.

7.4.24. Measurement Notes (Physical Tab)

Add any important notes about measurements here. You may add here, for example, discrepancies between the register books, or the fact that a measurement has been taken through a vitrine and is not completely reliable. Always mention here if the measurements have been take by the RCMDD. Use the following format for conflicting register entries: Dimension: source = measurement; e.g. SR: H. 31 cm; JE: H. 34 cm. Use the following format for measurements added from other sources: Dimension: Source, date if possible, (notes) e.g. D, W: RCMDD 12-2009 (through vitrine).

7.4.25. Materials (Physical Tab)

Choose one or more materials from the look-up list. Always put primary material first. A list of approved materials is available in the RCMDD Authority Lists.

7.4.26. Description (Physical Tab)

Descriptions are added to catalogue records only as part of the Approval process. In general, leave the description blank unless you are preparing a record for approval. Notes from the register books may be put into this field as placeholders, but full descriptions should only be written when the object itself has been seen and studied.

In general, object descriptions should be written and checked against the objects themselves. A description can begin with an extended title OR a full sentence. The rest of the description should generally be in full sentences. It does not need to be long (if the title covers all necessary information, you can, in fact, leave it out altogether), but it should point out the most important distinguishing features of the object, and note any significant damage or restoration. In general, try to work top to bottom and left to right. Describe what you see; leave interpretation for object labels and website narratives.

So that the description will appear properly on the catalogue card, you must limit it to 925 characters or less (approximately 175 words). This will be sufficient in almost all cases for an adequate description.

See below, Approving Object Records, for additional guidelines on object descriptions.

7.4.27. Notes (Physical Tab)

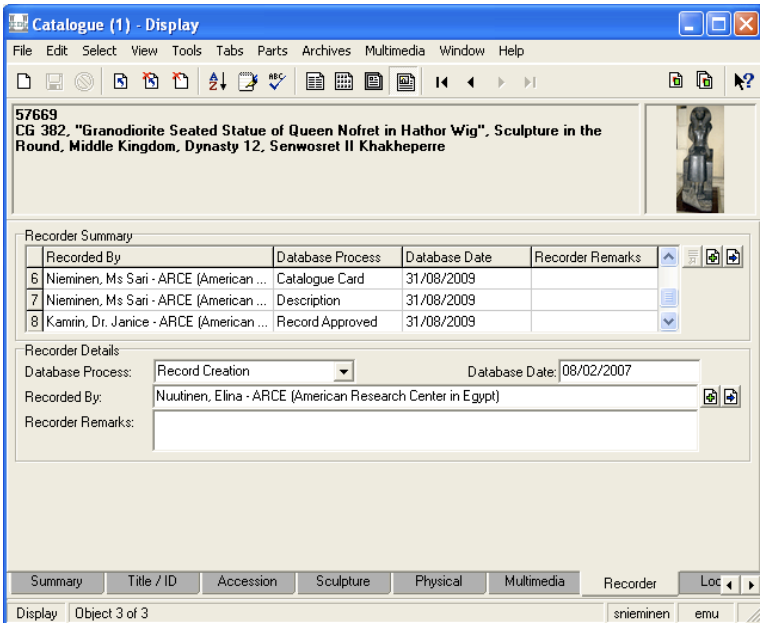
This field should be used for all comments that do not fit easily into another field, such as acquisition information that does not fit into the thesaurus-built list. Enter here information about register entries that have been broken down; corrections that you have made based on discrepancies between register books; information from scholars or curators; problems that need to be addressed, etc. Always note the source of your information. (E.g. JE: sandstone; SR: quartzite. JE: Dynasty 30; SR: Dynasty 29). Do not put extra hard returns in this field because they will take up extra space on reports.

7.4.28. Recorder Summary (Recorder Tab)

This area is not editable; the fields here will be filled automatically when you enter the data in the Recorder Details fields.

7.4.29. Database Process (Recorder Tab)

This helps keep track of where the office is in the process of Cross-checking and approving the record. Choose from the drop-down list:



Record Creation

JE Cross-check

CG Cross-check

TR Cross-check

SR Cross-check

PM Cross-check

Griffith Cross-check (note that this is only for Griffith Tut, not Griffith PM)

Search (if you are looking up ID numbers in the old database. Make sure to include this, with a note in Recorder Remarks, even if you do not find the number there, so that the next person does waste time doing this again.)

Information Provision (if not from a Register)

Number Check (see Inventory)

Full Cross-check

Description

Catalogue Card

Record Approved

Note that you only need to make an entry here if you are doing a new process or making major corrections to a previously carried-out process. If you make only minor changes, such as correcting spelling or grammar, do not add your name or the process here.

7.4.30. Database Date (Recorder Tab)

You may autofill this field with the current date with the command [Apple/Command/Cntrl + :]. If you type a date, note that it should be in European format: DD/MM/YYYY (i.e. 16/03/2009).

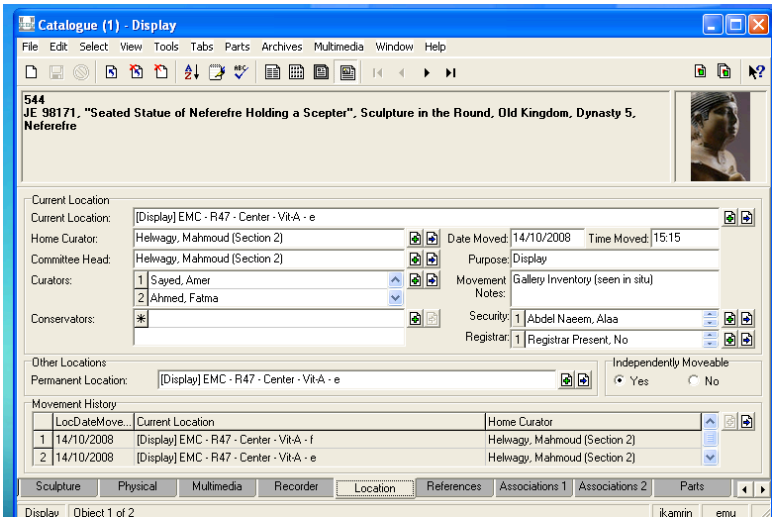
7.4.31. Recorded By (Recorder Tab)

Type your name in the field (usually first names and sometimes part of the last name are enough) and click on the "attach record" icon. This will automatically fill in your full name and title, unless there is more than one similar record, in which case the Parties module will open so you can choose which one you want to add.

7.4.32. Recorder Remarks (Recorder Tab)

If you add information to a record that is not in a register book, divide an entry into multiple Parent records, or correct an error in a register book, you may record the information and its source in this field. Make sure that any key information added here is also put into the Notes field -- it is more important to put this into the Notes field than it is to put it here.

7.4.33. Current and Permanent Locations (Location Tab)



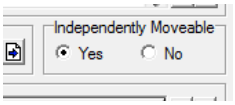
These fields, and the others on this tab, are introduced below, under Location Records.

7.4.34. Independently Moveable (Location Tab)

This is used for Parent-Child records:

All Parent records should be marked as "Yes" under Independently Moveable.

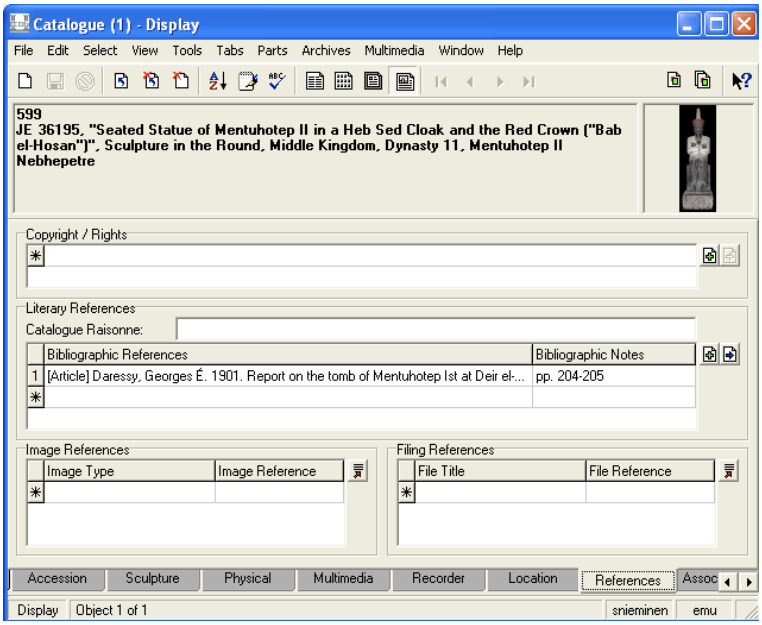
All Child records should be marked as as "No" under Independently Moveable (on the Location Tab, lower right).



MOVEMENT NOTES: If all children are moved at once to the same new location (i.e., entire object moves), move only the parent. The children will all move. If pieces are moved separately, move the child records separately.

7.4.35. Bibliographic References (References Tab)

This field attaches to the Bibliography Module. To fill it out, type part of the title of the reference, then hit tab. The Bibliography Module will open. Choose or create the record you want to attach (see Bibliography module for instructions). There should be only one record per book or article.



7.4.36. Bibliographic Notes (References Tab)

Add page or plate numbers, or other reference details, in this field. Use the following abbreviations:

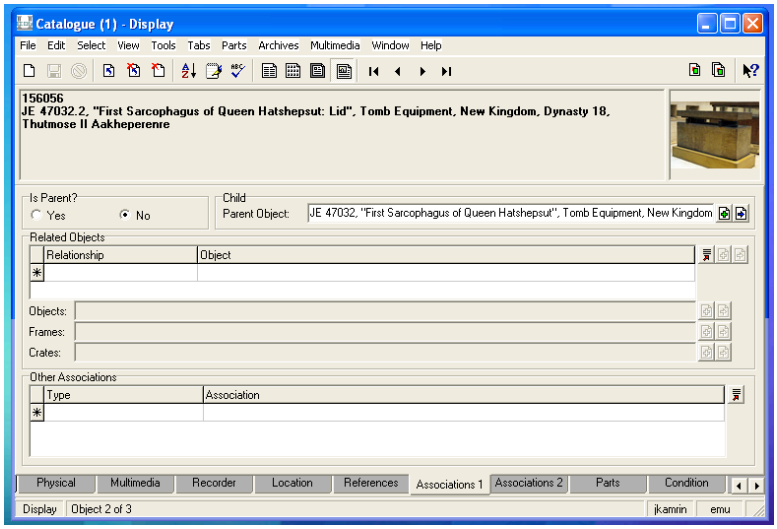
p. (page)

pp. (pages)

Pl. (Plate)

fig. (figure)

7.4.37. Associations 1 Tab



If an object has piece records associated with it, this information is recorded in the Associations 1 tab. For now, only the first two fields need to be filled out:

- Is Parent? (Associations 1 Tab)

The default setting is "Yes." For most records, leave this as is.

For the Parent record (for example, JE 47032, "First Sarcophagus of Queen Hatshepsut"), this will be marked "Yes." You will also mark this "Yes" for Family records.

For the Child records, this should be set as "No."

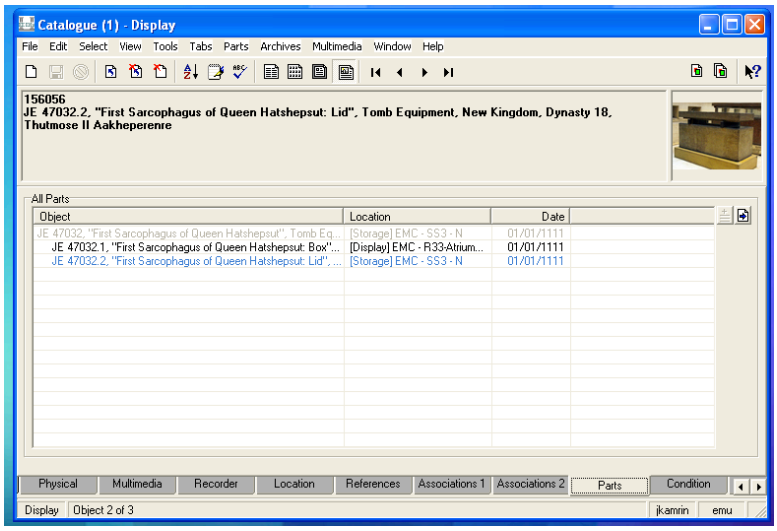
- Parent Object (Associations 1 Tab)

For Child records (for example, JE 47032.1, "First Sarcophagus of Queen Hatshepsut: Lid" and JE 47032.2, "First Sarcophagus of Queen Hatshepsut: Base"), a link is made here to the parent record (JE 47032, "First Sarcophagus of Queen Hatshepsut").

For object records that are part of a Family group, attach the Family record here (remember that any pieces that are part of a Family should be attached to their Parent objects, not directly to the Family record).

To attach the Child records or Family subrecords to the Parent record (which can be an object record or a family record), enter the ID number of the Parent or Family record in this field and hit tab, or the green plus. If more than one record matches this ID number, a new Catalogue Module window will open, and you will need to choose the correct record from the list and click on the attachment button to attach.

7.4.38. Parts Tab



You will not do any editing in this tab; it is read-only. For objects without pieces, you will see only information for the object itself here. For objects with Parent-Child parts, you will see information for all associated records. The information you see here will be as follows (you can change the size of the columns to see more or less information by placing your cursor over the divider and moving it):

- Object: summary information on

the object (ID Number, Title, Category, Dating)

- Location: the current location of the object
- Date: the date on which the object was moved to this location. (Note that if this date is unknown, you will see 01/01/1111, as per the RCMDD protocols.)

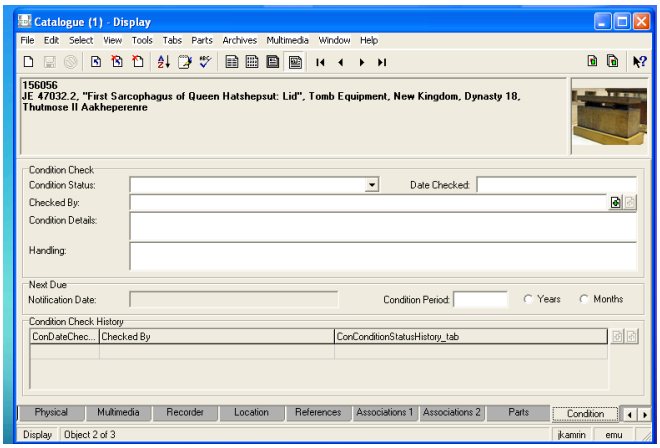
7.4.39. Notes Tab

At the moment, this is mainly used when doing Griffith Cross-checks for Tutankhamun objects. For these objects, copy and paste Carter's notes for the object from the website to the Notes tab. You can also use this for additional information from scholars (e.g. the GAP project) that does not fit in the physical notes field.

7.4.40. Condition Tab

Three fields are used on this tab:

- Condition Status: choose from dropdown list.
- Date Checked: date on which the condition report was done by the RCMDD.
- Checked by: name of registrar who has done the condition check/report; this links to the Parties module.



7.4.41. Inscriptions Tab

This tab is not currently being used, but is set up for later use.

7.4.42. Narratives Tab

This is used to store website and label text.

7.4.43. Record Status (Security Tab)

The default here is Active. This should be left as is, since we want to make information on all objects, even if they have been deaccessioned in some way, available.

7.4.44. Publish on Internet (Security Tab)

Records chosen to be published on the public Internet website (for now, only approved records) should be marked “Yes.” All others should be left as “No” (the default setting).

7.4.45. Publish on Intranet (Security Tab)

All records should be marked “Yes” here. This is the default.

8. Multimedia Records: Overview

Many types of files can be linked to the database through the Multimedia Module. These include but are not limited to:

- object photographs
- facsimile pages (including the Journal d'entrée, the Temporary Register, the Catalogue general, the Special Register, Porter and Moss)
- event photographs
- publications such as excavation reports and catalogues
- other documents, such as pdfs and text documents

These files are managed through the Multimedia Module, and can be linked from here to many of the other modules. At this point, we are attaching multimedia records mainly to the Catalogue and Event modules, with certain files attached to the Locations module and pdfs of articles and other references attached to the Bibliography Module.

The following section outlines the basic elements of this module, and gives an overview of how to manage multimedia records. For details on Image Acquisition and Management, see below.

8.1. Creating Multimedia Records

To create a new multimedia record, you can work either from an outside module (in which case the record will immediately be attached to the relevant outside record), or from the Multimedia module itself, in which case you will need to attach the Multimedia record to any relevant records in other modules.

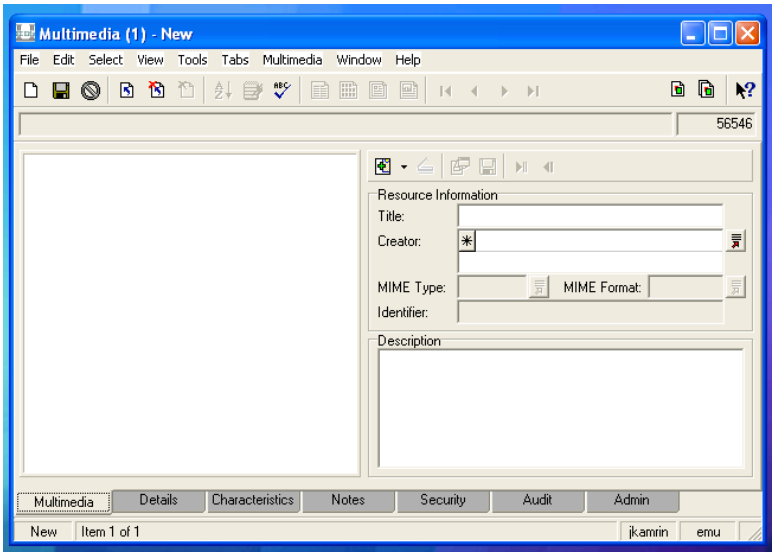
In either case, you will need to find the original copy of your file. In most cases, you will work from your PC/Mac, although in some cases you may need to go into the RCMDD backup system:

- Object and Event images are on My Book Images, in a series of folders.
- Facsimiles are on My Book Images, in appropriately-labeled folders.
- Excavation reports and other similar documents will be in various places, including the RCMDD Digital Library (Akhenaten->Ruby->RCMDD-DOC->Library->Digital_Library) and in the object files (also on Ruby).

8.1.1. Creating a Multimedia Record in the Multimedia Module

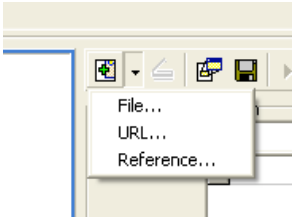
Step 1: Create Record

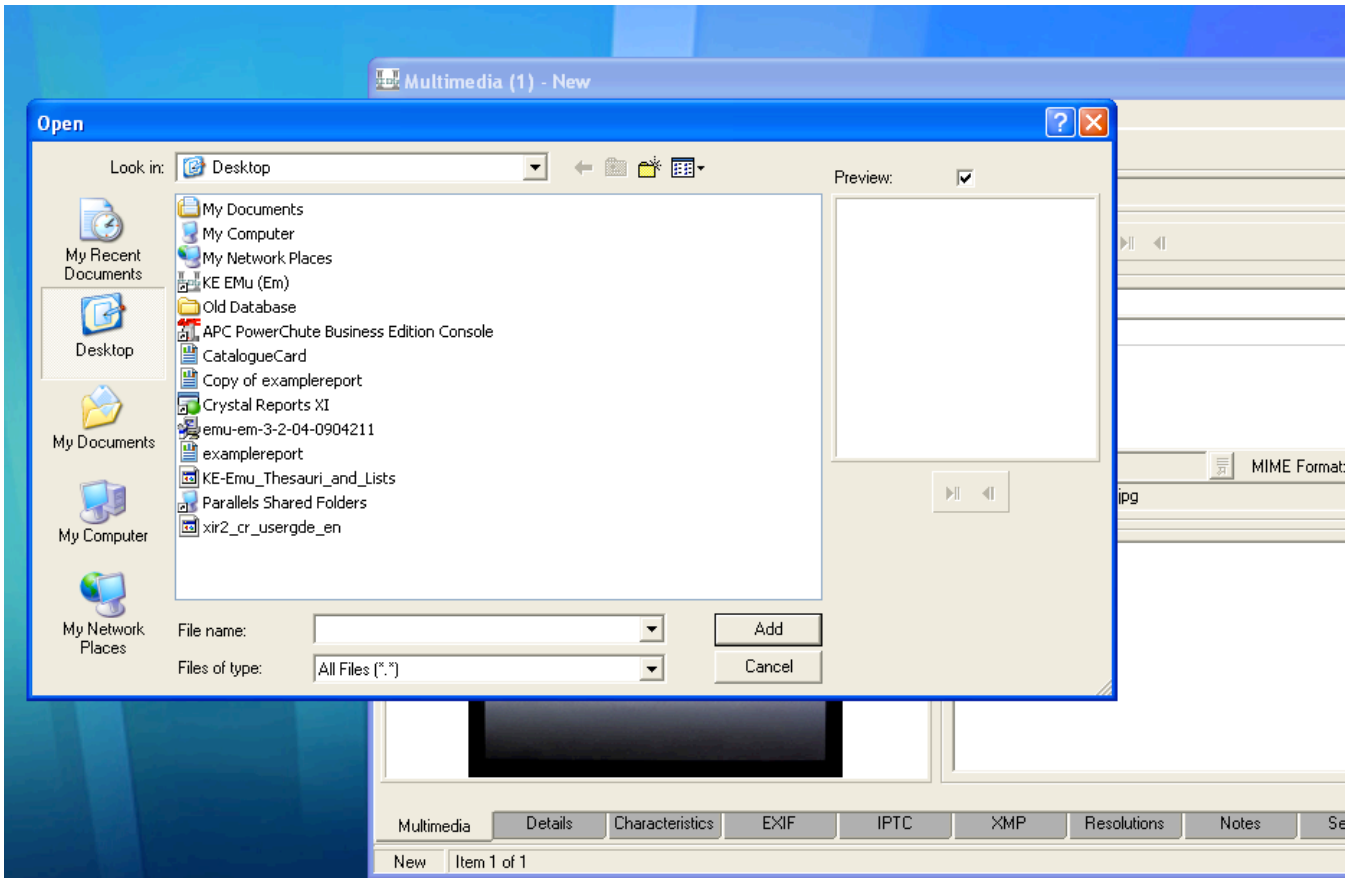
To begin a new record, click once on the white Page icon in the top left of the Tool bar.



There are several ways in which you can add an image file or other document to this record.

- Drag and drop: open the backup drive and folder in which the document is stored, and simply drag it into the multimedia window. A green plus will appear, and you will get a message window that tells you it is copying and then adding the document.
- Import as file, URL, or Reference. At this point, we are using files only. To add a file, choose file from the drop-down menu. You will get a browser window that will allow you to navigate to the file you want to add. Select this file, and say add. The file will be added to the multimedia record.





- Import a folder or group of folders: use the Import Tool.

NOTE that for images, the database will automatically generate several sizes in jpeg format for use on the website and in reports.

NOTE ALSO: images should be in RGB mode and 8-bit. See Image Acquisition and Management.

Step 2: Fill out fields

After the file has appeared in the multimedia window, fill out the relevant information according to the Multimedia Field Definitions. If you have used the Import tool, most or all of these fields should already be filled out.

8.1.2. Creating a Multimedia Record via an Outside Module

Step 1: Find File

Go to the relevant drive from your computer (either on your computer or on a backup drive) and open the folder that contains the files you want to import.

Step 2: Open the outside module and find the relevant record

Open the (e.g.) Catalogue module. Search for the object you need, open that record, and move to the Multimedia tab.

Step 3: Attach File

Select the file you want and drag and drop it into the image pane on the Multimedia Tab.

Step 4: Save.

Step 5: Complete Multimedia Record

Click the blue arrow on Multimedia Toolbar and the Multimedia Module will open. Complete the entry by filling in the following fields (see also Multimedia Field Definitions):

- For Object images:

  Title Field (insert Filename)

  Creator Field (name of photographer)

  Date Field (date of file creation)

- For Event images:

  Title Field (insert Event number)

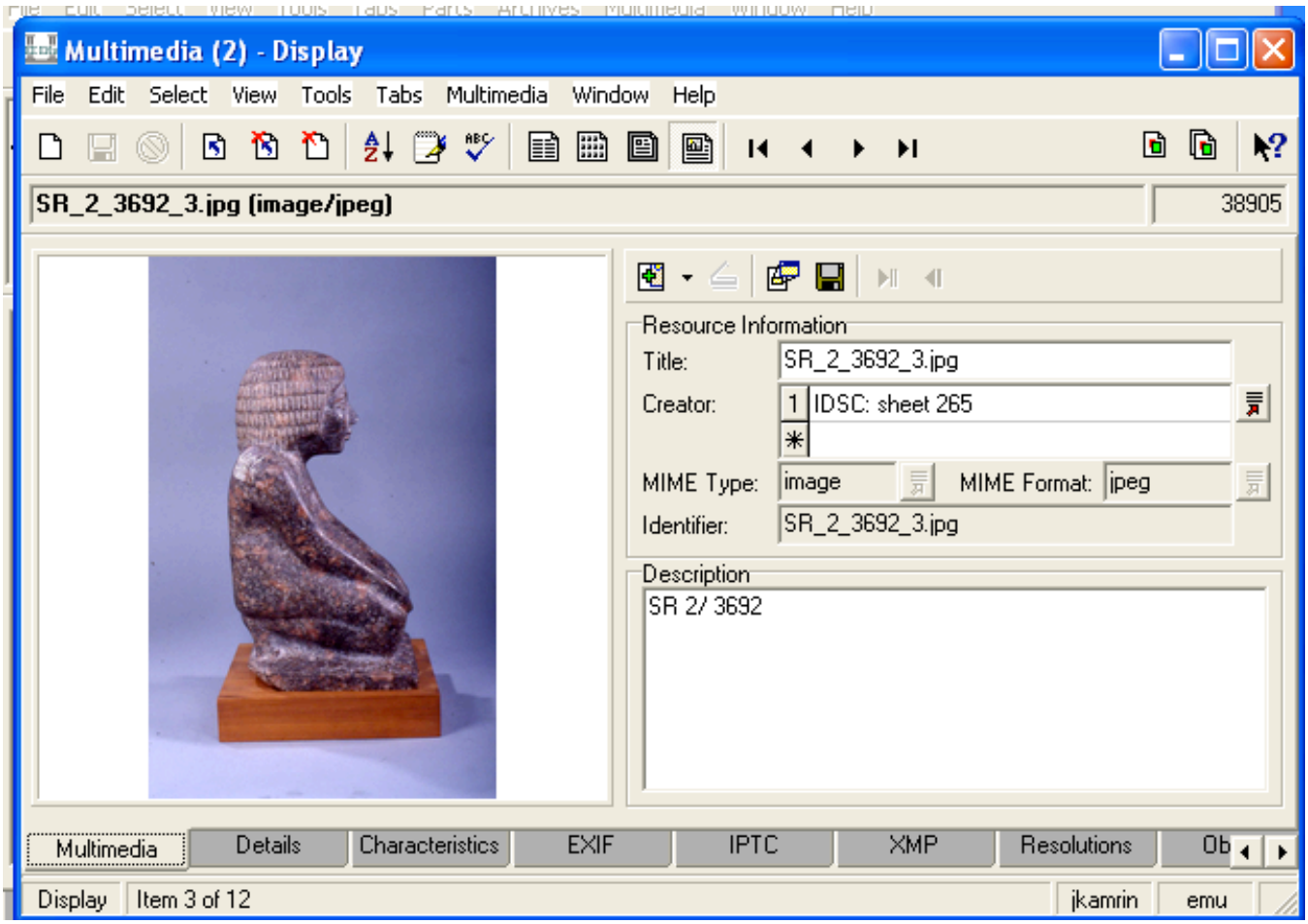
  Creator Field (name of photographer)

  Date Field (date of file creation)

  Description Field (caption including, at a minimum, the names of people in the image)

- Save and close the Multimedia Module

8.2. Multimedia Field Definitions



In general, you will only need to look at the first two tabs here, the Multimedia and Details Tabs.

8.2.1. Title (Multimedia Tab)

- For object images, the file name should be entered here. You can copy and paste from Identifier field.
- For event images, the Event number should be entered here.
- For other files, such as pdfs of articles, a short version of the document name should be entered here.

8.2.2. Creator (Multimedia Tab)

- For photographs: the name of the photographer should be entered here from the drop-down list. (NOTE: This does not link to the Parties module.)
- For IDSC slide scans, this should be: IDSC: sheet #.
- For facsimile pages: leave this blank.
- For other documents: the name of the author or other responsible party should be entered here.

8.2.3. MIME Type (Multimedia Tab)

This is the file type (image, text, etc.). The database system will enter this automatically.

8.2.4. MIME Format (Multimedia Tab)

This is the file format (jpeg, tiff, doc, etc.) The database system will enter this automatically.

8.2.5. Identifier (Multimedia Tab)

The database will automatically enter the file name here.

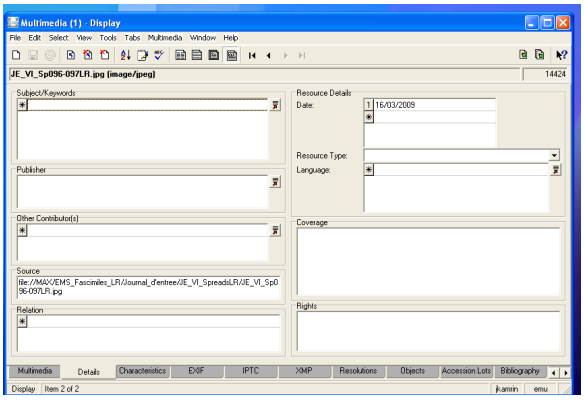
8.2.6. Description

When the data was migrated from Filemaker, this field was populated with the list of object records to which the image was linked. These are still important for the facsimiles, but is otherwise not necessary or useful. In future, this field will be used as follows:

- For register facsimiles: list of object numbers mentioned on the spread.
- For object images: leave blank (the Title is adequate for searching purposes).
- For event images: captions; at a minimum, add names of people shown in photographs, find a sensible way to label the photograph, and just make sure you indicate this (e.g. clockwise from front left; left to right; back to front, etc.).

NOTE: Not all multimedia records need to have this field filled out.

8.2.7. Source (Details Tab)



The path to the backup version of the document from which you attached the file will appear here if the record has been migrated from Filemaker.

8.2.8. Date (Details Tab)

The date should be in numerical format, in European style (DD/MM/YYYY).

NOTE: You may type the date without any spaces or slashes, e.g. for March 18, 2009, you can type 18309 and you will automatically get the correct date format when you move to the next field.

- For photographs: the date on which the photograph was taken should be inserted here.
- For facsimiles: leave this field blank.
- For IDSC scans, enter 1/1/2000.
- For other documents: insert a relevant date, if possible.

8.3. Attaching Multimedia Records to Outside Modules

The following protocol can be used, for example, for attaching multimedia records to object records in the Catalogue module, as well as to Event records in the Event module, and/or to Location records in the Location module.

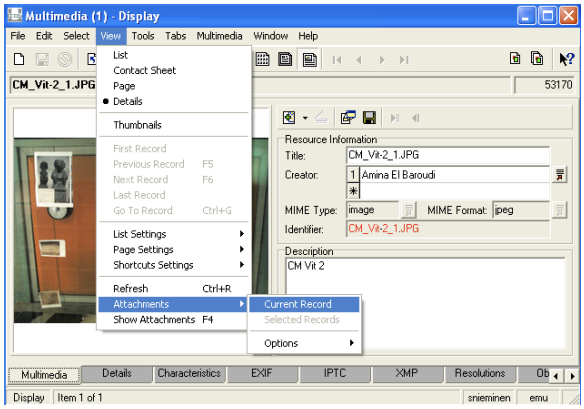
Step 1: Find Multimedia Record

Open the Multimedia Module and search for the record you want to attach, using the Title or Description fields:

- For object images: Search in the title field using the file name, which will usually be the JE number: JE_12334*. Add a star at the end to account for multiple images (if this does not work, try another relevant ID number), OR search in the description field, using the JE number if available, or one of the other ID numbers if not.
- For facsimiles: you can search for the whole register book, e.g. JE IX, by typing JE_IX_* in the title field. A specific spread in that register book would be e.g. JE_IX_Sp002-003. You can also search in the Description field by object ID Number.
- For event images: Search in the Title field for Event number, or in Description if searching for a specific person.

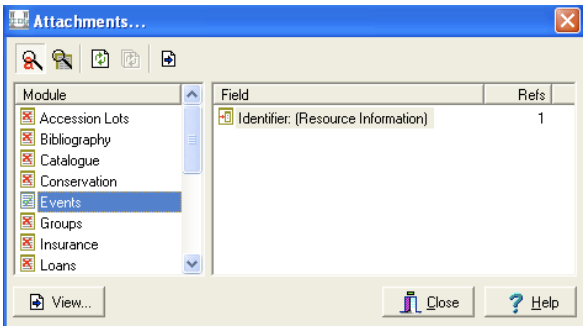
You may get one record, or a group of records, which will appear in List view. If you get a group of records, look at the list of records and double click on the one you want to see it in Detail view.

Step 2: Check Attachments



To see what outside records are already attached to the multimedia record, either click on the Objects Tab, or, if it is not visible, go to View->Attachments->Options->Show tabs. The objects tab, for example, will appear and you will see all the object records to which this multimedia record is attached.

To see what Event records are already attached to the multimedia record, go to View->Attachments->Current Record. The attachments are shown in green and you can choose them and click on view to bring them up.



Step 3: Find Outside Record

If the record you want is not linked to the outside module (for example, the Catalogue module), open the outside module and search for the record to which you want to attach the multimedia record. You will now have a Multimedia module window and another module window next to one another. Make sure you are in the Multimedia tab within the Multimedia module.

Step 4: Drag and Drop Multimedia Record

In the Multimedia Module window, click on the white Page icon with the green square inside and drag it to and drop in the Image Pane in the open record in the outside module.

If your image is displayed in List view, click on the record and drag and drop. To attach more than one image, select the images you want from the list and click and drag the icon furthest to the right.

Step 5: Save.

9. Location Records: Overview

Locations are stored in the Location module, and then attached to catalogue records in the Location tab of the Catalogue module, in both the Permanent Location and Current Location fields.

To find a location, you can search in the Location module directly, or look for a location record through the Catalogue module (Locations tab).

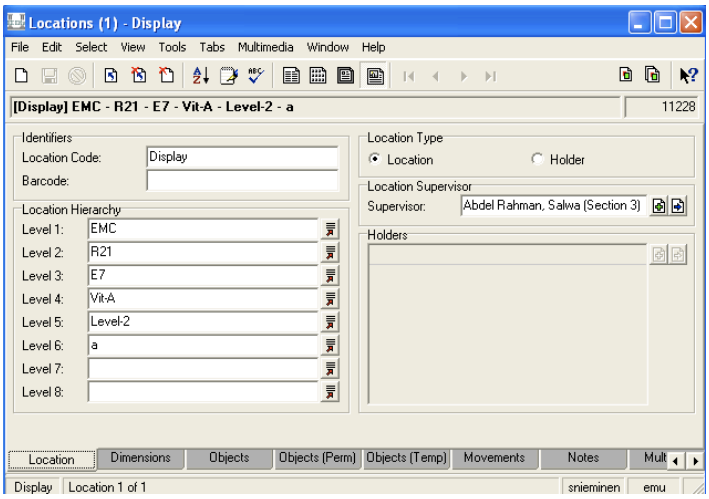
9.1. Location Module

Every individual location should have its own record in the Location module. These locations will be created as the museum and its objects are inventoried.

To create a new record, click on the white Page icon on the left in the Tool bar or by going to File->New Record.

The important fields in this module, and what is to be entered in them, are as follows:

9.1.1. Location Code



The location code gives the team information about source of the location, and allows us to see where we are in the process of determining locations. All EMC locations MUST include location codes.

The following are the accepted location codes, and their meanings:

Display: on display; location confirmed *in situ* through Gallery Inventory or Movement.

Storage: in permanent storage; location confirmed *in situ* through Gallery Inventory or Movement.

STORAGE: in storage; location either not confirmed *in situ* or not yet adequate in terms of level of detail -- this information will have come from a section head.

Temporary: in the location temporarily, usually after return from loan but before moving back to permanent location or in a temporary location for object study or photography.

Conservation: if the object is in the conservation lab.

Exhibition: if the object is in the exhibition gallery (generally R44).

Loan: if the object is out on loan -- used for non-EMC (and often non-Egypt) locations.

From SR: location taken from Special Register.

From JE: location taken from JE ledger.

From TR: location taken from TR ledger.

From CG: location taken from CG position book.

From Section: information from section head or other curator.

To be det.: if object has not yet been accessioned or there is some reason that no permanent location has yet been assigned.

Unknown: if the location of the object is not known. This is used for the Permanent Location; in these cases, the Current Location should be left blank.

Other-Code (e.g. Display/Storage/From SR) - not in situ: If there is a location in a register book, or a location that was entered from an earlier inventory or movement, but the object is not where it is supposed to be, use this code.
NOTES: The source of the location information also should be detailed in the Notes field, and the last known location should be entered under Permanent Location, with this code to indicate that it is not actually there. In these cases, the code for the Current Location should be Unknown, and the Current location fields should be left blank.

Stolen: Use only if the object is known to be stolen.
NOTES: If the current location of the object is not known, enter the last known location in the Permanent Location field, with Stolen as the code (and detail the source of the information in the Notes field). Under Current Location, enter Unknown as the Location Code, and leave the Current Location fields blank. If the object has been located (usually abroad), enter this location in both the Permanent and Current locations, with Stolen as the code. Make sure to mention the last known museum or magazine location in the Notes field, along with the source of the information.

In situ: Use this if an object is still on site, rather than in a museum or magazine, e.g. Mummy of Tutankhamun (location is KV62).

Various: Use for Parent or Family records where the objects or pieces are in different locations.

9.1.2. Location Hierarchy

All locations are entered into the database in levels, from the general to the specific.

DO NOT use square brackets or spaces in any location fields.

Level 1: Enter the museum name or storage magazine in the field called Level 1, using the codes listed in SCA Museum and Magazine Codes.

Level 2: If you are in the Egyptian Museum, Level 2 should be the gallery name.

Level 3: The designation for the wall, center, or other zone should go here.

Levels 4-8: Enter all subsequent location information successively in Levels 4 through 8, such as specific locations within a wall area (indicated as lower-case alphas), vitrine names and divisions such as Pup, Arm, Bas, Level, etc.

Only fill out the fields to the level you need; you will rarely get to Level 8. Fill out the fields in order, and do not leave blank fields between filled-out fields: there should not be any empty fields except at the end.

Formatting Notes (see Locations):

- Gallery names include a floor designation and a number, with a prefix or suffix in certain cases: R47; P14-Corr; P3-Mag; Atrium-R18.
- Wall locations are written with a cardinal direction (abbreviated as N, S, E, and W) and a number with no space: N3.
- Center locations are written with a dash between Center and the cardinal direction: Center-W.
- The word Vitrine should be abbreviated to Vit (note that there is no period at the end of Vit), and any identifiers attached with dashes: Vit-G-3823B. Alphas for vitrines should be uppercase.
- Dashes should used between Pup, Arm, Bas, and any identifiers: Pup-2.
- Dashes should be used between "Level" and level numbers, e.g. Level-3.
- Specific locations should be denoted by lower case alphas.
- Examples of full locations (fields separated with -)

  EMC - R49 - N3 - Vit-Y - Arm-1 - Level-2 - c

  EMC - R14 - E3 - a

  EMC - P3 - Center-W - Vit-N - Pup-2 - d - 3

9.1.3. Location Type

For now, all locations will have the type "Location." We will continue to explore the Holder option in the future, but we have not yet figured out how to use this effectively.

9.1.4. Location Supervisor

Entered here should be the name of the section head or other museum or SCA staff in charge of the location (if known). This field links through to the Parties Module. All EMC locations with location codes of [Display] or [Storage] MUST have location supervisors.

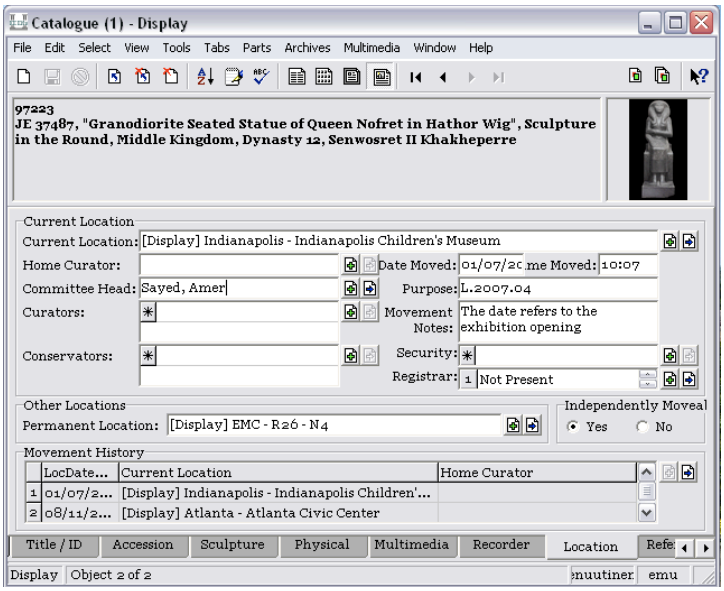
If there is an object on display or in storage, but there does not appear to be a section head assigned to it, attach the "Unassigned" Parties record to the location.

If there is a record for an object that is missing, and the object has not been registered in the SR, attach the "Unknown" Parties record to the location.

9.1.5. Multimedia Tab

General views of galleries and vitrines should be linked to this module here.

9.2. Catalogue Module, Location Tab



Specific locations for individual objects and pieces are attached to their objects through the Location tab of the Catalogue module. On this tab, you will find three relevant fields:

- Current Location
- Permanent Location
- Movement History

The Current and Permanent Location fields are linked to the Location module: the information you see here is a summary of a record in this module. The Movement History shows you a sorted list of all current locations that have been associated with the object, with the last current location on top. You cannot enter data here.

The remaining fields in the Current Location area are reviewed under Object Movement and Current Locations and Inventory.

9.2.1. Permanent and/or Current Location Fields

If the Permanent and/or Current Location of an object is known, it should be attached to the catalogue record in the Catalogue module, in the Permanent and/or Current Location fields on the Location tab.

1. Type part of the location in the location field, with dashes or spaces between the levels, and hit tab or press the + button. The Location Module will open, with one or more location records to choose from.
2. Browse through the location records that are listed until you find the one you want.
3. Select the correct record and hit the Attach button (the + sign on the top right corner). This will attach the location to your catalogue record.
4. If you do not find the location you are looking for then it has not yet been entered into the database. In this case you must create a new Location record.

NOTE: If you find a location for the object, but it needs modification, DO NOT change the location unless you are sure that the modification is correct and necessary. Also be aware that this location might be associated with other objects; if you change this location, it will change for ALL the other objects attached to it.

10. Full Cross-checking, Object Approval, and Object Files

This section outlines the steps that need to be followed to do full cross-checks for each object record, and how and when to submit a record for approval. These protocols are designed to ensure that the information in the database matches the information in all relevant registers, as well as Porter and Moss and any major comprehensive outside sources, as closely as possible. Full cross-checks include a check of all object information in all register books and an attempt to inventory the object *in situ* (at which point it will be possible to obtain a reference image, both Permanent and Current Locations, and a number check). After a full register cross-check has been done AND the object has been found *in situ*, the object record may be submitted for approval.

There are two levels of approval. The main difference between the two is that objects approved at Level 1 will not have printed catalogue cards and object files; objects approved at Level 2 will have printed catalogue cards and object files. All approved object records should be published on the Internet.

Full cross-checks are done for a number of purposes, most often as part of the process for Inventory, Movements, Loans, Exhibitions, and Outside Requests. Whenever possible, move right to the Approval process; this will, however, be impossible for many of the objects in the basement, in storage, or in an outside SCA museum or magazine (most often encountered when processing Outside Requests).

Note that only Senior Checkers are qualified to do full cross-checks.

10.1. Full Cross-Check

To complete a full cross-check of a record, follow these steps carefully:

Step 1: Find the Catalogue Record

Do a search for the object's catalogue record, and make sure you review the Parent and any relevant Child records. If the record is not already in the database, create it now.

Step 2: Check ID Numbers

Check that all relevant official ID Numbers have been entered into the ID Numbers Field. (See Finding ID Numbers if you need assistance with this step.)

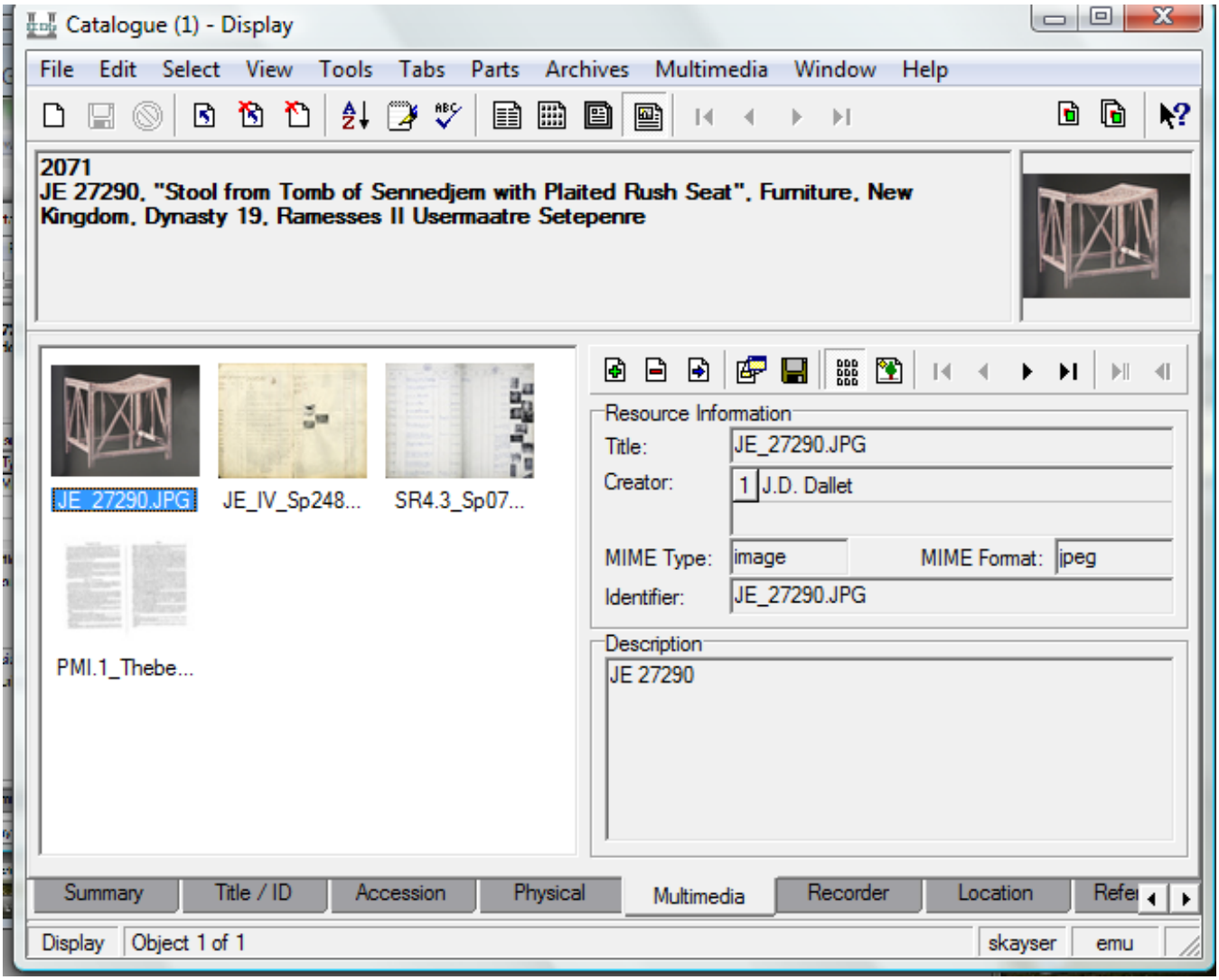
Step 3: Check the Multimedia Tab

Go immediately to the Multimedia Tab, and, make sure that all the images attached are for the correct object; if not, correct these immediately. If there are duplicate images, or bad images (scanned from books, or just poorly photographed), delete these. Then, IF POSSIBLE, make sure that you have the following thumbnails showing, in this order:

1. Master or Placeholder Image: if possible, you should have a reference image here in which the entire object can be seen, from the front or in three-quarters view. If you do not have an image, and the object is accessible, go and take one. If the object is not accessible, make sure that the placeholder image (noimage.jpg) is attached and in the first position in the multimedia module.
2. Additional images of the object.

3. Facsimiles of all relevant register pages, in this order: JE, CG, TR, SR. If you are missing a facsimile, find and attach it immediately. If the facsimile does not show up in the Multimedia tab, it may be linked improperly, and you should correct this immediately. (There are still some CGs missing; check the list to make sure the CG is available before you waste time looking for the relevant page.) For the CGs, put any plates before the text pages.
4. A facsimile from Porter and Moss, if possible.
5. Any available excavation records or other publications.

If the thumbnails are not in this order, simply drag and drop them in the proper order.



NOTE: To view the basic information for a multimedia record, simply highlight the thumbnail for the relevant record. Note that all of the information in the Resource Information and Description areas comes directly from the Multimedia Module; you cannot edit it here. To go to a multimedia record, click on the blue right arrow (third button from the left beside the image window on the Multimedia Toolbar). This will take you to the Multimedia Module, to the set of Multimedia records attached to this Catalogue record.

Step 4: IF POSSIBLE, Inventory the Object (locate it *in situ)*

It is important to fill out the Current and Permanent Locations at this point for the object if you can. If you cannot find the object, you will not be able to submit the record for approval.

Step 5: Check the relevant Catalogue module database fields systematically. Some people find it helpful to use the "Senior Checker Shortcut" that you can have to the left of the record. If the shortcut menu is not visible, go to Menu ->View-> Shortcuts -> View Shortcut and choose the Senior Checker Shortcuts.

When doing a full cross-check, it is extremely important **not** to assume that previous cross-checks of the register books have been done correctly: Just because a JE cross-check has already been done, for example, does not mean you should not do it again. The advantage of having all of the register books linked to the database is that this can be done easily and quickly. The more accurate the database is, the better, and cross-checking is essential to making the database as clean and accurate as possible.

You can open the facsimiles in Picture Viewer from the Multimedia Tab, open the relevant facsimile record in the Multimedia module, or use the Facsimile module of the old Filemaker database. It is much easier to work if you have your record and the facsimile you are working from open at the same time, side-by-side. Note that if you use the old database, you still need to check in EMu that all the relevant pages are linked to the catalogue record, and in the right order.

- Begin by checking all fields against the SR (if available), then check Porter and Moss, if possible (use both the scanned publication and Griffith Institute Website List of Objects in the Cairo Museum - http://www.griffith.ox.ac.uk/gri/3biblist.html), then check the other relevant ledgers.
- If the CG number cross-referenced for the object is from a CG book which is not in the system, make sure you mention this in the Notes field.
- If the object is from the Tutankhamun collection, also check the Griffith Institute website: http://griffith.ox.ac.uk/gri/4tut.html.
- If the object comes from Giza, you may also check the Giza Archives website: http://www.gizapyramids.org/code/emuseum.asp?newpage=search_basic, although a new project to work directly with the gizapyramids.org team is underway, and they may be doing this part of the cross-check for us.
- If the object comes from the Karnak Cachette, also check the IFAO - Karnak Cachette Database: http://www.ifao.egnet.net/bases/cachette/.
- Work slowly and carefully -- better to do it right once than have someone else have to correct your work or pick up things you've missed.
- Make sure that the title is in good English, with proper capitalization, and that ALL possible fields have been filled out.
- As you work, look for spelling mistakes and incorrect grammar, and make sure everything is according to the field definitions protocol.
- Make sure that all of the pre-defined fields contain approved terms from the RCMDD Authority Lists (an Excel file). If you find, for example, a provenance that is not in the drop-down lists, check with the Thesaurus team to see if it is there under a different name; if not, it

can be added after consultation with the team heads. NOTE: If you can't find something, first check the Thesaurus yourself - everyone should have this, the Griffith PM and the Excavator/ sponsor Excel file (Excavator_List_draft), on their computers.

- In older records there might be some information that has no source and does not appear in the register books. If this is the case, try quickly to find out where this information comes from (check the Illustrated Guide (Bongioanni et al. 2001)), as this was used early in the project). If you can find the information easily, add the source to the object record, and make a note of the source in the Notes field. If not, make a note in the Recorder Remarks. If you cannot find it, you should delete it -- we do not want to keep information with no recorded source that does not match information in the register books.
- Make sure the record is internally consistent (e.g. the title field does not say “Inscribed Limestone Block” when the material field has “Calcite”).

Here is the list of fields to work through. You do not need to worry about which tabs the fields are located on, as you can use the shortcut menu to move from field to field. All of these fields MUST be filled out, unless otherwise noted.

Main Title (check carefully for correct capitalization)

Object Status

Object Rating (if applicable)

ID Numbers

Other Numbers (if applicable)

Visible Numbers (if possible)

Category (if the record is for a sculpture, make sure to go to the sculpture tab and check that it is filled out properly)

Subcategory 1

Subcategory 2 (if applicable)

Acquisition Method

Excavation/Acquisition Date (if known)

Registration Date (if known)

Excavator/Source (if known)

Sponsor (if known). If no sponsor is indicated in the register books, check the Excel file called Excavator_List_draft - this should have most of the relevant information. If you can’t find it here, look in the digitized version of *Who Was Who in Egyptology,* found attached to the Bibliography module and in Akhenaten->Ruby->RCMDD-DOC->Library->Digital_Library->Books->Bierbrier M.I_Who Was Who in Egyptology.

Source Summary (remember that this is usually generated automatically; you should save the record after you have finished with the other Acquisition Details and check that what shows up here makes sense). This field must not be blank; if no Acquisition information is available, you should make sure Unknown shows up here.

Region (There must be something in this field; if it is clear that no provenance is known, enter Unknown here.)

Area (if known)

Site (if known)

Monument (if known)

Feature (if known)

Period (There must be something in this field; if it is clear that no dating is available, choose Unknown here.)

Dynasty (if known)

King (if known)

Absolute Dates (This will auto-fill when you click in the field.)

Measurements (Make sure that you check the dimensions against any available images to make sure they are in the correct fields. Use common sense in dealing with inconsistencies in measurements. If the CG and JE differ by 1 centimeter for an object that is over 20 centimeters tall, for example, or by 5 centimeters for an object that is over 100 centimeters tall, consider this within the margin of error; this will reflect differences in the way the object was measured. Worry only if the measurement is significantly off relative to the object's size. Also, remember that you should have three dimensions, if possible, so if you are going to submit the record for approval, try to measure additional dimensions yourself.)

Measurement Notes (If no image is available, and you are not sure which dimension is which, DO NOT put the dimensions into the fields. Put them in Measurement Notes instead, with an explanation.)

Materials (Make sure these are according to the current protocols.)

Notes (Make sure the information here makes sense. Be sure to note any differences between registers or other sources, such as different provenances or materials, or problems with ID numbers, here, along with an explanation of the solution you have chosen, if necessary.)

Permanent Location (Make sure the location code is filled out here, and that the location is written according to protocol. You should have something here by the time the Full Cross-check is finished, even if what you have comes from a register book only.)

Current Location (Remember this should only be filled out if the object has been seen *in situ*. As you do the full cross-check, make sure the locations visible in the Movement History are filled out according to protocol. If they are not, click on the blue arrow to open the records and clean them up now!)

Independently Moveable (Make sure "Yes" is checked if you are working with a Parent record and "No" if you are working with a Child record.)

Recorder (Add your name and Full Cross-check here, along with any other cross-checks you have carried out that had not been done previously or to which you have made substantive changes or corrections.)

Bibliography (Make sure all references are filled out according to protocol. Note that cleanup of the Bibliography module is still underway as of March 2011, so you may need to clean up some bibliography records as you go. In general, the rule is that any bibliographic reference mentioned in the Notes must be attached to the Bibliography as well.)

REMEMBER: If you correct or update a Parent or Child record, make sure all associated records are updated or corrected as well.

Note that Full cross-checks for object approval must be checked in the database by a senior checker before the record is submitted for approval.

10.2. Object Record Approval

An important part of the RCMDD's system is object record approval. Object records include Catalogue records and their associated Multimedia and Location records. All approved records can be published on the Internet; records at Level 1 Approval (records for objects that will leave the museum) follow one procedure, records at Level 2 Approval (records for objects that will stay in the museum, for which descriptions have been written) follow another. Specifically, records taken to Level 2 Approval need descriptions, and their catalogue cards will be printed and filed in manual object files.

Manual object files are the key element of the manual system for tracking the objects in the museum's collections. These files both stand alone and provide a backup system for the database, as the catalogue card, along with original copies of any forms and any available published information, are kept in the manual object file for each object.

An object record can be approved, at either Level 1 or Level 2, ONLY after a full cross-check has been completed (see Full Cross-checking).

Level 1 Approval (electronic catalogue CARDX, no object file)

Object records for objects that will be leaving the museum can be submitted for approval at the discretion of the senior checkers and department heads. These object records will come up:

- As objects are moved within the museum.
- As objects are inventoried in their permanent locations.
- As objects are included in Outside Requests.
- As initial condition reports are generated for objects.
- As an object is published and a copy of the publication becomes available.
- As additional documentation is available on the object.

Level 2 Approval (printed catalogue CARD and object file)

At the current stage of the project, the following categories of objects should be submitted for approval, AND catalogue cards printed and object files should be created for:

- New objects being registered/accessioned.
- The museum's major masterpieces (all objects from the Illustrated Guide (Bongioanni et al. 2001) and the Salah-Sourouzian guide should have object files by the end of the project).
- EMC objects going out on loan or being included in exhibitions.
- Objects slated to stay in the EMC that are going through the Approval process for any other reason (as above).

NOTE: Eventually, there should be an object file for each of the objects that stay in the Egyptian Museum after the GEM and NMEC open.

10.2.1. Approval Procedure

Step 1: Do Full Cross-check AND Inventory Object

A record can be submitted for approval once the following conditions have been met:

- All ID numbers have been found and corrected.
- All register books, Porter and Moss, and, if applicable, an approved outside source has been cross-checked, i.e. a Full Cross-check has been done. Note that if a register book (usually a CG) is not available, a full cross-check can not be done.
- The object has been inventoried, and a number check, a Permanent Location, and a Current Location have been found and entered into the database (NOTE: If the object is missing, this and the next step will not be possible; see below for procedures.) Only objects with Permanent Location codes of [Display] or [Storage] should, at this point in the project, be submitted for approval -- it will not be possible to inventory any other objects.
- The multimedia tab has been checked to make sure there is a good reference image, and that all the facsimiles are attached and in the correct order.
- The object record includes 3 dimensions (if possible).
- For objects slated to stay in the EMC, a description of the object has been written as necessary. If the record is for a major object (a statue, stelae, etc.), a full description should be written. If the record is for a minor object, the title may be sufficient. If additional description is needed, you may keep it as short as possible, i.e. one line (an extended title) and perhaps a second. Note that you should limit your description to a maximum of 925 characters (approximately 175 words). For most piece records, it is not necessary to write a separate description; the description on the object (Parent) record will generally include all pieces.
- If the record has associated records, this procedure has been completed for all Parts (see below for guidelines on dealing with Parent-Child records).

Step 2: Submit Record for Approval

Once these conditions have been met, you may submit the record for approval at either Level 1 (without an object file) or Level 2 by following these steps:

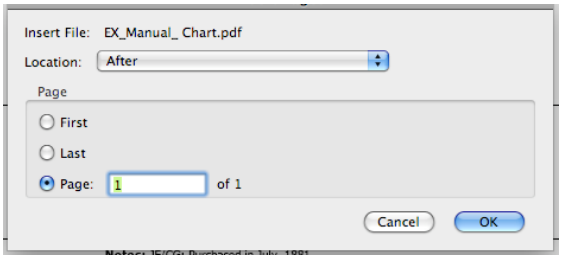
- If the record is to be approved at Level 1 (no object file), leave Object File? (Title/ID tab) at "No."

- If the record is to be approved at Level 2 (object file), change Object File? (Title/ID tab) to "Yes."
- Generate a Catalogue Card file for approval. This should be in pdf form. For Level 1 Approval, the card should be saved as CARDX_ID_Number.pdf. For Level 2 Approval, this should be in the format CARD_ID_Number.pdf.

  If there are children for which you do not need separate catalogue cards (the exceptions to this will be if Children are displayed separately from their Parents, or if a Child is traveling separately as part of a loan or exhibition, pull up the Child records and generate a report for them in list form (use "List Location" format, insert title "ID Number Children" when prompted, and save as ID_Number-Children).

  Open the Parent Card in Adobe Acrobat. Go to Document->Insert Pages. Browse to your Child record report, and select it. Place the Child record report after the Parent record.

  Save.



- Submit the card electronically to the Project Directors or Department Heads [][FOR NOW TO EN AND SN, IN FUTURE TO HG AND YES].

Step 3: Make Corrections

Make any corrections requested by the director or heads. Resubmit the record as necessary until approval is given and the record is completely clean.

Step 4: Mark Record Approved

To mark the record (or records, if there are piece records included) approved:

- In the Catalogue module>Recorder tab, add the

  Name of the approver

  Record Approved as Recorder process

  Recorder Date

- Go to the Admin tab for the object record (NOT for the piece records) and select "Yes" in the Publish to Internet? field.

Step 5: Print or File Catalogue Card

For objects approved to Level 1, file the approved card in the Permanent Collections system, in Akhenaten -> Ruby -> RCMDD-DOC->Permanent_Collections -> Objects_Leaving_Museum -> CARDX

For objects approved at Level 2: file the pdf of the catalogue card and list in Akhenaten->Ruby->RCMDD-DOC->Permanent_Collections->Object_Files. Note that you may give the pdf to the Associate Registrar for the Permanent Collections to file properly.

For objects approved at Level 2: print the card on the front of a pre-printed card, found in the Catalogue Card Backs folder in the Blank Forms drawer in the filing cabinet.

Store the printed catalogue card in its object file.

Pre-approval

Use this when the record is otherwise approved by the Project Director/Heads, but is on hold for some reason (usually because an object is unavailable). Example:

> For a statue of Horakhty in R14: all the cross-checks have been done, and the object location found, but the gallery is being painted and the statue is under plastic covers. Therefore, a number check cannot be done and additional measurements cannot be taken. The record has otherwise been approved.
>
> Under Database Process, choose Pre-approved (note that this will only be a placeholder)
>
> Under Recorder Remarks: Detail what needs to be finished (e.g. waiting for number check/measurements as is currently unaccessible)

When the object becomes available and the process can be finished, send the record for final approval, and replace this entry with Record Approved.

10.3. Parent-Child Approval

When working with Parent-Child records (where the Parent record is an object and the Child records are pieces), a number of important decisions must be made about how to present and file them. The main issues are as follows:

> Create one manual file or multiple files?
>
> Run and print one catalogue card or multiple cards?
>
> Publish one record on the Internet, or multiple records?

These issues are closely related, and the decisions made for one of these issues will generally clarify the decision for the others.

To reiterate several important points:

> Only approved records will have manual files and catalogue cards, but not all approved records will have manual files and cards (CARDX's will only be filed in the computer system).
>
> Only approved records will be published on the Internet, but not all approved records will be published in the Internet.

10.3.1. Parent (Family) Records

Family records are for the purpose of the database only. They should not have manual files or catalogue cards, and they should not be published on the Internet.

10.3.2. Parent (Object) Records

All object records should have their own manual files and catalogue cards.

All object records should be published on the Internet.

10.3.3. Child (Piece) Records

All Child records should be included in the manual file for their Parent. They should not have their own separate folders.

Some Child records should have their own catalogue cards. Other Child records should be attached to the catalogue cards of their parents as a list.

The decision whether or not to publish Child records on the database must be made on a case by case basis.

In general, Child records that are attached to their Parent records as a list should **not** be published on the Internet. In general, Child records that are given their own catalogue cards **should** be published on the Internet.

Here are some examples:

- Coffins: Only publish the parent; box and lid only need to be published if one Child is on loan or in an exhibition. Attach Child records to Parent card as a list.
- Canopic Jars: Only publish the parent; jar and lid only need to be published if one Child is on loan or in an exhibition. Attach Child records to Parent card as a list.
- Groups of related pieces: Varies.

  One guide can be that if pieces form an object, they need not be published; if they form a set, they need to be published.

  Another guide can be whether or not all the pieces are easily visible and distinguishable in an image of the entire object.

  Example 1: Tutankhamun's finger stalls: there is a parent record for all of these together, and 10 separate child records. Only the parent needs to be published on Internet. In both of these cases all the children are easily visible in the master image. The individual stalls can be attached to the Parent card as a list.

  Example 2: JE 60687, Calcite Canopic Chest of Tutankhamun: Box, Lid, Sled, Stoppers, and Sealings: in this case all the records that form the set should be published; these do form a set, but are also separate objects as well, and it would be difficult to show them all in one image. Run a separate catalogue card for each piece (but file them all in the same manual file).

  Example 3: JE 43274: Limestone Relief of Maya, In Five Pieces; all of these five (JE 43274-a to JE 43274-e) should be published separately, as the individual pieces are distinctive and each has their own descriptions. Run a separate catalogue card for each piece (but file them all in the same manual file).

10.4. Creating Manual Object Files

See above for guidelines on categories of objects for which object files should be created.

Step 1: Prepare Folders

Label a hanging folder with the object's ID number (JE if possible; if not then CG, if not then TR, if not then SR).[1]

Step 2: File the Card

Within this hanging folder, you will place the catalogue card and any additional materials related to the object, such as accessioning forms, decrees, or publications, as they come to the office. Make sure that the catalogue card is in the front of the folder, so that it is the first thing you see when you look in the folder.

Step 3: File Folders in File Cabinets

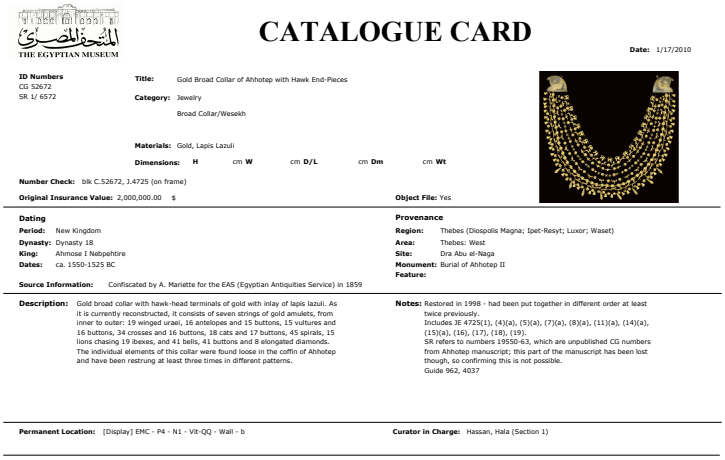
The object files are placed in File Cabinets.

Files should be organized according to ID#, in ascending order. Most objects will be filed by JE number; there are separate sections in the files for objects with only CG, TR, or SR numbers.

Parent-Child Object Files: Guidelines

There are several situations where it will not be completely clear whether to make one, two, or more catalogue cards and/or object files. Each of these must be addressed on a case by case basis, but the following guidelines will help you make good decisions.

- For objects that have been divided into pieces: Individual catalogue cards do not always need to be printed for each piece. If you do decide to print cards for each piece, these cards should be filed together in one hanging file, under the ID number of the object.



THE EGYPTIAN MUSEUM

CATALOGUE CARD

Date: 1/17/2010

ID Numbers
CG 52672
SR 1/ 6572

Title: Gold Broad Collar of Ahhotep with Hawk End-Pieces

Category: Jewelry
Broad Collar/Wesekh

Materials: Gold, Lapis Lazuli

Dimensions: **H** cm **W** cm **D/L** cm **Dm** cm **Wt**

Number Check: blk C.52672, J.4725 (on frame)

Original Insurance Value: 2,000,000.00 $

Object File: Yes

Dating
Period: New Kingdom
Dynasty: Dynasty 18
King: Ahmose I Nebpehtire
Dates: ca. 1550-1525 BC

Provenance
Region: Thebes (Diospolis Magna; Ipet-Resyt; Luxor; Waset)
Area: Thebes: West
Site: Dra Abu el-Naga
Monument: Burial of Ahhotep II
Feature:

Source Information: Confiscated by A. Mariette for the EAS (Egyptian Antiquities Service) in 1859

Description: Gold broad collar with hawk-head terminals of gold with inlay of lapis lazuli. As it is currently reconstructed, it consists of seven strings of gold amulets, from inner to outer: 19 winged uraei, 16 antelopes and 15 buttons, 15 vultures and 16 buttons, 34 crosses and 16 buttons, 18 cats and 17 buttons, 45 spirals, 15 lions chasing 19 ibexes, and 41 bells, 41 buttons and 8 elongated diamonds. The individual elements of this collar were found loose in the coffin of Ahhotep and have been restrung at least three times in different patterns.

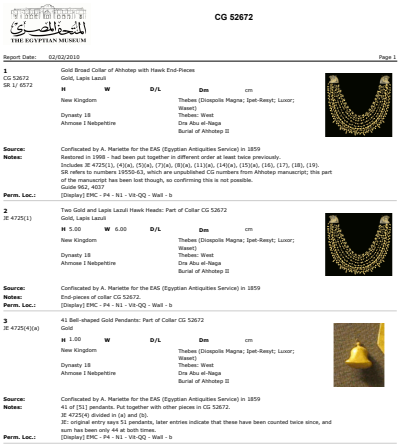
Notes: Restored in 1998 - had been put together in different order at least twice previously.
Includes JE 4725(1), (4)(a), (5)(a), (7)(a), (8)(a), (11)(a), (14)(a), (15)(a), (16), (17), (18), (19).
SR refers to numbers 19550-63, which are unpublished CG numbers from Ahhotep manuscript; this part of the manuscript has been lost though, so confirming this is not possible.
Guide 962, 4037

Permanent Location: [Display] EMC - P4 - N1 - Vit-QQ - Wall - b

Curator in Charge: Hassan, Hala (Section 1)

[1] NOTE: In the original protocol, the office had a number of manila folders nested within the hanging folder. We will no longer do this, as the manila folders are generally unnecessary and are not a wise use of limited resources.

For objects made up of many pieces, you can choose to print the information for the objects in a list (EM_List_Location report). Attach this list to the Catalogue Card (of the parent record) in Adobe Acrobat, so that you end up with one pdf file with multiple pages.



THE EGYPTIAN MUSEUM

CG 52672

Report Date: 02/02/2010 Page 1

1
CG 52672
SR 1/ 6572

Gold Broad Collar of Ahhotep with Hawk End-Pieces
Gold, Lapis Lazuli

H **W** **D/L** **Dm** cm

New Kingdom — Thebes (Diospolis Magna; Ipet-Resyt; Luxor; Waset)
Dynasty 18 — Thebes: West
Ahmose I Nebpehtire — Dra Abu el-Naga
Burial of Ahhotep II

Source: Confiscated by A. Mariette for the EAS (Egyptian Antiquities Service) in 1859
Notes: Restored in 1998 - had been put together in different order at least twice previously.
Includes JE 4725(1), (4)(a), (5)(a), (7)(a), (8)(a), (11)(a), (14)(a), (15)(a), (16), (17), (18), (19).
SR refers to numbers 19550-63, which are unpublished CG numbers from Ahhotep manuscript; this part of the manuscript has been lost though, so confirming this is not possible.
Guide 962, 4037
Perm. Loc.: [Display] EMC - P4 - N1 - Vit-QQ - Wall - b

2
JE 4725(1)

Two Gold and Lapis Lazuli Hawk Heads: Part of Collar CG 52672
Gold, Lapis Lazuli

H 5.00 **W** 6.00 **D/L** **Dm** cm

New Kingdom — Thebes (Diospolis Magna; Ipet-Resyt; Luxor; Waset)
Dynasty 18 — Thebes: West
Ahmose I Nebpehtire — Dra Abu el-Naga
Burial of Ahhotep II

Source: Confiscated by A. Mariette for the EAS (Egyptian Antiquities Service) in 1859
Notes: End-pieces of collar CG 52672.
Perm. Loc.: [Display] EMC - P4 - N1 - Vit-QQ - Wall - b

3
JE 4725(4)(a)

41 Bell-shaped Gold Pendants: Part of Collar CG 52672
Gold

H 1.00 **W** **D/L** **Dm** cm

New Kingdom — Thebes (Diospolis Magna; Ipet-Resyt; Luxor; Waset)
Dynasty 18 — Thebes: West
Ahmose I Nebpehtire — Dra Abu el-Naga
Burial of Ahhotep II

Source: Confiscated by A. Mariette for the EAS (Egyptian Antiquities Service) in 1859
Notes: 41 of [51] pendants. Put together with other pieces in CG 52672.
JE 4725(4) divided in (a) and (b).
JE: original entry says 51 pendants, later entries indicate that these have been counted twice since, and sum has been only 44 at both times.
Perm. Loc.: [Display] EMC - P4 - N1 - Vit-QQ - Wall - b

- For new pieces that join with previously registered objects: In some cases, a piece will come in from a new excavation that joins with an object that is already registered in the museum (JE xxxx). Since we are no longer working with the original JE books, and multiple copies of the books are being made, the new piece must be given a new JE number. However, it will NOT be given its own database record (see Accessioning) or object file. To avoid confusion, a new hanging file should be created and labeled with the new JE number (JE yyyy). Inside the hanging file for the old JE number (if one does not already exist, it should be created), a printed paper should be placed that says: “JE xxxx joins with JE yyyy. See JE yyyy for manual file.”

Part III:

Documentation Support

11. Image Acquisition and Management

An important role of the RCMDD is to help build and maintain the image bank (stored in the Multimedia Module) that forms a central part of the database. The office deals with two principal types of images: photographs (primarily of objects, but also of activities and events) and facsimiles (of the museum's official registers and of the *Topographical Bibliography,* and also excavation reports, scholarly articles, and other documents related to the collections). Images are acquired either through photography (by RCMDD staff or outside photographers) or by digitization.

The image bank will benefit the entire museum, the scholarly community, and the general public. By creating a central bank in which to store these images, they become easy to find and use for various purposes. Once attached to the database, these images will be viewable and usable:

1. By the entire museum staff. This can be done immediately upon request in the registrar's office; and via the secure Intranet, which went on line in December of 2009:

    Digital images can be provided upon request for Powerpoint presentations, Word documents, or any other purpose (subject to approval by section heads or the Museum Director).

    These images can be used to enhance all the lists and forms that can be produced through the database.

    The RCMDD has the capacity to store copies of all photographs, and encourages all staff members to provide whatever images they have.

    NOTE: All staff members are of course still free to store their own copies of their own images wherever they wish, as usual.

2. By scholars and the general public

    Scholars or the general public can request that images be taken and copies provided for reference, scholarly publication, or commercial publication, according to the museum's Outside Request and Photo Policy guidelines.

Many images are usable as soon as they are acquired, and need only be imported into the Multimedia module; others must be processed in some way. This is done using Adobe Creative Suite (primarily Adobe Photoshop).

The following protocols cover Image Acquisition, including processing; and Image Management.

11.1. Image Naming and Storage Protocols

Object Images: All filenames for object images should include the ID number of the object itself: JE if possible, otherwise one of the other official ID numbers. If the photograph is taken by a registrar, the filename should be simply the ID number; if there are multiple images of the same object from the same shooting session, _1, _2, etc., should be added. If the photograph is taken by an outside photographer, the filename given by the photographer should be left intact, and the ID number added to the beginning. Until November 2009, these filenames included parentheses and front or back slashes in cases where the ID number or the photographer's filename included these characters. However, if the import tool is used, the database will not recognize these

characters. Therefore, replace all parentheses with underscores, and slashes (used in TR numbers by some photographers) with points: (e.g. JE 1234(a).jpg should become JE 1234-a.jpg and TR 1/2/3/4.jpg should become TR_1.2.3.4.jpg). To keep things simple, this protocol will be used for all object image files.

All backup copies of object images are stored on My Book Images->EMS_Object_Images, in a series of folders called EMS_IMAGES_*. A decision was made in September of 2009 that a new image folder would be started each year; the current folder is therefore EMS_Images_4_2010.

Within this folder, subfolders are named by Photographer Name and Date (YYYY-MM-DD): e.g. Ahmed_Amin_2009-09-27.

IDSC Scans: The IDSC scan project is stored in a separate folder within EMS_Object_Images, called IDSC_Scans, organized by sheet, with the sheets nested in groups of 99.

Facsimiles: All backup low-resolution copies of facsimiles, e.g. digitized images of register books or CGs, are stored also on My Book Images, in EMS_Facsimiles_LR.

Event Images: Filenames for event images are left as they come from the camera or outside photographer. Like object images, these are placed in folders named by Photographer Name and Date (YYYY-MM-DD): e.g. Janice_Kamrin_2009-11-06. All event images are stored on My Book Images, in EMS_Event_Images->EMS_Event_Images_YYYY (currently 2010).

Backup of publications of various sorts are stored in Akhenaten->Ruby->RCMDD-DOC->Library->Digital_Library. These should also be imported into the multimedia module of the database and linked to their Bibliography records.

11.2. Image Acquisition

Images can be acquired for the database in several ways. Pictorial documents such as photographs and slides that currently exist as hard copy can be scanned; additional images can be acquired through digital photography, either by RCMDD staff, museum photographers, or, in limited cases, by outside photographers. (Note also that text documents such as articles and books can also be photographed or scanned and made into jpegs or pdfs to be attached to the Multimedia module and linked to the Bibliography module.)

11.3. Photography

Reference photographs can be taken by RCMDD personnel, and higher quality images can be taken by museum photographers or a limited number of outside photographers, as detailed below. Photographs taken by other museum staff should also be provided to the RCMDD for incorporation into the database.

11.3.1. RCMDD Photography

Many of the reference images (not for publication) for the database are now being taken by RCMDD (and ARCE) staff. Object photographs are taken by the RCMDD mainly during movements for various purposes, and during inventory work. Other photographs, of events, incidents, and people doing various activities, are also taken by project staff (RCMDD and ARCE). The RCMDD has also informed the section heads that the office has a digital camera, and can take photographs at their request.

RCMDD staff should have a digital camera with them whenever they go out to the galleries for movement committees or inventory work. Whenever possible (mainly when working with objects that are outside vitrines) they should also bring a scale and a white board.

Each digital camera is different. It is important that all office staff know how to use whatever specific camera or cameras the RCMDD has; these protocols are not written to cover a specific camera. Instead, here are some basic definitions, and guidelines that should be followed regardless of what particular camera is being used.

Definitions

The following terms are important to understand for all digital cameras:

- **Aperture:** How wide the diaphragm inside the lens opens when you shoot. This affects how much light enters the camera and reaches the sensor (or film). Bigger apertures (identified by their f number [F-stop]) allow more light to reach the sensor than smaller ones. The smaller the aperture number, the larger the opening, and vice versa.
- **Shutter Speed:** How fast the shutter opens and closes when you shoot. This affects how much light enters the camera and reaches the sensor or film. Slower speeds, mostly shown as fractions (e.g. 1/60) allow more light to reach the sensor than faster ones.
- **ISO**: How sensitive to light the sensors (in the past, the film) are. Digital cameras can be set to different ISOs.
- **Image size format:** Digital cameras in general offer a few different sizes from which to chose. In many cameras these formats are defined as L (large), M (medium) and S (small).
- **Macro:** This is a setting in cameras/lenses usually used to photograph very small objects by allowing the photographer to focus at a much shorter distance to the object than in normal mode.
- **Zooming in/out:** Zoom lenses allow the photographer to make the objects look bigger (zoom in) or smaller (zoom out) without moving the camera either away or toward the object. NOTE: With digital cameras, absolutely avoid using “digital” zoom. Use only the optical zoom.

Guidelines

- Always bring the tripod. The museum is dark, and the flash should be avoided whenever possible (at the request of the Museum Director; it does not actually damage the objects). Use the tripod whenever necessary. Setting the camera on a tripod allows for slower shutter speeds (under 1/60), and thus avoids the necessity of increasing the ISO, which can render images almost unusable due to digital noise (grainy quality produced by digital cameras when set to higher ISOs) or images blurred by camera motion that can occur on speeds under 1/60 or 1/30 if the camera is hand-held (remember that 1/60, for example, is slower than 1/125).
- For most situations shoot with the camera set on “Manual.”
- For single object photography, make sure the camera is set to take photos with pixel dimensions of approximately 1024x653 pixels, yielding a file size of approximately 2M.
- For multiple objects, increase the camera format to its highest setting, so that you will have decent resolution for the individual objects.

- If you are photographing through vitrine glass, try to shoot at an angle to the horizontal plane of the glass; do not shoot perpendicular to the glass. Also watch for other reflections and try to avoid having them fall right in front of the object.
- If you are photographing a small object, and can get close enough to it, switch to "Macro." Every camera/lens has a different Macro range, and you should make sure to know your equipment (by reading the manual). This will save a lot of time and frustration. On Macro setting it is possible to shoot the object from shorter distances away.
- When taking shots of moving people it can be useful to set the camera on Shutter speed priority. This way the shutter speed can be fixed to something above 1/60 and the camera will choose the aperture according to the lighting conditions and the Shutter Speed that has been set.

Step 1: Photograph Objects

- Whenever possible, the identification number (JE if possible, otherwise CG, TR, or SR) should be included in the photograph.

  Object can be turned so that number is visible.

  Number can be written on white-board (available in the RCMDD office).

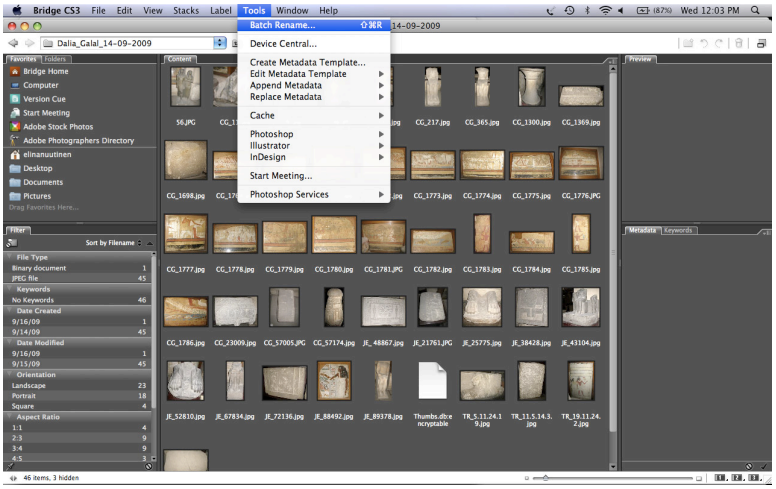
  Number can be neatly handwritten on a piece of paper.
- Whenever possible, a scale (available in the RCMDD office) should be included in the photograph.
- A detailed photo log should be kept, in which images are numbered sequentially from one, beginning at 1 again on each day when photographs are taken. In many cases, this will be kept on the Object Inventory Form or other form that has been brought to the galleries by the registrars; if necessary, a Photo Log (a copy of which should be on each registrar's individual clipboard) can be used.

Step 2: Download and Rename Images

Images should be downloaded and processed immediately, preferably on the day they were taken, according to the following procedures:

- Bring camera back to office.
- Connect camera to computer.
- Download images into folder called: Photographer_Name_YYYY-MM-DD.
- Make sure images are deleted from the camera AFTER making sure they have downloaded properly.
- For object images, rename images immediately by sequential number, so that the filenames match the numbers on your photo log/Object Inventory form. (NOTE: Do not rename Event Images -- go directly to Step 6.)

Open Bridge



Either drag the folder containing images you want to rename to the program icon in the dock or open it from the program.

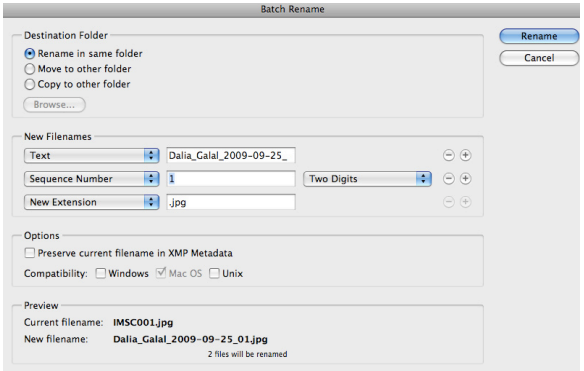
Choose the files you want to rename - usually you will want to rename all of them, so use Apple/Command/Cntrl + a.

Go to the Menu bar and choose Tools -> Batch rename.

Choose in the same folder.

Set up a new filename: best here is to use the folder name followed by a sequential number: e.g. type "Dalia_Galal_2009-09-25_" in the first field as Text (make sure to add an underscore at the end), and choose Sequence Number for the second part. You can choose how many digits you would like this to have (usually 2) and from which number you would like to start (usually 1). The last part of the name will be the extension, usually ".jpg." Note that you can add and remove parts to and from the name by using the plus and minus buttons next to the free text fields.

When you've filled in all the parts you need for the name press the Rename button. The program renames the files and saves the new names automatically. The filenames Bridge would generate with the example shown here would be:
Dalia_Galal_2009-09-25_01.jpg,
Dalia_Galal_2009-09-25_02.jpg and so on.



Step 3: Process Images

If any of the images need to be modified, you can work on them in Photoshop. Try to do as little of this as possible; remember that you are taking reference images only; these will not be for publication, and you should not spend valuable time working with them unless absolutely necessary.

Step 4: Identify and Rename Images

Using your inventory log or other manual form as a guide, identify the images and rename them according to their ID Numbers (JE if possible, then CG, TR, and then SR) with the format: e.g. JE_1234.jpg. If you have multiple images of the same object in one folder, use _1, e.g. JE_1234_1.

Step 5: Import Images into Database

If there are only a few images, you may do this by hand.

If there are more than 10 images in your folder, you should use the Import Tool.

Step 6: Link Images to Catalogue or Event Records

Attach Object images to their Catalogue records and Event images to their Event records.

Step 7: Store the Original Images

Log into Goldfish using your user name and password.

The folder containing the images should now be stored in the backup system, as follows:

- Object Images are stored in My Book Images->EMS_Object_Images->EMS_Images_* (as of January 2011, in EMS_Images_5_2011)
- Event Images are stored in My Book Images->EMS_Event_Images_* (currently EMS_Event_Images_2011)

11.3.2. Museum and Outside Photographers

Museum photographers and a very limited number of approved outside photographers will take photographs for both reference and publication. The procedures for both are similar, although not identical. It is important that all photographs taken of museum objects be given immediately to the RCMDD to be incorporated into the image bank; however, the RCMDD will not chase photographers to get these images, we will expect that all photographers follow the protocols decreed by the Museum Director (see SCA-EMC Rights and Reproductions Policy - internal).

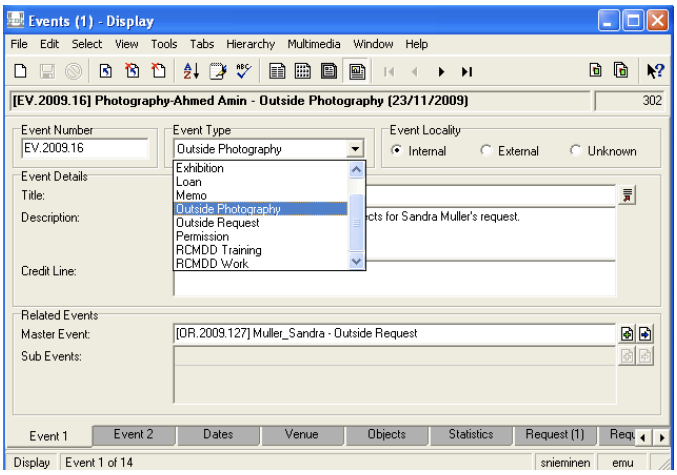
The following procedures will help to ensure that photographs taken by museum and outside photographers can be easily incorporated into the museum's database, where they will be accessible to the curatorial staff. The museum photography department should be provided with a copy of the Museum Rights and Reproductions policy and Photography Procedures in English and Arabic.

Step 1: Notification Received

The photographer or section head should notify the RCMDD of the planned photography.

Step 2: Create event in the Events Module (to be done by a Head or the Associate Registrar for the Image Bank)

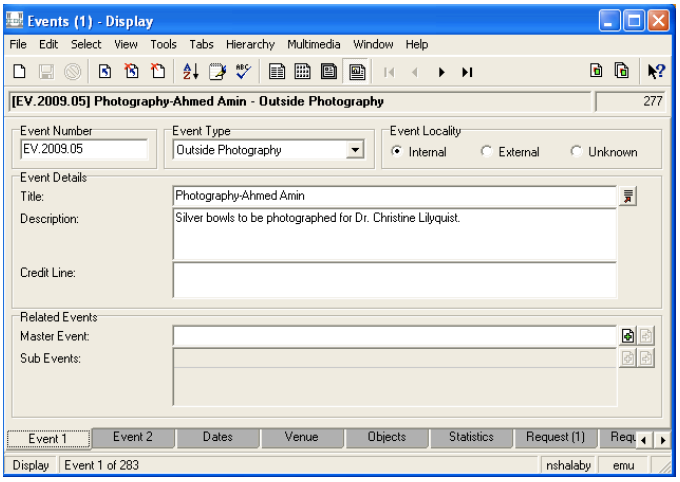
A new event should be created in the Events Module to record the photography session. Note that a new event should be created for each session (i.e. each day, at a minimum) on which the photography is to occur.

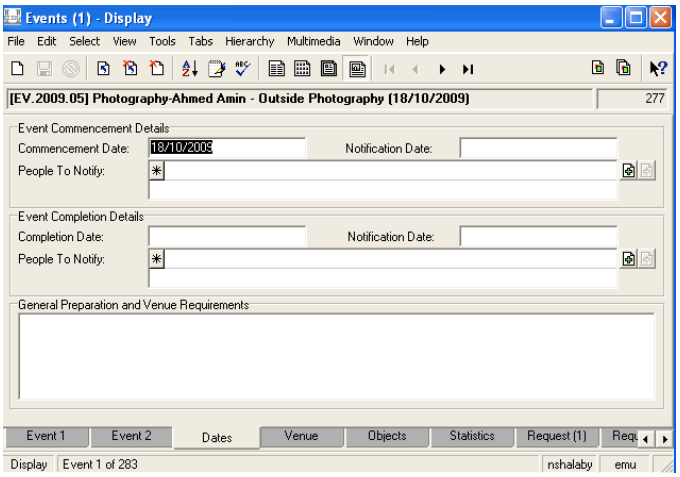


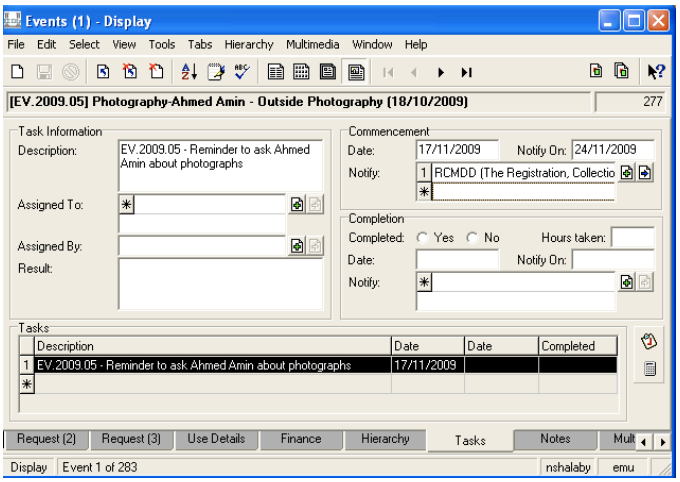
NOTE: If the office learns about the photography after it has occurred, this process should be carried out afterward.

- Open the Events Module.
- Create a new event by clicking on the icon with the blank sheet in the upper left corner of the Events Module.

- In the Events 1 tab, Event Number field, give the event the next number in the sequence. This should be in the following format EV.YYYY.NN (where NN is the sequential number). E.g. EV. 2009.66.
- Under Event Type, choose *Outside Photography*.
- In the Title field, enter: Photography and the name of the photographer; e.g. Photography-Ahmed Amin.
- In the Description field, add a short summary of the objects to be photographed, for example: Silver bowls to be photographed for Dr. Lilyquist.
- In the Dates tab, enter the date on which the photography is or has occurred under Event Commencement Details.
- In the Tasks tab, create an alarm to remind the team to follow up on getting the photographs from the photographer. This should be set to about a week after the photography session.







Step 3: Registrar Assigned and Equipped

The RCMDD department heads will assign a registrar to accompany the photographer so they can inventory the objects and help log the photographs. The registrar should bring a printed preliminary inventory form, a blank inventory form or a photo log, as well as both white boards and scales in various sizes.

Step 4: Log Photos

When possible, make sure that the first photograph of every object is a reference shot that includes a scale and a white board in an appropriate size. All available ID numbers of the object should be clearly written on the white board.

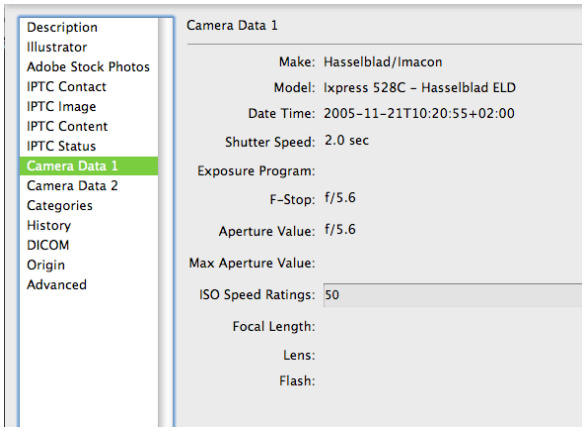
Step 5: File Photo log in Central Log file.

File the Photo log in the Photo log folder of the Central Log bin, kept on the Head Registrar's desk.

Step 6: Photographer Processes Images and provides RCMDD with tiffs or jpegs in one or a series of folders.

It is essential that all photographers process their own images and provide the RCMDD with tiffs or jpegs. Some photographers are at this point only giving the office low-res jpegs as references; as soon as possible, this practice should be stopped and high-resolution files given to the office. DO NOT accept RAW files of any sort.

If the images are being taken by a museum photographer, the images should be left with their original camera (e.g. DSC) numbers, which, in case any procedural mistakes are made, will at least indicate the order in which the photographs were taken, and thus help solve any identification problems. Note that when processing the images the photographer should include at least one image of each object that includes the ID number, as this will help cut down on numbering errors. Further processing can always be done later, if this particular image is needed for a commercial publication in which the number should not show.



Outside photographers can give their images to the RCMDD in a variety of ways: on a flash or hard drive, CD, DVD, or via email; the files can be organized in a variety of ways. This does not matter; what is important is that the office is provided with the name of the photographer, the date on which the photographs were taken, and ID numbers for the objects. (Note that this information can also be included in the metadata for the images, so if images come without this information, do your best to get it directly from the photographer, but if not, look at the metadata for the images in Photoshop or Bridge (in Photoshop, open the image and press Apple +option+shift+I; in Bridge, select the photo and press Apple+option+shift+I).

Step 7: Record acquisition of images in database

In the Dates tab of the Event record that was created to track the photography, record the date on which the images are given to the office in the Event Completion Date.

Step 8: Organize and Rename (if necessary) the Folders and Images

All images must be organized and named according to the RCMDD protocols (note that the naming protocol for the images themselves is slightly different for outside photography, as outlined below), in one or a series of nested folders. Use the photo log to assist you, and discard the log when you are finished.

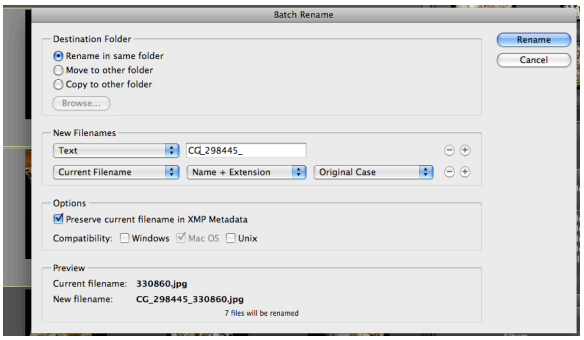
NOTE: It is essential that all ID numbers be checked carefully, as usual.

- The main folder should be named as per the usual RCMDD protocol: photographer's first name_photographer's last name_YYYY-MM-DD (e.g. Ahmed_Amin_2009-09-25), where the date is the date on which the photographs were taken. (If you do not know the date, check the metadata for one image.)
- In some cases (especially for museum photographers), the photographer will give you multiple images for the same object, in some cases nested within separate folders. If you are given subfolders, name these with the ID number of the object.
- Inside the main or subfolders, it is necessary to determine whether the images need to be renamed.

  If the name the photographer has used for the images includes the ID number of the object then this should be kept as it is without modification unless the number is wrong. If the ID number in the filename is wrong, add the correct ID number to the beginning of the filename.

  If a different naming system has been used, then the ID number should be added to the beginning of the original name (DO NOT delete the original name given by the photographer, since you may need this in the future for communication with the photographer). For individual images, this can be done simply in the finder (click on the filename, move the cursor to the beginning of the name, and add the ID number. You will end up with something like: JE_4256_DSC92847.tiff). Remember to make sure that the ID number is correct.

  If you have multiple images of the same object, either loose within the main folder or in nested subfolders, you can use the Batch option in Bridge, as follows:



  1. Drag the folder to Bridge, or open Bridge and browse to the folder.
  2. Select the images you want to rename (use Apple/Command/Cntrl+click to choose multiple images).
  3. Go to Tools->Batch Rename.
  4. Under Destination Folder, click Rename in same folder. Under New Filenames, choose Text in the first drop-down and type the ID Number with underlines. Under the second drop-down, say Current Filename and Name+Extension and Original Case. Check Preserve current filename in XMP Metadata.

Step 6: Import Images

Immediately import the images to the database, using the Import Tool, and attach them to their appropriate Catalogue (or Event) records. Until this is done, you can keep the folder on your own computer, or process it from the image backup folder on My Book Images.

Step 7: Store the Original Images

The folder containing the images should now be stored in the backup system, as follows:

- Object Images are stored in Goldfish->My Book Images->EMS_Object_Images->CURRENT FOLDER (currently EMS_Images_4_2010).
- Event Images are stored in Goldfish->My Book Images->EMS_Event_Images->EMS_Event_Images_2010.

In the rare cases when for some reason object images cannot be imported directly into the database (for example, because ID Numbers need to be found for them), then they should be placed in the 00-EMS_IMAGES TO PROCESS folder found within My Book Images->EMS_Object_Images. They will be kept in this folder temporarily until they have been imported into the database, after which they will be moved into their proper folder within the EMS_IMAGES folder. Within the 00-EMS_IMAGES TO PROCESS folder is a folder called EMS_Images-No-ID, where images that have no ID number with them are kept until they can be identified. There is also a sub-folder in the 00-EMS_IMAGES TO PROCESS folder called "For Zamalek." This can be used temporarily to store folders with images that are non-object and non-bibliography (i.e. not appropriate to store in the EMC database) until they can be given to the Secretariat in Zamalek, where another Image Bank is kept (this is in the case that we have digital images that fall into this category but not CD's).

Note on CD'S

Not all CD's received by the office will need to be processed. If a CD contains non-object images or non-bibliographic material, then the CD should not be copied into the backup system. Instead, it should be given to the Secretariat in Zamalek, where it will be incorporated into the SCA Image Bank.

If the CD contains object images, then the steps outlined in the proceeding protocol should be followed. When the images have been processed, the name of the photographer and date of the photography should be written directly on the CD, along with a check-mark to indicate that it has been put into the database, and then placed in the next available sleeve within the current CD case (organized chronologically). This is kept in Cupboard-1.

If the CD contains reference or bibliography material, make sure that it is entered in the Bibliography in the database and marked as being in the digital library, and is then put into the digital library (Akhenaten->Ruby->RCMDD-DOC->Library->Digital_Library).

11.4. IDSC Scanning Project

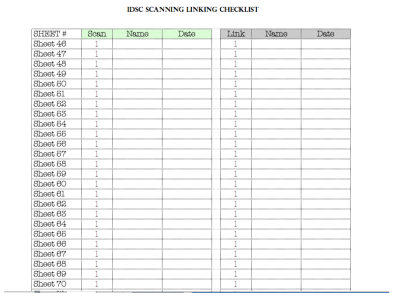
A series of about 20,000 images of museum objects was taken in the late 1990s by the Prime Minister's Office. These were taken as slides; the original slides were stored in the back part of R39, in numerical order, in a series of shelves. As of March 2011, it is unclear where these will eventually be kept. For now, they are stored in the old RCMDD office (part of R44), which is now being used by museum security personnel.

In 2007, a project was begun to digitize these slides so that these valuable images could be incorporated into the EM Database. This project was finished on January 23, 2011, and all the images are now in the database. Instructions below can be used if more slides are found and need to be scanned.

The scanner is an Epson V750 Pro, and is currently (as of March 2011) connected to one of the PC computers ("Tart").

Project Procedures

Step 1: Find the next set of slides to scan by consulting the IDSC Checklist.



IDSC SCANNING LINKING CHECKLIST

SHEET #	Scan	Name	Date	Link	Name	Date
Sheet 46	1			1		
Sheet 47	1			1		
Sheet 48	1			1		
Sheet 49	1			1		
Sheet 50	1			1		
Sheet 51	1			1		
Sheet 52	1			1		
Sheet 53	1			1		
Sheet 54	1			1		
Sheet 55	1			1		
Sheet 56	1			1		
Sheet 57	1			1		
Sheet 58	1			1		
Sheet 59	1			1		
Sheet 60	1			1		
Sheet 61	1			1		
Sheet 62	1			1		
Sheet 63	1			1		
Sheet 64	1			1		
Sheet 65	1			1		
Sheet 66	1			1		
Sheet 67	1			1		
Sheet 68	1			1		
Sheet 69	1			1		
Sheet 70	1			1		

Step 2: Turn on and Prepare the Scanner

- Turn on the scanner; wait until the green light stops flashing.
- Load the slide holder in the scanner bed and remove the white insert that covers the light in the scanner lid (If the slide holder is not in the scanner it can be found in a plastic bag with other slide holders. This bag is kept next to the scanner.) Make sure you have the slide holder ready.

Step 2: Open the Scanner Software

- If working from the PC, open the scanner software by going to the start menu and selecting "Epson Scan" from the pop up list. Select model V700/V750.
- If working from a MAC, open the software from either the dock or the applications folder. Select model V700/V750.
- Choose the correct settings. Slides are scanned in the "professional mode", if not already chosen; choose this option from the Mode menu.
- Check to make sure that the following settings are selected:

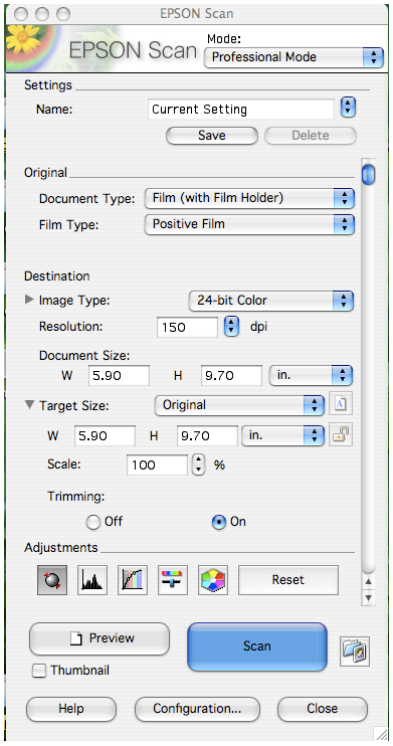
  Document type: Film (with Film Holder)

  Film Type: Positive Film

  Image Type: 24-bit color

  Resolution: 150 dpi

  Thumbnail: NOT checked



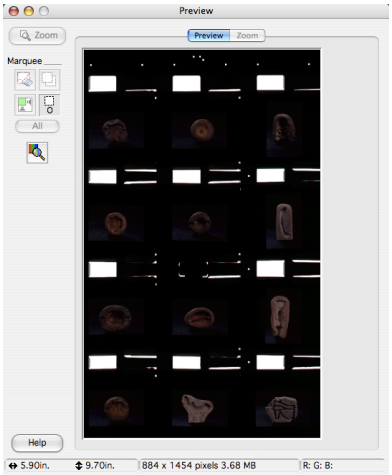
Step 3: Load Scanner

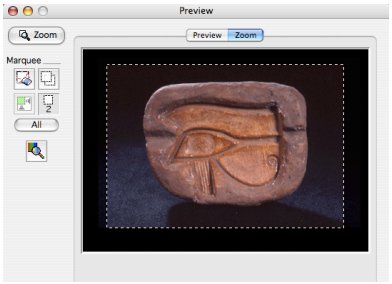
In general, you will be able to scan half a tray of slides at a time.

- Open the scanner and load the slides into the slide holder. Slides should be loaded in the upright viewing orientation, correct side (shiny side) facing down.
- As you load the slides, check them quickly for duplicates. Try not to scan multiple slides that show the same object from the same view. If you cannot choose the best easily from the slides themselves, go ahead and scan them, but be prepared to discard some of the scans.

Step 4: Preview the scans

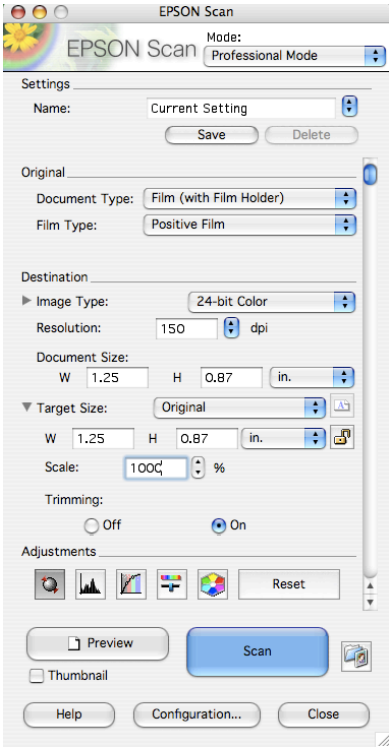
Preview the slides by pressing the preview button. You will get a window that looks something like this:





Step 5: Set the Scan Area (frame) and Scale Size for each slide.

- Using the mouse, drag the marquee over the slide area to be scanned. When selecting the area to be scanned, try to frame the object in a sensible manner. The object should be centered in the frame, and any base, accompanying number cards, or other essential items should be included in the frame. If you are having trouble seeing well enough to set the frame, the borders of the area, click on the "Zoom" button at the top of the preview window. The scanner will take a second to create a close up preview of the slide that you are working in. Once you have selected the area, return to the preview screen by clicking on the preview button located at the top center of the window.
- Note that very dark slides are problematic, and do not tend to scan properly. We are currently uncertain how to solve this problem.
- Once the area has been selected, set the scale of the image at 1000% (one thousand percent). Each image must be specified individually, so it is best to select the scale size at this point, before moving on to another image.
- Continue selecting the image area and scale size for each slide.



Step 6: Scan

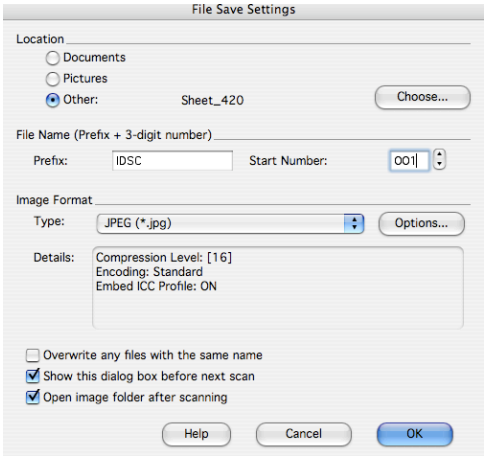
- Once all images have been selected and scale sizes designated, press the "All" button in the preview window to activate all the slide frames. You will know when all of the frames have been selected because each slide will have a dotted line surrounding it.
- Press the Scan button.

- A new window will pop up asking you how you want each image to be saved. The following settings should be selected:

  Location: Other> IDSC_SCANS->Sheet_#, where Sheet # is the number of the sheet that you are scanning (found on the back of the sheet case in Arabic).

  File name: Prefix: Sheet_#. Start Number: 001.

  Image format:Type: JPEG.



- Once all settings are correct, press “OK.”
- Once the command has been given to scan, the scanner will take approximately 10-15 minutes to scan each individual slide. While the scanner is working, you can be renaming and importing the previously scanned group of slides into the database.

Step 7: Rename the scans

- Once the images are all scanned, rename the photographs according to the label on the actual slide. This will be an SR number and should be written as such: SR_X_XXXX (e.g. SR_4_1234).
- If there is more than one view of the same object (ex. front and back), rename the images with a suffix (e.g. SR_4_1234_1; SR_4_1234_2, etc.).
- If there is more than one image of the same object showing the same view, choose the best picture and delete the duplicates.

Step 8: Manipulate in Photoshop, if necessary

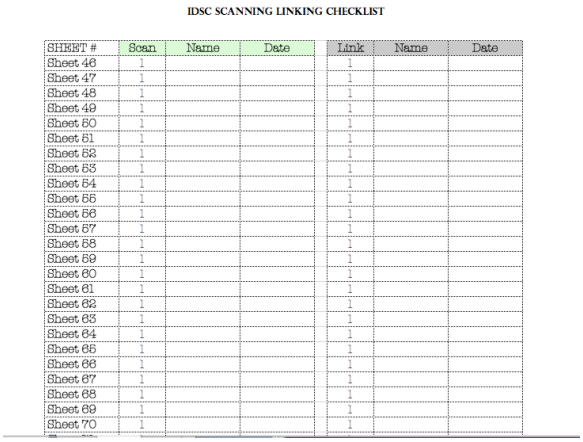
Open all the images in a Preview program and make sure they are properly rotated and cropped. Make any corrections in Photoshop.

Mark that you’ve scanned and processed the images on the IDCS Scanning Checklist with your name and the date.

Step 9: Import the Images to the Database

Use the Import Tool to import the entire folder into the Multimedia module. In the Filemaker Import Tool, insert IDSC: Sheet # in the MulCreator_tab field and 1/1/2000 (an arbitrary date chosen because we do not know when these were taken) in the DetDate0 field.

Mark that you’ve imported the images on the IDCS Scanning Checklist with your name and the date.



IDSC SCANNING LINKING CHECKLIST

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Sheet 47	1			1		
Sheet 48	1			1		
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Sheet 54	1			1		
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Sheet 64	1			1		
Sheet 65	1			1		
Sheet 66	1			1		
Sheet 67	1			1		
Sheet 68	1			1		
Sheet 69	1			1		
Sheet 70	1			1		

Step 10: Attach the Images to their Catalogue Records

Keep the found set in the Multimedia module open in list view, and do a find for each object in the Catalogue module. If you cannot find the object by SR number, look in the photograph itself

to see if you can find another ID number (remember that JE is usually black and CG is usually red). If you still cannot find the number, you may need to use the Search database to find a JE, CG, or TR (see Finding ID Numbers) Make sure the image matches the title and description of the object! If it does not, call in a senior checker to help you.

NOTE: If you do not have time to process the images right away, store them in the staging folders: MyBook Images->EMS_Object_Images->01_IDSC_Scans-->IDSC_TO_IMPORT AND LINK.

Mark that you've linked the images on the IDCS Scanning Checklist with your name and the date.

Step 11: Store Images in Backup System and Delete from PC

Drag or copy and paste the folder to My Book Images->EMS_Object_Images->IDSC_Scan>IDSC_Sheets_1-99 (and so on) (organized in groups of 99)->Sheet_75 (and so on).

Delete the folder from the PC.

11.5. Other Image Capture

11.5.1. Extracting a Picture for the Image Bank

Follow these instructions to acquire an image for the image bank from an outside source such as a Word, Excel file, or a Powerpoint file. Use these techniques ONLY when you need an image urgently, and cannot take a new one for some reason.

Step 1: Open Document

Step 2: Copy Image

Click on the image once to select it and copy it [Apple/Command/Cntrl + c].

Step 3: Open Preview or Photoshop and Paste image

In Preview, simply select Apple+N, and the image in your clipboard will be pasted into a new document.

In Photoshop:

- Go to File > New
- The program will automatically create a new document the size of the image in the clipboard.

  Make sure the resolution of the new document is between 72 and 150 pixels per inch.

  The "color mode" should be in RGB color, 8-bit.

  "Background content" should be either white or transparent.

  Select OK.
- Paste the copied image onto the canvas by selecting the canvas and copying the image [Apple/Command/Cntrl + v].

Step 4: Modify image if necessary

If you need to modify the image, it is best to do this from Photoshop.

Step 5: Save Image

In either Preview or Photoshop:

- Go to File > Save as.
- Name the file correctly (according to the object number, see Egyptian Museum Database Organization).
- Select JEPG format.
- Check "save as a copy."
- Browse to the folder into which you want to save the image.
- Hit OK.

Step 6: Repeat for additional images

11.5.2. Screen Shots

An easy way to acquire additional images (although their quality will not be very high) is to take screen shots, for example, from a pdf. Only do this if there is no other way to get the images.

On a Macintosh:

1. Make the picture as large as possible on your screen (without losing quality) by zooming in to the screen.
2. Select Apple + Shift + 4. Click in one corner of the image and drag the marquee to encompass the rest. Let go. You will hear a noise like a camera shutter (if you have your volume up). Your image will be on your desktop, called "Picture 1."
3. Rename the file as you like.
4. OR Select Apple + control + Shift + 4. Click in one corner of the image and drag the marquee to encompass the rest. Let go. You will hear noise like a camera shutter. Your image will be in your clipboard, and can be pasted into Preview or Photoshop and saved from there.

On a PC: For Windows XP and earlier:

- Make the picture as large as possible on your screen without losing quality by zooming in to the file.
- Press the Prt Sc button.
- Open a new document in Photoshop, press Ctrl+V to paste.
- Save with whatever filename you like.

For Windows Vista:

- Make the picture as large as possible on your screen without losing quality by zooming in to the file
- Use the Screenshot Tool to define the area for the screenshot.
- Save with whatever filename you like.

11.6. Image Processing

Whenever possible, images should be imported into the database with no manipulation. However, there are occasions on which it is necessary to modify or re-save an image. The following section outlines some basics.

11.6.1. Imaging Basics

- **Resolution:** The real size of an image, measured in **pixels**, which are the tiny squares of color that make up the image that you see. Every image is composed of a certain number of pixels. Overall, resolution of a digital image is measured in **ppi** (pixels per inch). Therefore, resolution is determined by how many pixels are contained in a linear inch. Print resolution (when related to printing on an inkjet printer, for example) is measured in **dpi** (dots per inch).
- **File types:** The RCMDD works with a number of image file types. There are three main categories: Most of the image files handled by the RCMDD are **raster** files: these are pixel-based and resolution-dependent files. Other types are **bitmap** (used only for black and white -- good for scanning maps and plans), and **vector** (not pixel-based, resolution-independent, and based on mathematical algorithms)**.** These latter types of files are not used often by the office (except for the creation of Gallery Maps, which are vector files).
- **Raster File formats:** Raster image files can be saved in a number of formats. The main two types of files used by the RMCDD are:

  jpeg (lossy compression): most images taken by the RCMDD should be jpeg.

  tif: Use this for high quality, publication quality images only. If an image comes to the RCMDD as a tif from an outside photographer, leave it as a tif. Tif files take up more storage space than jpegs, so should only be used for high quality images. If you have a tif file, make sure it is saved with LZW compression.
- **Color Space:** All images have a "color space," which tells you how the colors in the file are managed. These are found under Menu->Image->Mode in Photoshop. The only ones you need to know about are these:

  CMYK: Used for printing

  RGB: Used for screen viewing. All images attached to the database must be RGB, or the database will not display them properly.

  Greyscale: Used infrequently by the RCMDD; only black and white and shades of grey.

  NOTE: All images managed by the RCMDD should be 8 Bits/Channel (also found under Menu->Image->Mode).

11.7. Using Photoshop

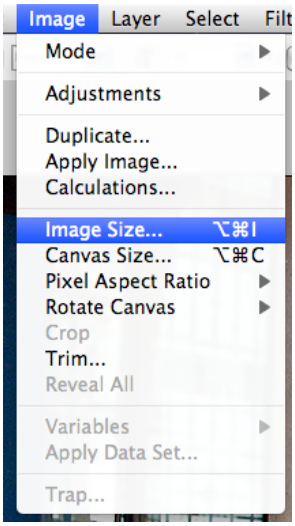
The program you will be using to process images is Adobe Photoshop. Following is some basic information on how to use this software. Remember that you are not graphic designers, and that you are ONLY taking photographs for reference, not for publication. You should spend as little time as possible processing your photographs -- just enough to make sure they are usable.

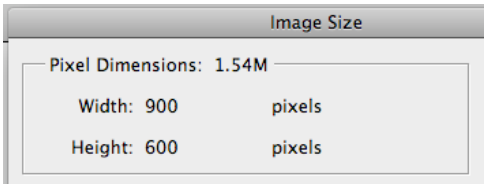
11.7.1. The Photoshop Environment

When you open Photoshop, you will see a large window in the center, in which your image will appear. You can zoom in and out to see this at different view sizes. To one side (usually the left) will be your tool palette; to the other you will have your palettes. The main palettes you need are the layers and history palettes. To bring up more palettes, go to the Menu bar and choose Window, and you can choose new palettes to view.

11.7.2. File basics

Every image has two fundamental aspects: pixel dimensions and document size. Both are found in Photoshop under Menu->Image->Image size.

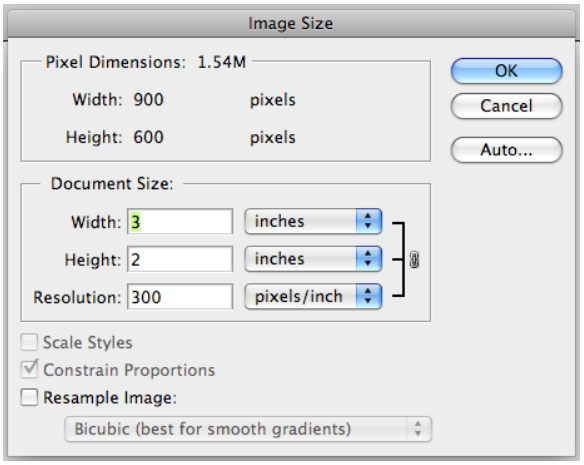


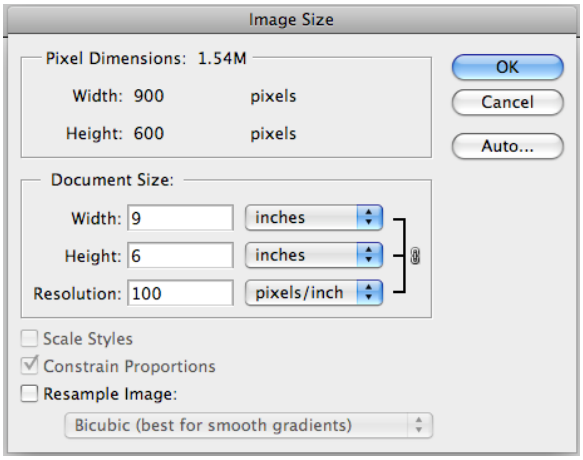


The **pixel dimensions** are given as height in pixels by width in pixels. This is an absolute measure: the pixel size is the fundamental size of the image, and tells you how many pixels make up the entire image. The file size is based on the pixel dimensions -- if you have more pixels, your file size will be larger.

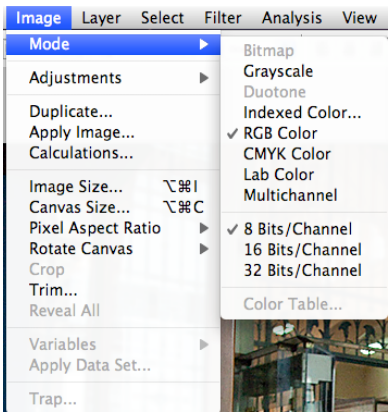
In the example here, the pixel size is: width is 900 pixels, and the height is 600 pixels. The file size is 1.54 M (megabytes).

The **document size** is the size of the space into which the image fits, so is dependent on the pixel dimensions and the resolution of the image. A file that has pixel dimensions of 900x600 pixels and a resolution of 300 pixels/inch can have a document size (canvas size), for example, of 3x2 inches.





If the resolution of the same image is changed to 100, the document size will change to 9x6. Since there are less pixels per inch, they will be spread out over a larger area. Notice that the pixel dimension do not change. Since the resolution has been divided by 3, the document size is multiplied by 3.



It is also important to make sure the **Color Space** is set properly, usually to RGB and 8 Bits/Channel (this latter refers to how much color information each individual pixel stores. The database has trouble with anything over 8 bits, and it is also the most common color depth used.) Access this menu through Menu->Image->Mode.

11.7.3. Image manipulation

There are a number of other ways to manipulate images, of which the most important are outlined here. Anything more elaborate will require further training, and is generally beyond the scope of work for the RCMDD.

Changing mode

In some cases, an outside (museum or other) photographer may give the RCMDD files that are CMYK and/or greater color depth than 8-bit. The mode for these must be changed to RGB and 8-bit. Do this by going to Menu->Image->Mode, and make sure RGB color and 8 Bits/Channel are checked. Note that you can change a group of images using the Batch tool.

Changing resolution and/or image size

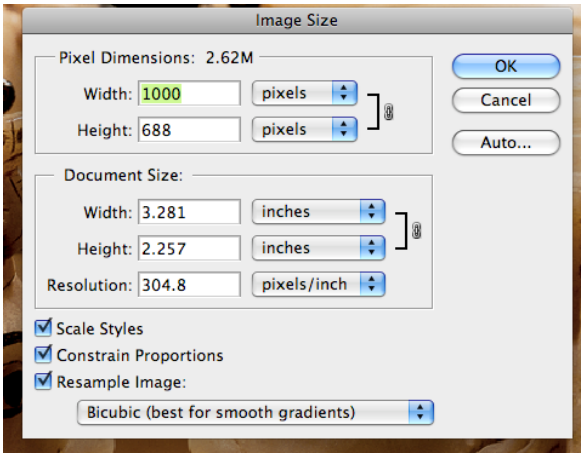
NOTE: At this point in the project, you should rarely need to do this, since the RCMDD should be taking photographs at the correct resolution and size, and images given to the office by outside photographers should be imported and stored at high resolution (the database batches them down to sizes appropriate for reports and the like). However, it is important to know how to do this in the event that it is necessary.

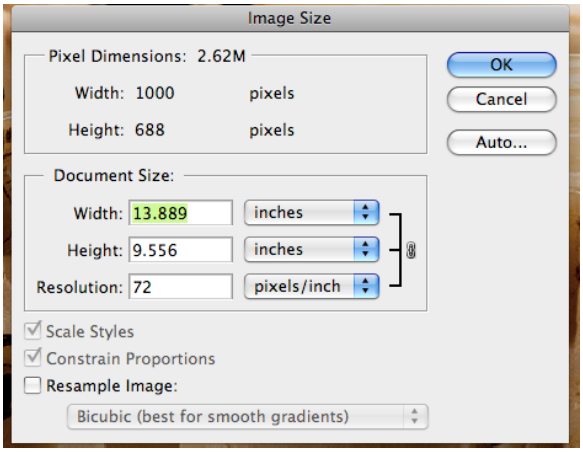
To change the image size (not including cropping), change the Resolution: Menu->Image->Image Size; go to Resolution and change the number. You will need to decide whether or not to Resample:

> If you want to keep the pixel dimensions and file size the same, leave Resample unchecked.
>
> If you want to change the pixel dimensions and file size, check Resample. Make sure you also check Scale Styles.
>
> **NEVER** check resample if you are increasing the resolution of the image. (In fact, you will very rarely, if ever, increase the resolution of an image.)

Example 1: Starting with an image with a file size of between 2 and 3M and pixel dimensions of 1000x688, and a resolution of over 300 pixels/inch.

- Open Image Size dialogue
- Change Resolution to 72 but DO NOT check Resample Image



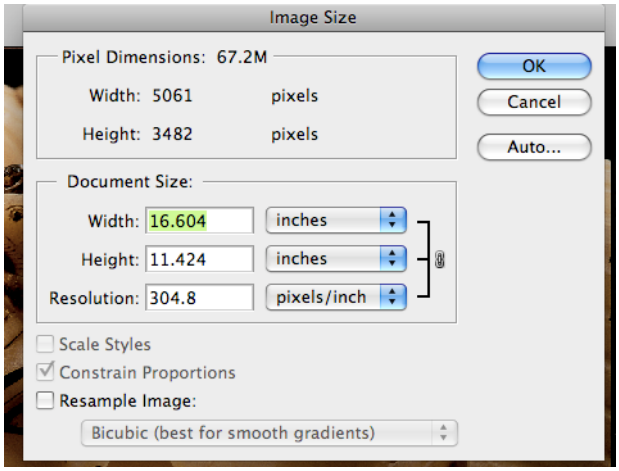


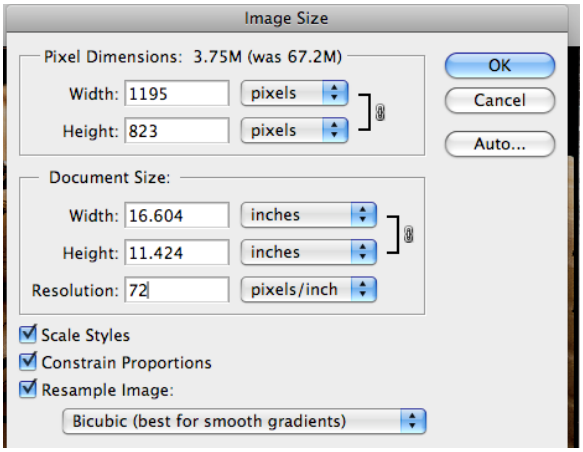
Note that the pixel dimensions and the file size do not change, but the document size increases.

Example 2: Starting with a very large and high resolution image:

1. Open Image Size dialogue
2. Check Resample Image and Scale Styles
3. Change Resolution to 72
4. Check OK

Note that the pixel dimensions have decreased and the file size has decreased, but the document size has not changed.





Cropping

One of the tools you will use is the Crop tool. You will use this most often when you have taken a photograph that includes more than one object, and you want to create separate image files for each object. (If you do this, remember to also attach the original image with the multiple objects to all the relevant records.)

You can also use the crop tool if you want to reduce unused canvas area. Make sure you do not crop too tightly -- leave a reasonable bit of extra space around the object.

NOTE: Make sure when cropping never to let the proportions be more rectangular than 2:3. It can be more square, but not more rectangular.

To crop an image:

- Open the image.
- Click on the crop tool in the tool bar, or hit c on the keyboard.
- In the image window, click on the mouse, hold, and drag to form a box that includes the area you want to keep. Let go when you are finished. You can adjust your selection area by moving the corners.
- Press enter to crop.

"Hiding" Objects

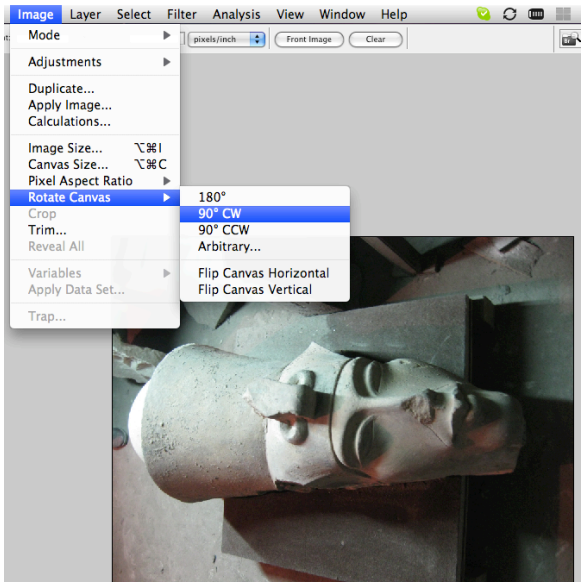
Sometimes it will not be possible to crop a photo and keep within the necessary parameters (proportion no less square than 2:3). In this case, the photo can be manipulated in Photoshop in order to "hide" the unwanted objects. To do this:

- Open the image in Photoshop.
- Click on the Rectangular Marquee Tool in the toolbar, or hit M on the keyboard.
- In the image window, click on the mouse, hold and drag to form a box around the object you want. Let go when you are finished.
- Go to Menu->Select and choose Inverse. Now the area around the object should be highlighted.
- Create a new layer by either going to Menu->Layer and selecting New, or by clicking on the 'New Layer' button in the Layer toolbox
- Make sure that black is in the foreground at the bottom of your toolbar.
- Click on the Paint Bucket Tool in the toolbar, or hit G on the keyboard, and then click in the selected area in your image. The selected area should turn black.
- In the Layers palette, click on the small arrow next to "opacity" and set this as 75%.
- Press Ctrl D to remove the selection
- Go to Menu->Layer and select Flatten Image.
- Save image.

Rotating

You also may need to rotate images on occasion:

- Open the image.
- Go to Menu->Image->Rotate Canvas->Choose from the list, or go to arbitrary to enter a different number of degrees.



Color Correction

On occasion, you will want to manipulate the color of an image. This will generally happen if there was not enough light, and the image is very dark. It is best to stick with the simplest fixes: Auto-Levels and Auto-Color. Anything more elaborate is too time-consuming and falls outside the responsibility of the RCMDD.

If your image is too dark, or the color is significantly off, first try Auto-Levels: Apple/Command/Cntrl+Shift+L. If this looks better, great. Be careful that this does not make the image too grainy, or make it lose quality in any of a number of other possible ways. If it does, it may be better to leave it alone. (Do Apple/Command/Cntrl+Z to undo.)

If Auto-Levels does not help, you can also try Auto-Colors: Apple/Command/Cntrl+Shift+B.

Some registrars have been shown by the project image consultant how to use Curves, but try not to do this often. Instructions are not included here.

11.7.4. Saving Manipulated Images

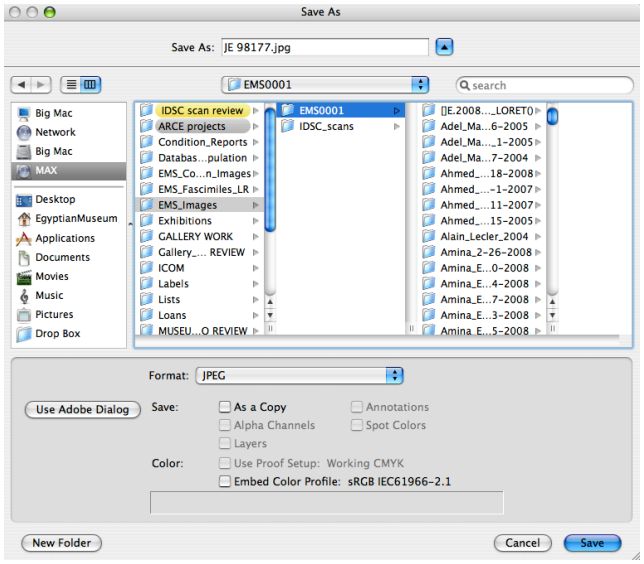
After you have resized, cropped, rotated, and/or any combination of the above techniques, you need to save your file:

You can simply save the image over itself by simply selecting Apple/Command/Cntrl+s or go to Menu->File->Save and say enter (this will save the picture under the original file format and compression ratios).

If working on a JPEG file, it is preferable to make ALL the necessary adjustments before re-saving the image. Making adjustments to a JPEG file in separate sessions, and therefore saving and closing the file several times, will compromise the quality of the image, since JPEGS tend to be compressed (and thus lose quality) every time they are re-saved.

OR

If a copy of the image is desired, thus leaving the original image unaltered, select Apple/Command/ Cntrl+s or go to Menu->File->Save As:



Choose to save the image as a JPG, browse to the folder in which you want to save the file, rename the file and select OK. When saving as a JPG, an extra screen will appear asking you to select a JPG quality, always select the image quality as 10. Format options should be "standard."

11.7.5. Batching

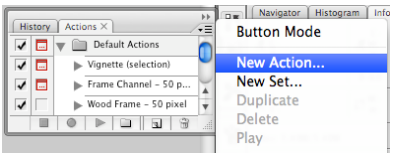
If you have a significant number of images (more than 10) for which the exact same process should be followed, you may use batching to manipulate them more efficiently. This will allow you to set up a process that Adobe Photoshop will carry out automatically for each image you choose.

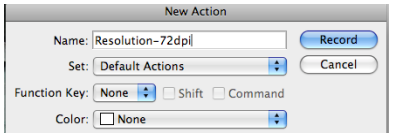
To set up a batch command, you simply "record" the steps you want the program to follow. Then you will tell the program to carry out the procedure for a specific group of files, which will then be re-saved and stored.

Note that you can also batch from Bridge; the instructions here are for Photoshop.

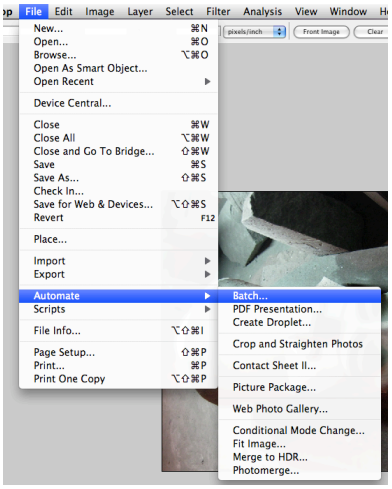
To set up a batch command:

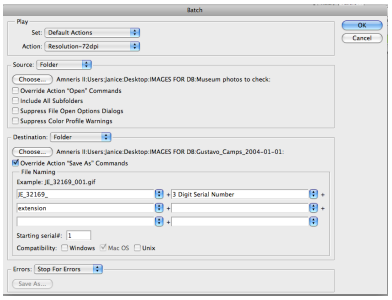
- Open one image from the group in Photoshop.
- Go to the "Actions" palette.
- Click on the Down arrow in the upper right corner of the palette and select New Action.
- Name your action something sensible, so you can use it again if needed: e.g. Resolution-72dpi.
- Hit "Record"
- Carry out the steps you want to be repeated for each file.
- Hit the Stop button (the square in the lower left).





To run the batch command:





- Go to File->Automate->Batch.
- Choose your action from the drop-down list in the upper left.
- Choose your Source: you can open a group of files, and choose “Opened Files”; or you can choose a folder that contains the files you want to manipulate.
- Choose your Destination: If you are carrying out a simple operation, you may want to simply Save and Close. If you want to save a copy, choose a folder in which to save the new files. If saving the file in a different format, for example, is part of your batching, you will need to check “Override Action “Save As” Commands.” If you are saving a copy, you can rename the files with the fields in the bottom of the dialogue box.

12. Locations

The RCMDD has created a system to identify locations for museum objects that is as close as possible to the system used by the section heads, but adds specificity and, if possible, consistency, so that objects are easier to find. Guidelines have been created to make determining and finding locations as consistent as possible, but in many cases, reference must still be made to a map. Therefore, the RCMDD is creating a full set of Gallery and Vitrine maps, manual versions of which are kept in the Gallery Books, organized by gallery number or on a Gallery clipboard (if Inventory is in process); and digital versions of which are stored in Akhenaten->Ruby->RCMDD-DOC->Permanent_Collections->Gallery_Work. These should be used for reference whenever needed, and should be kept updated.

All objects in the museum should eventually have two locations: a Permanent Location (where an object "lives"), and a Current Location (where it is at any point in time). All locations are entered in the Location Module, and then attached to catalogue records as either Permanent or Current Locations. Objects that are "at home" will have the same Permanent and Current Locations.

Note that Permanent Locations can be obtained from a variety of sources; Current Locations may ONLY be entered if an object is seen *in situ* (with the exception of objects traveling abroad or stolen objects located abroad).

12.1. Permanent Locations

The Permanent Location is defined as the "home address" of an object, i.e. the museum or storage magazine, gallery, area within a gallery, vitrine, and specific location within the area or vitrine in which the object is permanently housed.

There should be only ONE Permanent Location in the database for each object.

Eventually, the RCMDD should have detailed Permanent Locations for all objects in the Egyptian Museum, and at least a Level 1 Permanent Location (museum or SCA magazine) for all objects that have ever been registered in the museum.

NOTE: We are no longer keeping Past Home Locations, as we did in the Filemaker. All past locations will be tracked through movements, i.e. through the Current Locations.

The Permanent Location should be changed in the database (and on the Catalogue Card) only if it is being moved permanently, either within the museum or to another museum or storage magazine. If the Permanent Location changes, update the Permanent Location field and the Catalogue Card (see below).

12.2. Current Locations

The current location is where the object is at any point in time. In most cases, the object's Permanent and Current locations will be the same. However, an object can move from its Permanent Location temporarily, for any of the following reasons:

Conservation

In-House Exhibition

Traveling Loan

Photography

Outside Study

Temporary Storage

If the object is moved temporarily for any of these reasons, only the Current Location should be changed. Do not change the Permanent Location.

If an object goes out on a Traveling Loan, this should be indicated on the back of the catalogue card, but the Permanent Location should not be changed in the database.

NOTE: Current Locations can only be entered for objects that have been seen *in situ* by a registrar, with the exceptions of venues for objects out on traveling loans and objects that have gone to other museums, for which the RCMDD has a movement date!! Do not enter current locations from any other source, even from a movement that was reported but not attended by the RCMDD in which the object has been moved into a storage area and cannot be inventoried easily. In these cases, the section head must open the storage area so that the object can be inventoried before the current location can be entered.

12.3. Obtaining Locations

Information to be inserted in the Location fields of the catalogue record for the object can be obtained in the following ways:

- During Inventory. This is the best way to obtain a full and correct location. If a Location has been obtained this way, this should be a full, exact location, and the code should be [Display] or [Storage]. Locations from Inventories should be put in both the Permanent and Current Location fields.
- From a Movement. This is also a good way to obtain a full and correct location, although in this case (e.g. if an object is moved from its home gallery to the conservation lab) the Permanent and Current locations may differ.
- From a register book (for Permanent Locations only): If it is not possible to find the object in situ, or before an in situ inventory can be done, the location can be taken from a register book. If possible, this should be from the SR; if an SR number or location cannot be found for the object, the location can be taken from the JE, TR, or CG Position Book. In all cases, the source of the location should be indicated in the location code field (e.g. [From SR]; [From JE]; [From TR]; [From CG].
- From a curator (for Permanent Location only): If the location is given to you by a section head, but is not confirmed *in situ* by the RCMDD, you may enter it, but indicate this in the location code field [From Section Head] OR [From Section].
  NOTE: If the section head tells the RCMDD that the object is in a specific storage location, but does not have time to give the RCMDD access to inventory the object *in situ*, the code should be [STORAGE], and this should be entered only in the Permanent Location.
  NOTE 2: If the RCMDD sees the object in a storage location, but is not given the time to get an exact, full location, the code should be [STORAGE], and this should be entered only in the Permanent Location.

12.4. Missing Objects: Guidelines

In some cases, you will not be able to locate objects. There are several possible situations with which you may be confronted:

- An object in one of the museum's registers cannot be located, and there is no indication that it has left the museum. In this case, use the following protocols:

  Object Status: EMC Object

  Object Rating: Missing

  Permanent Location: [From SR/JE/TR/CG Position Book-not in situ] LAST KNOWN LOCATION; OR [Unknown]

  Current Location: [Unknown]

- An object that has previously been inventoried but is no longer where it has been seen by the RCMDD, and the section head cannot find its current location. In this case, use the following protocols:

  Object Status: EMC Object

  Object Rating: Missing

  Permanent Location: [Display/Storage/STORAGE-not in situ] LAST KNOWN LOCATION

  Current Location: [Unknown]

- An EMC object is known to have been stolen, and has been located somewhere. In this case, use the following protocols:

  Object Status: EMC Object

  Object Rating: Stolen

  Permanent Location: [Stolen] LAST KNOWN LOCATION IN EMC

  Current Location: [Stolen] Actual Current Location

- An EMC object is known to have been stolen, but has NOT been located. In this case, use the following protocols:

  Object Status: EMC Object

  Object Rating: Stolen

  Permanent Location: [Stolen] LAST KNOWN LOCATION IN EMC

  Current Location: [Unknown]

12.5. Guidelines for Egyptian Museum Locations

The following guidelines are designed to help determine specific locations for objects in the Egyptian Museum. Every **object** in the museum should have its own location. **Pieces** may share a location with their parent object, or may have their own individual locations. (Note, if pieces belonging to one object are in different locations, the object (Parent) record should have Various as its location.)

These guidelines have been designed to match wherever possible the locations used by the section heads and curators, while adding more specificity to locations for individual objects or object groups. However, be aware that matching the curatorial system is not always possible, so your locations will not always match those of the section heads.

12.5.1. Floors

The Egyptian Museum has three floors plus a basement. Each floor is identified with a letter:

R = Ground floor (for rez de chausée)

P = First floor (for première étage)

D = Second floor (for deuxième étage)

SS = Basement (for sous-sol)

Each floor is divided into a series of galleries, each identified with a number. The numbers are generally the same from one floor to another. Gallery names therefore consist of a letter plus a number. The RCMDD always writes the gallery name with no space between the letter and the number:

Sample gallery names: R47; P3; SS24.

If a part of a gallery is used for locked storage, that part of the gallery is referred to with the suffix Mag: e.g. P3-Mag.

Galleries in the Atrium are preceded by Atrium: Atrium-R18.

There are a series of galleries surrounding the Atrium that are referred to as “corridor” galleries. These are labeled as: e.g. R14-Corr.

Occasionally, there are anomalous in-between spaces, for example in R37 and between the 1st (P) and 2nd (D) floors. These are labeled as Mez, for Mezzanine, e.g. R37-Mez.

12.5.2. Wall and Center Zones

Each gallery is divided into Wall and Center zones. An object is in a wall zone if there is no room for another object to be displayed between it and the wall. Otherwise, it is in a center zone.

Wall zones are designated according to their cardinal directions and divided according to the architecture of the gallery, e.g. N1, E4, etc.

Center zones are designated as Center or Center-Cardinal-direction, and are assigned according to the map done by the RCMDD (see below).

Within each wall and center zone, if there are multiple objects, each is given a specific location. Work from top to bottom and left to right to identify the objects, assigning each an alpha (written in lowercase). If there are many small objects, or pieces that need individual locations, they may be grouped within an alpha, and numbered sequentially (e.g. a - 1, a - 2, a - 3).

Complex wall or center zones should be mapped, and all alphas (sometimes indicated by a range, e.g. a-e, should be written on the main gallery map).

12.5.3. Vitrines

Vitrines are identified according to all letters or numbers attached to or written on them by the curators. All official numbers (usually an upper-case alpha written on or attached to the front) should be used first, followed by any other numbers or letters **permanently** attached to the vitrine (see below for more details). If there is no number, assign double alphas, starting at the entrance and moving counterclockwise.

NOTE: If there are two vitrines in the same gallery with the same official designation, they should be assigned .1 and .2.

Vitrines can be divided into:

- Armoires -- upper enclosed shelves (Arm)
- Pupitres -- slanted “desk” areas (Pup)
- Locked cupboards below (Bas)
- Levels -- both shelves and levels should be designated as levels (Level)

In general, locations for objects in vitrines should be assigned top to bottom, and moving counterclockwise around the vitrine, starting from the side on which the vitrine number is written.

If there are many small objects, or pieces that need individual locations, they may be grouped within an alpha, and numbered sequentially (e.g. a - 1, a - 2, a - 3).

Complex vitrines should be mapped. This can be done by hand, or by taking a photograph that can be labeled in Photoshop. If you do the latter, make sure to convert the image to grayscale, so as not to waste color ink printing it.

12.6. EMC Gallery Maps

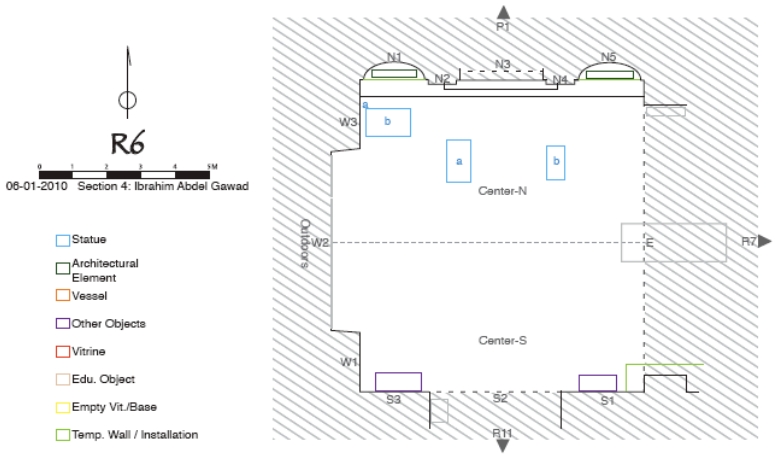
The system of EMC Maps is essential to the ability of the RCMDD to locate objects. Each gallery (both display and storage) in the museum should be mapped as accurately as possible, and locations within the gallery clearly marked according to the RCMDD system. All complex vitrines and wall areas should also be mapped, to avoid confusion.

Gallery, Vitrine, and Wall plans are stored in the Gallery Books, which are arranged by floor and then numerically, in ascending order.

Many of the Gallery Maps are already completed and partly approved, but new ones may need to be produced in the future. These guidelines will also assist you if a gallery is redone, or many objects or vitrines are moved.

These guidelines will show you how to create and modify these plans, and how to map vitrines and areas.

12.6.1. Basics of Gallery Maps



Gallery maps are created on Adobe Illustrator, in a series of layers. Each map should have the following information on it:

- Gallery Number
- North arrow
- Scale
- Date of creation or modification
- Section and name of curator responsible for gallery
- Key
- Gallery architecture, including gallery boundaries, and arrows to adjoining galleries
- Gallery divisions and locations
- Large object and vitrine locations, color-coded for identification

Vitrine plans are generally sketched by hand; some of these are also redrawn on the computer, again in Adobe Illustrator, but this is not necessary, and should be a low priority item. Vitrine plans should include:

- The footprint of the vitrine (seen from above).
- Any major stands or interior "architectural features."
- Indications, in sketch form, of the footprints of major objects or object groups, to indicate the sub-locations (i.e. a, b, c, etc.). DO NOT draw detailed sketches of the objects, or even of their footprints -- just enough to be indicative and useful.

In some cases, it may be useful to take a photograph of a vitrine, and label it clearly in Photoshop. Only do this if it is the simplest and fastest way to proceed.

12.6.2. Sketching a Gallery Map

To begin a new gallery map, you will start by sketching the architecture of the gallery and, if possible, taking measurements. Note that it is more important to get the sketching done than to get the measurements -- if you are in a storage area or the basement, for example, the section head may not give you the time to measure. In this case, just do a sketch. If you are taking measurements, you will need two people to do it properly. If you are measuring, use a scale of 1:100 (1 meter = 1 centimeter).

Note that this protocol is written with all aspects of the mapping done at once. It is also fine to sketch the architecture first, then move to the section on Mapping on Adobe Illustrator and redraw the map on the computer, then bring the computer-generated map to the gallery to

continue sketching areas and objects. Manage the work flow in the way that is most efficient for you.

Step 1: Find Gallery Name

Using the overall museum map, kept in the front of each Gallery Book, or the gallery numbers painted on the museum walls (although note that these are not always completely accurate), determine which gallery you are in.

Once you have determined the correct designation for the gallery:

- Label a piece of paper (preferably graph paper) with the correct gallery name.
- Add the date of the map's creation.
- Add the name of the section and the curator in charge.

Step 2: Find north

If you are on the ground floor, you can find north by making sure you are facing R3 (currently the Amarna Room). If you are on the first floor, you will be facing towards P3 (currently the Tutankhamun Jewelry Room).

Step 3: Determine the Gallery Boundaries

The boundaries of the galleries are generally marked by architectural features, such as pilasters projecting from the walls. In some cases pilasters will be marked with one or more gallery numbers; however, you need to check carefully to which numbers are correct and to understand exactly where each gallery begins and ends.

To check the boundaries, find an object that is displayed in a permanent fashion (built into the wall, or built into an installation), and record its number on an inventory sheet. Go to the database and find the record for this object (see finding object numbers). It is usually safe to assume that the gallery listed for a permanently-displayed object in the Special Register is correct. Assign the boundaries for the galleries according to these permanently installed objects.

The boundaries for the Corridor galleries around the Atrium should correspond with the regular galleries with which they line up (e.g. the boundaries for R32-Corr should be determined by looking at the boundaries for R32).

Add arrows and the names of the surrounding galleries for reference.

Step 4: Sketch Architectural Features

Include all walls and all built-in architectural features (columns, pilasters, doorways).

Step 5: Add Measurements (if you can)

Measure the walls, entrances, and architectural features using the large tape measure (remember to keep the tape measure straight at all times and parallel to the floor). Write the numbers on your sketch.

Step 6: Identify and Label Wall Areas

The gallery should be divided into "wall" areas according to the architecture of the gallery.

Each wall should be identified according to its cardinal direction (N, S, E, or W).

Divide each wall into “zones” according to the architectural features present (look at the wall, not the base), such as pilasters, columns, niches, or open spaces between pilasters, columns, and/or entrances. Do not subdivide pilasters or columns -- treat the pilaster or column as one zone. Each architectural division should receive a “zone” number, moving from left to right along each wall, e.g. N4 or E2.

An “installation” (defined as a built-in feature that is not part of the original architecture of the museum) does not receive a new “zone” number, but takes the number of the zone it is in. In other words, zone numbers are only given to features of the original architecture of the building.

When the boundaries of a gallery are not marked by walls, the boundary lines should be drawn on the map (with a dotted line). These areas are still considered “wall” areas, and are labeled as such.

Step 7: Identify and Label Center Zones

The gallery should also be divided into Center zones, which are are used for objects that are not against or near the walls. The boundaries for the Center areas are marked on the map with dotted lines (of a different color and weight than the gallery boundaries).

The Center divisions of galleries must be decided on a gallery by gallery basis. Some rough guidelines:

Do not divide the gallery any more than necessary. See where the objects are displayed, and divide the gallery in a way that makes the objects easiest to find.

Use the wall architecture as a guide if possible, so that the boundaries of center areas are attached to architectural features.

Mark the center areas according to the cardinal directions preceded by “Center”: e.g. Center; Center-N; Center-E, etc.

Step 8: Identify and Label other Zones

There are several galleries (e.g. R47 and R49) that contain rows of columns (colonnades). The areas between the line of columns and the walls should be referred to as Cardinal Direction Aisle (e.g. N-Aisle), and the areas defined by the columns themselves referred to as Cardinal Direction-Colonnade (e.g. S-Colonnade).

Step 9: Add Footprints of Installations, Large Objects and Vitrines

Add the footprints of installations (defined as built-in bases that are not part of the original architecture of the museum) large objects and vitrines to your sketch. Include measurements of the objects and vitrines, as well as their distances from the walls or columns, to the sketch.

It is not necessary to draw objects actually on the walls here; if the display is simple, there is no need to indicate them on the map; if the display is complex, they can be mapped according to the vitrine-mapping protocol.

Step 10: Label Vitrines

Many vitrines have large, official numbers or letters written on them. If this is the case, label the vitrine with this number or letter (in uppercase), as Vit-X (e.g. Vit-A OR Vit-3). If there is more than one identifier on the vitrine, use the one on the side with a lock as the main identifier.

If there is another identification number of any sort on the vitrine (such as a Guide or Audioguide number), add this after the main vitrine number (e.g. Vit-B-3245).

If the vitrine has no identifier at all on it, check if there is a name for the vitrine in the section records by choosing an object in the vitrine and checking its location in the relevant Special Register. In either case, if there is no number ON the vitrine, ask the section head to label the vitrine. If he or she will not, label it as follows on the map: If the vitrine has no name, label it with a double uppercase alpha; if the vitrine has a name in the SR but no visible identifier, label it with a double uppercase alpha + the SR name: e.g. Vit-CC-R. Move counterclockwise from the gallery entrance.

NOTE: If there are two vitrines in the same gallery with the same official designation, they should be assigned .1 and .2.

Step 11: Label Locations of Large Objects

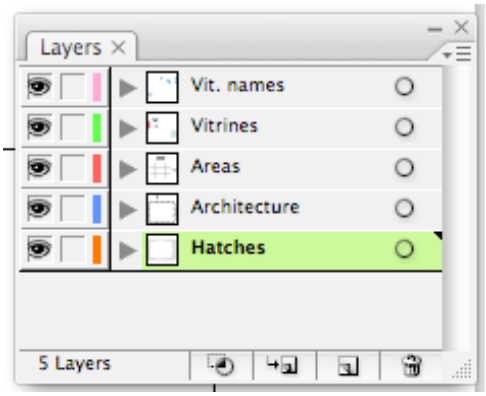
Once you have drawn the large objects, their locations should be labeled with lowercase alphas.

NOTE: Objects are considered to be in wall areas if they are against the wall (or the dotted line that indicates the gallery boundary), or if they are close enough to the wall that no other object can be displayed between them and the wall/boundary line.

> If there is more than one object in a wall zone, label the location of each object according to its placement within the zone with a lowercase alpha: face the wall and move from left to right.
>
> If there is more than one object in a Center zone, stand with your back to the center of the room, and move from left to right, top (closer to the wall) to bottom. If you are in Center (no cardinal direction), stand with your back to the entrance to do this.

12.6.1. Mapping on Adobe Illustrator

Once you have completed the sketch, you will redraw this in Adobe Illustrator. Again, you may do this earlier and work on Illustrator in stages; see what works best for you.



Begin by opening the Gallery_Map_Template.ai, stored on Akhenaten->Ruby->RCMDD-DOC->Permanent_Collections->Gallery_Work.

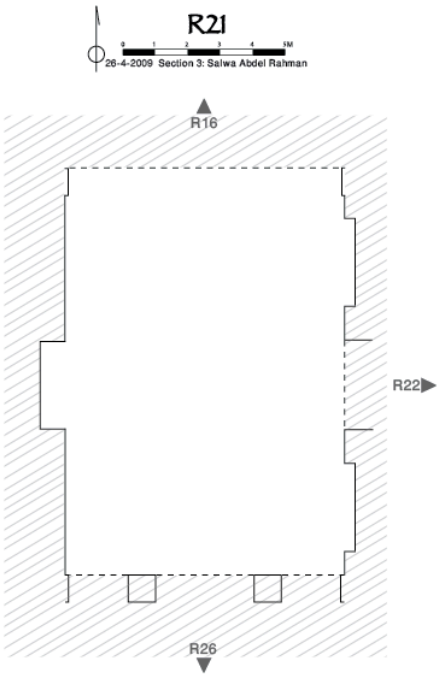
Open this and save it as GalleryName_plan.ai (e.g. P3_plan.ai).

Work on a 1:100 scale.

Make sure you always center your text in the text boxes; this will make it much easier to work with. If you are working on an ME version of Illustrator, make sure you use the regular Text Tool, NOT the right-to-left Text Tool.

Work layer by layer, as outlined below.

Step 1: Architecture Layer



- Change Gallery Name to correct name (e.g. R35). This should be in Papyrus-24pt.
- Add date, section, and name of section head (Helvetica-10pt).
- Draw the outer walls and architectural features of the gallery. Always use rectangles to do this -- do not use individual lines. The lines should be black, 1pt, and the rectangles should be filled with white. Boundaries not demarcated by walls should be outlined with dotted lines (black, 1pt, dash interval 5pt).
- Once you have drawn and properly sized all of the overlapping rectangles that make up the gallery, join them together by using the merge command.
- Add grey triangular arrows to indicate the directions of the surrounding galleries, along with the name of the gallery in grey (Helvetica-10pt).

Step 2: Hatches Layer

The Hatches Layer should always be on the bottom.

The hatches layer is preset with a large box filled with hatching. This is helpful to show exactly what is inside and what is outside the gallery, especially where there are objects that extend into a second gallery. The Hatch marks are made by drawing a rectangle, and filling it with the diagonal stripe pattern in grey.

Once you have drawn the boundaries of your gallery, join them, and fill them with white, the hatching will be hidden within the boundaries. You should not need to do anything else, except perhaps to change the size and/or shape of the box filled with hatching to suit the shape and size of the gallery.

Step 3: Areas Layer

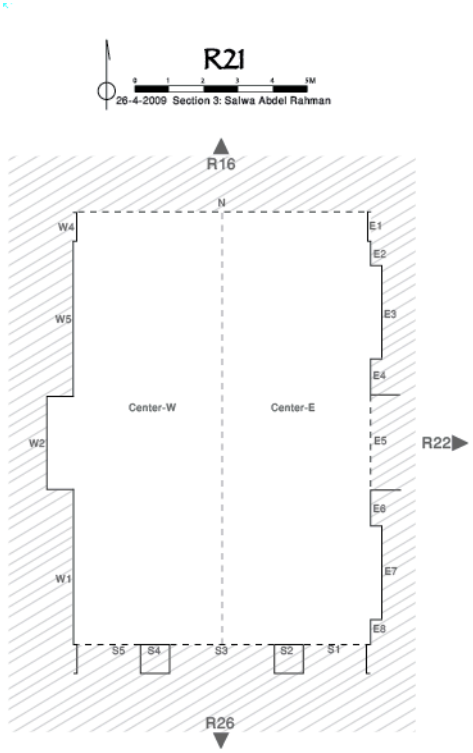
Now you will label the wall and center locations on the area layer of the plan (50% grey, Helvetica-10pt).

For wall locations, use the first letter of the cardinal direction (N, S, W, E) and the number, with no space: N2.

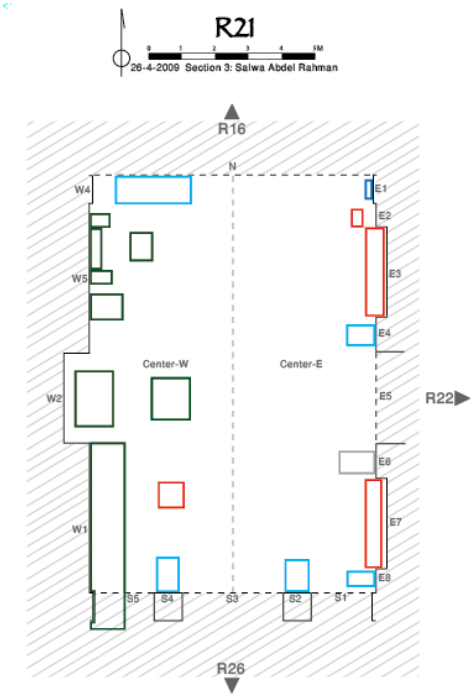
The labels for the wall areas should be as close as possible to the areas they are labeling.

The dotted lines demarcating the center areas should be grey, 1pt, with a 3pt interval dash.

The Center areas should be labeled as Center-Cardinal direction, if relevant: Center-N.



Step 4: Object and Vitrine Layer



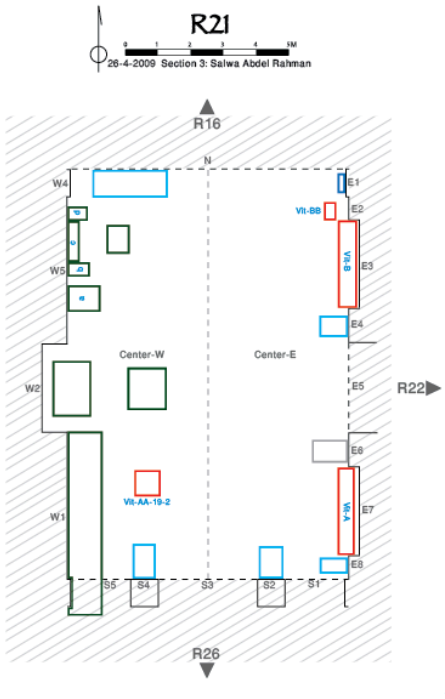
Draw all objects and vitrines on this layer, using the following color codes and rectangles with strokes of 1pt for the outlines:

The template contains one box in each color, so you should be able to simply copy and paste the type of box you need, then resize it by using the selection arrow to click on the box and using the W (width) and H (height) boxes at the top of the screen to set the proper values.

C M Y K	
100-0-0-0	Statue
88-41-100-45	Architectural Element
0-60-100-0	Vessel
75-100-0-0	Other Objects
0-100-100-0	Vitrine
10-23-33-0	Edu. Object
0-0-100-0	Empty Vit./Base
50-0-100-0	Temp. Wall / Installation

Step 5: Vit. Names Layer

Finally, add the Vitrine names and any detailed Object locations to the plan on the "Vit. Names" layer. (Helvetica-10pt for Vitrines, Helvetica-9pt for Object locations, CMYK 100-70-0-0). The format for Vitrine names is Vit-A-2456, etc., as outlined above.



Step 6: Store Map

Your map is now complete. Store the completed plan in the folder for the gallery: Akhenaten->Ruby->RCMDD-DOC->Permanent_Collections->Gallery_Work->D_Second; P_First; R_Ground; SS_Basement; or CM_Children's Museum->Gallery.

Step 7: Print and File Hard Copy

The master hard copy of the map should be kept in the Gallery Book. If an Inventory is in process, the copy in the Gallery Book should be kept on the active clipboard (and a sticky note put into the Gallery Book indicating that it is on a Gallery clipboard).

12.6.2. Modifying Gallery Maps

You may indicate modifications to the gallery map on the hard copy, but as soon as possible, you should also modify the map file and reprint the map. To modify the map, open it from the backup system, make the changes you need, resave it, reprint it and refile it, and replace the file in the database with the new file.

12.6.3. Creating and Modifying Vitrine Maps

Many galleries contain vitrines. Some of these are very simple, and contain only a few objects. These do not need to be mapped; simply follow the normal protocol of assigning alphas by moving from left to right and top to bottom.

If a vitrine is more complex, especially if it contains more than 10 objects, you may want to create a separate vitrine map. These can be done by hand, on graph paper. Here are some guidelines. Although the map will be the master, keep in mind that a registrar or scholar should be able in many cases to find an object without the map, by using common sense.

In most cases, you will produce these maps during Initial Gallery Inventory. However, you may also need to produce them during other inventory work; the procedures are therefore outlined here. In general, the rule is to map the vitrine fully the first time an object in it is inventoried, then store the map on the gallery clipboard, if Initial Gallery Inventory is underway, or in the Gallery Book if the gallery is not yet underway.

Step 1: Sketch the vitrine and label the plan

This does not have to be exactly to scale, but keep it realistic. Make sure the sketch is labeled at the top with the gallery, zone, and vitrine name, and in the lower right corner the date on which

it is made, and the initials of the person doing the mapping. If the vitrine has an identifier on it, mark the location of this with a small asterisk.

Indicate whether you are drawing the vitrine from a bird's eye view or from the front/side.

Also draw small arrows to indicate which way the statue is facing (bird's eye map).

Step 2: Define the locations within the vitrine

Some vitrines have upper enclosed shelves (armoires), slanted "desk" areas (pupitres), and/or locked cupboards below (bas). These locations should be identified as Arm, Pup, and Bas.

If a vertically-arranged (viewed from the front) vitrine, or a part of a vitrine, is divided into sides or levels, identify these from top to bottom and left to right (e.g. Vit-A - Side-1; or Vit-A - Pup-2 - a - 1). Note that a decision was made in December 2009 to use the term level in all cases rather than level in some cases and shelf in others. This will mean that the RCMDD terminology will differ in some cases from the designation in the SR books.

When dividing a horizontally-arranged (viewable from multiple sides) vitrine into sides (which you should only do when necessary, because there are many objects), start whenever possible with the side that has the vitrine name written on it. If the vitrine does not have a name on it, start with the side where you think the flow of the visitors is directed and then go around in a counterclockwise direction.

Within a vitrine, vitrine side, or vitrine level, if there are multiple objects, identify the locations from top to bottom and left to right.

When there are many objects in a vitrine, try to group their locations together. For example the first 5 objects would take a1-a5, the following 8 would take b1-b8 and so on. Try not to go beyond the letter m when giving specific locations to objects or object groups.

Step 3: Scan the sketch

Scan the sketch and save it as Gallery_Vit-Name.jpg.

Step 4: Store Map

Store the scanned file in Akhenaten->Ruby->RCMDD-DOC->Permanent_Collections/->Gallery_Work->D-Floor; P-Floor; R-Floor; SS_Basement; or CM_Children's Museum->Gallery.

Step 7: Attach to Database

You should also import the scanned file into the Multimedia Module of the database. It will be attached to all relevant Location records.

Step 7: Print and File Hard Copy

The hard copy of the vitrine map should be kept in the Gallery Book.

If objects are moved around in a vitrine, you may need to remap it. Simply do a new map, following the guidelines above. Indicate on the old map that it is no longer valid.

12.6.4. Creating and Modifying Wall Maps

Some wall areas contain multiple objects. If the arrangement is simple and straightforward, you do not need to map it; anyone locating the object will simply follow the normal protocol of assigning alphas by moving from top to bottom and left to right.

If the arrangement is more complex, you may want to sketch a wall map for the wall zone. To do this, sketch the rough outlines of the objects, and show how you have assigned the alphas. You may also take a photograph and label it in Photoshop. As always, work left to right and top to bottom.

As with the vitrines, this should be done whenever the first object in the area is inventoried, and the map should be stored on the gallery clipboard, if Initial Gallery Inventory is underway, or in the Gallery Book if the gallery is not yet underway.

NOTE: If an object is inside a frame, we do not mention the frame in our locations. We treat the framed object as an ordinary object, identifying it by its wall zone and then its placement within the zone by lowercase alpha.

Step 3: Scan the sketch

Scan the sketch and save it as Gallery_Wall-Zone.jpg.

Step 4: Store Map

Store the scanned file in Akhenaten->Ruby->RCMDD-DOC->Permanent_Collections->Gallery_Work->D_Second; P_First; R_Ground; SS_Basement; or CM_Children's Museum->Gallery.

Step 7: Attach to Database

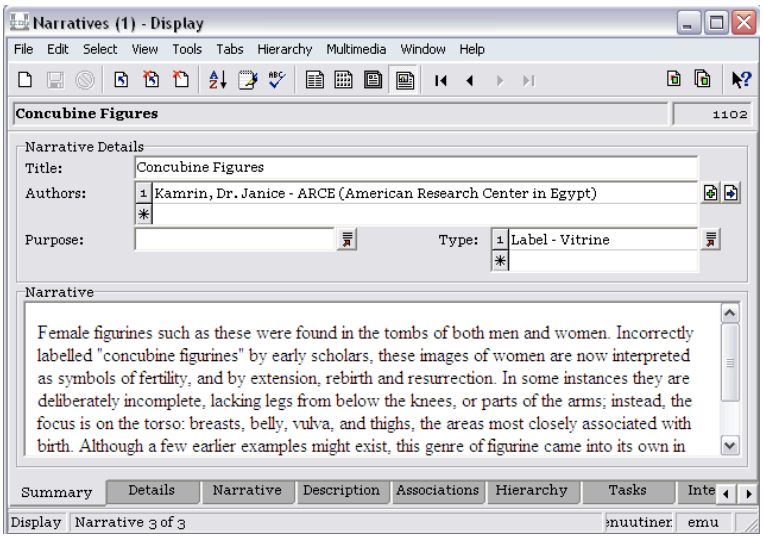
You should also import the scanned file into the Multimedia Module of the database. It will be attached to all relevant Location records.

Step 7: Print and File Hard Copy

The hard copy of the map should be kept in the Gallery Book, filed with the gallery. If you remove the map temporarily for some reason, make sure to leave a sticky note in the book indicating where the map is.

13. Narratives

13.1. The Narratives Module

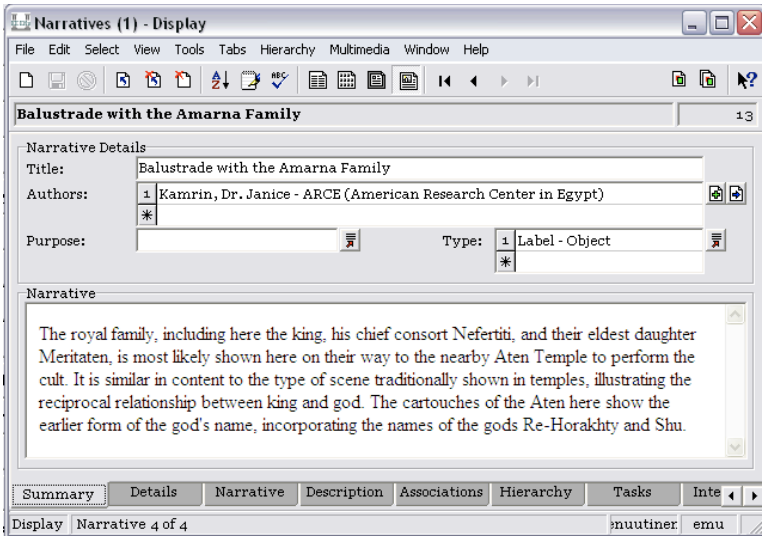


For now, the Narratives Module will be used mainly for four purposes: to store the English versions of display labels, to store text to be published on the Internet, to store website information for exhibitions and loans, and to store catalogue text written by team members. There will also be a record for each object to store tombstone information, which will be used for now only for labels. We are using only a small percentage of the many fields available here; perhaps in the future more use can be made of this module.

13.2. Field Definitions

As with most of the modules, the Summary tab pulls information from other tabs. The original tabs will be indicated here, but the summary tab may be used for data entry as well.

Title (Details Tab)



Each record should have its own title, which should depend on the purpose of the narrative. For labels, this will be short, so that it will fit on the label. Website titles can be slightly longer, but will usually be shorter than the title of the object in the Catalogue module. Example: Main Title in Catalogue module: Limestone Stela of Ptahmay with Shed and Isis; title for Label record: Stela of Ptahmay; title for Website Text: Stela of Ptahmay with Shed and Isis. For loans and exhibitions, use the short name.

Author (Details Tab)

Name of person who has written the narrative; links to Parties Module.

Type (Details Tab)

Choose either Tombstone; Label - Object; Label - Vitrine; Website Text, Exhibition Text, Loan Text, or Catalogue Text (rarely used). In the future, there may be other uses, and multiple types can be chosen.

Narrative (Narratives Tab)

Text goes here.

- For Tombstone, this should include:

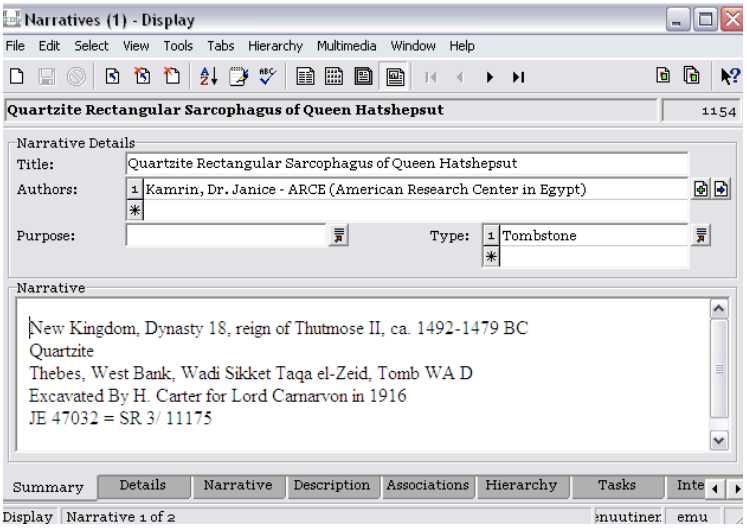
  Dating Summary, in the following format: Period, Dynasty, reign of King, Absolute Dates

  Material (first letter of first word capitalized only)

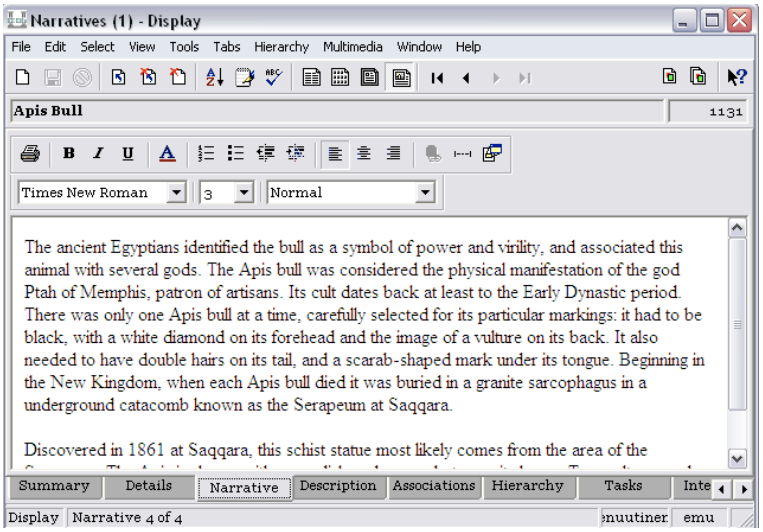
  Provenance, in one line, edited as necessary

  Source Summary, in one line, edited as necessary

  ID Numbers, as JE = CG = TR. Do not include SR number here unless it is the only official ID number available for the object. You may also include excavation numbers if relevant.



- For Label, this should be relatively short, and should depend on context: a stand-along masterpiece can have up to 150 words (900 characters) at an absolute maximum; an object in a vitrine may have only 15-20 words (100-150 characters), if that.

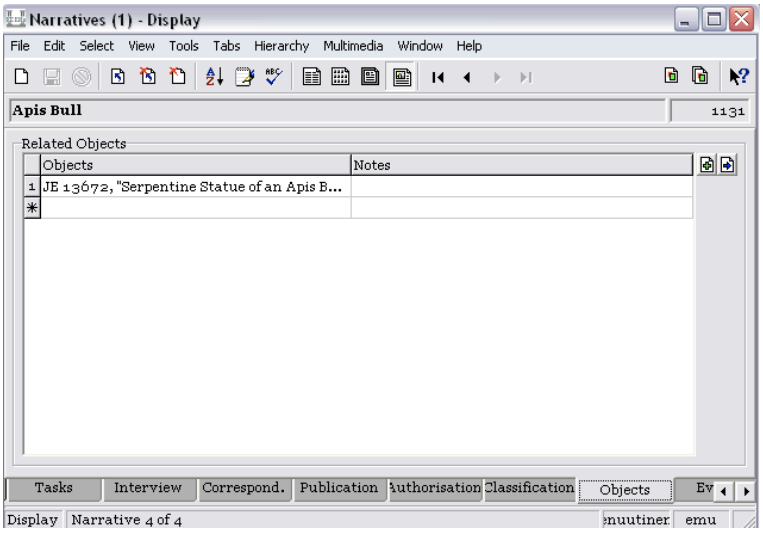


- For the website narrative, the educated general public is the target audience. This text may combine material from the description and the label, or may be new material (although the information should of course be compatible). The text should be interesting, engaging, and informative. For a relatively minor object, one or two paragraphs (500-1200 characters) is sufficient; for a major object, this may include up to four paragraphs, so between 1500 and 2000 characters. The maximum here is 2500 characters.
- For the exhibition or loan narrative, this should be about 500 characters.
- Catalogue text will depend on the catalogue. We are not currently using this.

Object (Object Tab)

Link here to the object or objects for which this narrative has been composed.

For the most part, display labels will be linked with one object, although there are instances where a label will cover more than one artifact, in which cases multiple objects may be attached.



Event (Event Tab)

This should be linked to the master event record for the loan or exhibition.

Publish on Internet/Intranet (Security Tab)

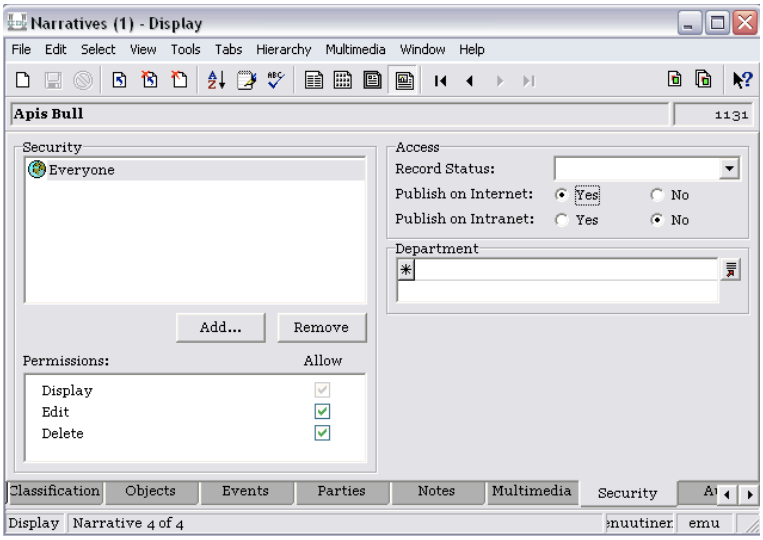
For Tombstones, leave as default (no for both).

For Display Labels, leave as default (no for both).

For Website Text, toggle Publish on Internet to Yes.

For Exhibition or Loan Narrative, toggle Publish on Internet to Yes.

For Catalogue Text, leave as default (no for both).



Multimedia

This tab is used to store e.g. scans of labels with English and Arabic text, usually after having been approved and signed by the Museum Director.

13.3. Narrative Creation

It is not generally the job of the RCMDD to produce narrative text for objects; it is best if the role of the department heads is to supervise its creation, approve it, and make sure it is processed in the database.

Currently (as of March 2011), narrative text is being created by ARCE team members, volunteers, and Egyptologists. As a long-term strategy, building relationships with Egyptologists who specialize in particular periods or types of objects and who are willing to draft narrative text will help the EMC continue to populate this part of the database (and especially the public Website).

13.3.1. Narrative Preparation for Major Objects

The following materials should be prepared for the Narrative writer:

- Object information in the form of an Narrative report (pdf).
- A Narrative file (in Word, saved as Narrative_ID_Number_Initials.doc). This should be as follows (important so that the text can be copied and pasted into the database):

Font: Times New Roman, 11 pt.

Line spacing: 1

No space before

No space after

No first line indent

Filled out as follows:

Author (name of Narrative Writer)

Website Title

Website Text

Any corrections or additions to object information provided, with source of correction or addition detailed (e.g. Borchardt 1913)

Relevant bibliography, in the format:

Author Last Name, First Name

Article or Book Title

Journal Title, if applicable, Journal number

Publication Date

Publication City (if applicable)

Publisher (if applicable)

Pages, figures, plates

13.3.2. Narrative Writing Guidelines for Web Text

The Narrative writer should be provided with the Narrative guidelines, available as a pdf, and a Word file, using the RCMDD_Narrative template and named as ID_Number-Object-short-name_Initials (of writer).

The text of the guidelines is copied here for easy reference.

Guidelines for Website Narrative Writers:

The RCMDD will provide you with a pdf containing all available object information, including a description and a label (if available), as well as an image. If you require additional images, please let your narrative coordinator know and s/he will provide you with whatever is available.

If you can, please research the object to the best of your ability, as the information you will be given will come primarily from the museum's register books. You will be provided with some

bibliography, but please feel free to add to this, and do not assume that the museum team has been able to check the references listed.

For the website narrative, the educated general public is your target audience. You may use some of the description, as well as information from the label, if one has been provided. Make the text interesting, engaging, and informative. For a relatively minor object, one or two paragraphs (500-1200 characters) is sufficient; for a major object, you may write up to four paragraphs, aim for between 1500 and 2000 characters. Please do not submit more than 2500 characters.

Please submit your website narrative using the attached Word file. This will make it easier for us to process your submission.

If you have corrections or additions to the object information or bibliography, please note them clearly in your text file.

If you are adding bibliography, please use the following format (with hard returns between each element):

Author Last Name, First Name

Article or Book Title

Journal Title, if applicable, Journal number

Publication Date

Publication City (if applicable)

Publisher (if applicable)

Pages, figures, plates

If you have any corrections or additions, be sure to detail the source of your information, and make sure to include any bibliographic references.

When you have completed your draft, please email the files back to your narrative coordinator for processing, and thank you!

13.3.3. Narrative Processing

Once the files have been reviewed and returned, they should be processed as follows:

- Check for corrections and additions provided by any narrative writers, and make any of these that are approved by the senior checkers.

13.3.3.1. For Labels

- Create a new Narrative record.

  Mark this as Tombstone under Type.

  Paste the Label Title into the Title field.

  Paste the Author name into the Author field.

  Paste the Tombstone information into the Narrative field. The text should be formatted as Size 3 and Times New Roman.

Mark the record as Publish in the Internet: "No."

Attach the relevant object to the record.

- Create a new Narrative record by dittoing the Tombstone record. Change the following fields:

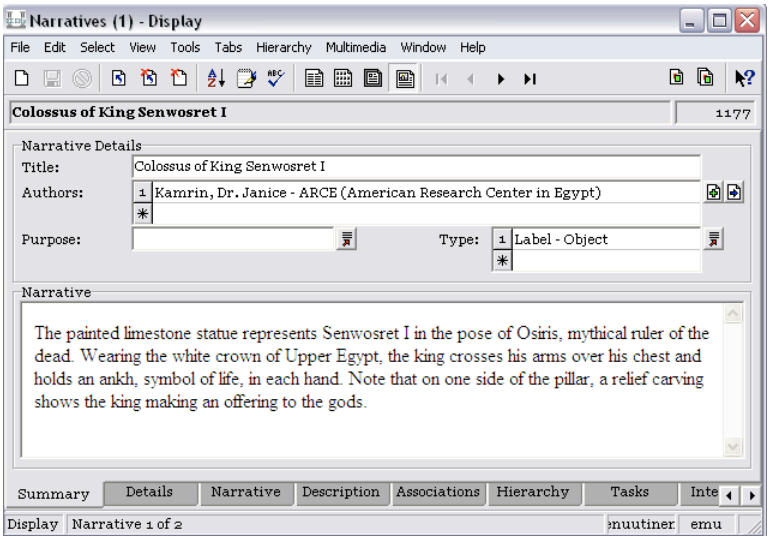
  Under Type, mark this as Label - Object (for single objects) or Label - Vitrine (for groups).

  Paste the Label title into the Title field.

  Paste the Label text into the Narrative field. The text should be formatted as Size 3 and Times New Roman.

  If the label is for multiple objects, attach these.

  Mark the record as Publish in the Internet: "No."



13.3.3.2. *For Website Text*

- Create a new Narrative record.

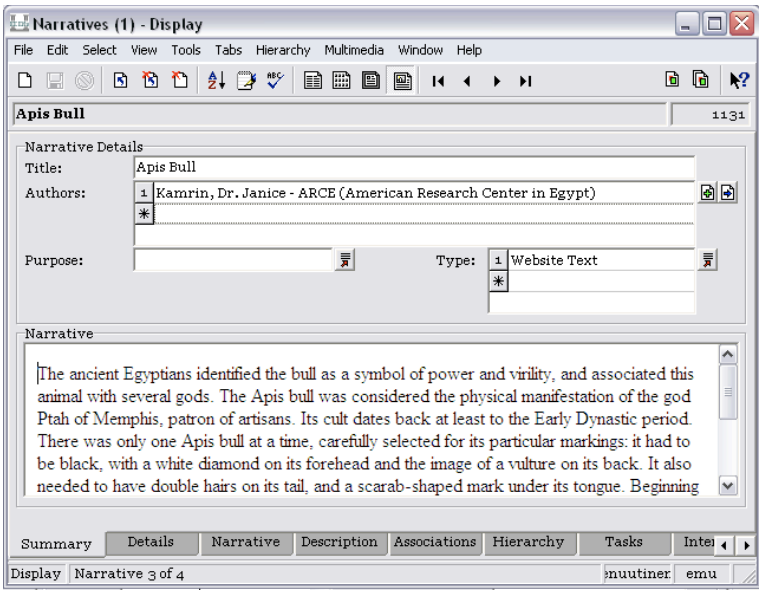
  Under Type, mark this as Website Text.

  Add the name of the writer to the Authors field.

  Add the Website title to the Title field.

  Paste the Website text into the Narrative field. The text should be formatted as Size 3 and Times New Roman.

  Mark the record as Publish in the Internet: "Yes."



14. Measuring Objects and Scales

An essential part of the basic information for each object is accurate and full measurements. In general, there should be three dimensions, given in maximum centimeters, for each object before the object record is submitted for approval.

It is also useful, whenever possible (in general, when photographing objects that are not in vitrines) to include a scale for reference, so that there is some indication of the object's size.

14.1. Measuring Objects

Each object should have 3 dimensions:

- For "portrait" objects: these should be height, width and depth (e.g. stela, statue).
- For "landscape" objects (e.g. coffins): these should be length, width and height. (NOTE: even if a stela is wider than it is high, consider it a "portrait" object, for consistency.)
- Circular or round objects (e.g. dish, ring) require only 2 dimensions: diameter and height or length.

In most cases, you will be able to find at least one or possibly two dimensions for objects in the register books, but you will rarely find three dimensions. If the object is published in one of the major Egyptian Museum guidebooks, you may be able to find full dimensions there. Otherwise, you should try to measure the second and/or third dimension yourself.

14.1.1. Measuring Equipment

- When going out to the galleries to measure an object, take an apron with you, which will include gloves, measuring tape, pencil, and eraser. All measurements should be in cm so make sure the measuring tape has cm units.
- For large objects, make sure to take a long measuring tape.
- Write the measurements under Problems/notes on the Object Inventory form.
- If the object is large, take another person with you to help hold the tape measure.

14.1.2. Measuring Guidelines

- Make sure to always wear gloves while measuring objects!
- Don't put the measuring tape directly on the object, keep some distance between the tape and the object.
- Always start from the 0 mark on the measuring tape.
- Always keep the tape taut to get the correct measurement.
- If the object is larger than the tape, start measuring again at the point where the tape ended and then add the two measurements together. Repeat as many times as necessary.

- When measuring, choose the **greatest distance from one side of the object to the other to measure** (the dimensions should be the maximum dimensions). Keep in mind that many objects are irregular in shape. The maximal points on each side may not be on the same level. In order to obtain an accurate measurement it will be necessary to measure from the maximal point on one side horizontally to a point directly above or below the maximal point on the other side. The accompanying image illustrates this concept.
- Write down each measurement directly after taking it so as not to forget.
- Enter the measurements into the database as soon as possible.

NOTE: If the register book(s) already have consistent measurements, it is still a good idea to check these, but as long as the number you get is within the margin of error, DO NOT put a new number in the database. For example, if the JE says a statue is 82 cm high and the CG says it is 81 cm high, and you measure it and get 83 cm, DO NOT put 83 cm into the database. Use the JE number, since it is closer to yours. All of these numbers are within the margin of error. Only change a measurement if there is a real problem (the JE says 81 cm, and you find that the statue is 65 cm). In such cases, you will need to do some additional detective work in any case, to make sure you are measuring the correct object. If you DO find a discrepancy, try to figure out where the problem lies, and make a clear note in the Measurement Notes field that indicates why the RCMDD has come up with a different number.

14.2. Scales

If you are shooting an object that is not in a vitrine, you may want to use one of the RCMDD's scales. There are different sizes available, so you will want to choose the one that works best with the size of the object.

Here are some guidelines for how to place the scale:

- Place the scale in line with the object (not in front or behind the object), ensuring that it does not cover any part of the object. If possible, place it together with the white board on which the object number is written.
- Make sure the camera is parallel with the object, and placed at a good distance from it to avoid distortion.

15. The Parties Module

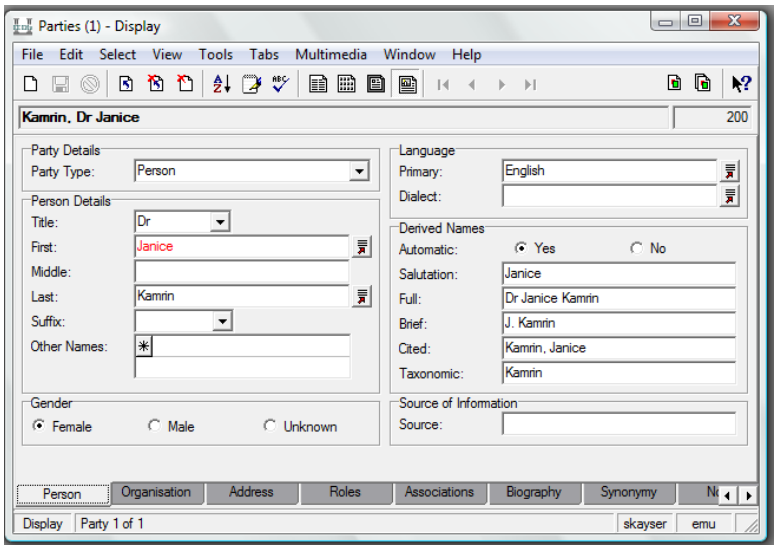
The RCMDD stores information about all people and institutions that are connected in some way to the museum, either as current contacts, scholars, or excavators of collection objects or sponsors of expeditions, in EMu's Parties Module. This module applies to much of the work of the office, in terms of administration, documentation, and collections management. Therefore, its use is introduced here.

The RCMDD deals with two major types of parties: persons and organizations.

15.1. Entering Person Records

To enter a new person into the Parties Module, follow these steps:

1. Open the Parties Module
2. Begin a new record by clicking on the new record icon (top, far left) or going to File>New
3. Make sure you are in the Person tab, and fill out the following fields:



Party Type (Person or Organization): Person

Title: choose from list

First Name

Middle Name if applicable

Last name

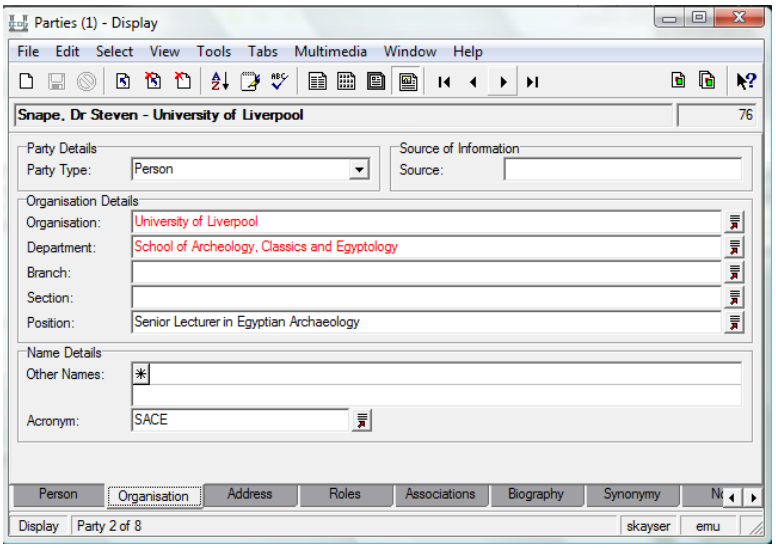
Suffix if applicable

Gender

Language: Primary (default will be blank, so make sure to choose a language here)

Derived Names: Automatic: The default is yes -- the database will fill these names out when you save the record). In general, leave this as "Yes."

4. Go next to the Organisation[2] Tab, and fill out the following fields:

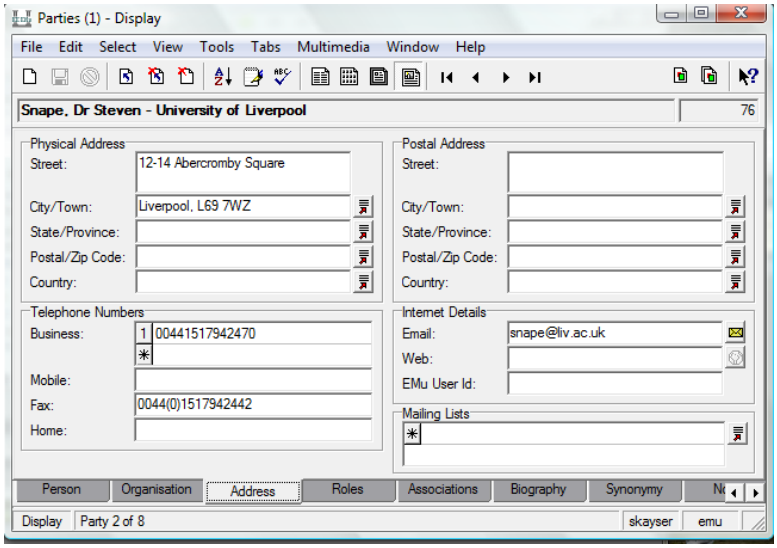


Organisation: name of museum or organization with which the person is or was associated. This links to a separate Organisation record, so if this organization has not been entered previously in the database, you will need to create a new record for it, as per the protocols below.

Department

Position

5. Go to the Address Tab, and fill out the following fields:



Street

City/Town

State/Province

Postal/Zip Code

Country

Telephone Numbers

Email

6. Finally, go to the Roles Tab, and choose the role or roles of the person from the lookup list. Note that you can choose more than one role here, so make sure you put the primary role (e.g. Curator, Administrator, Professor) first.

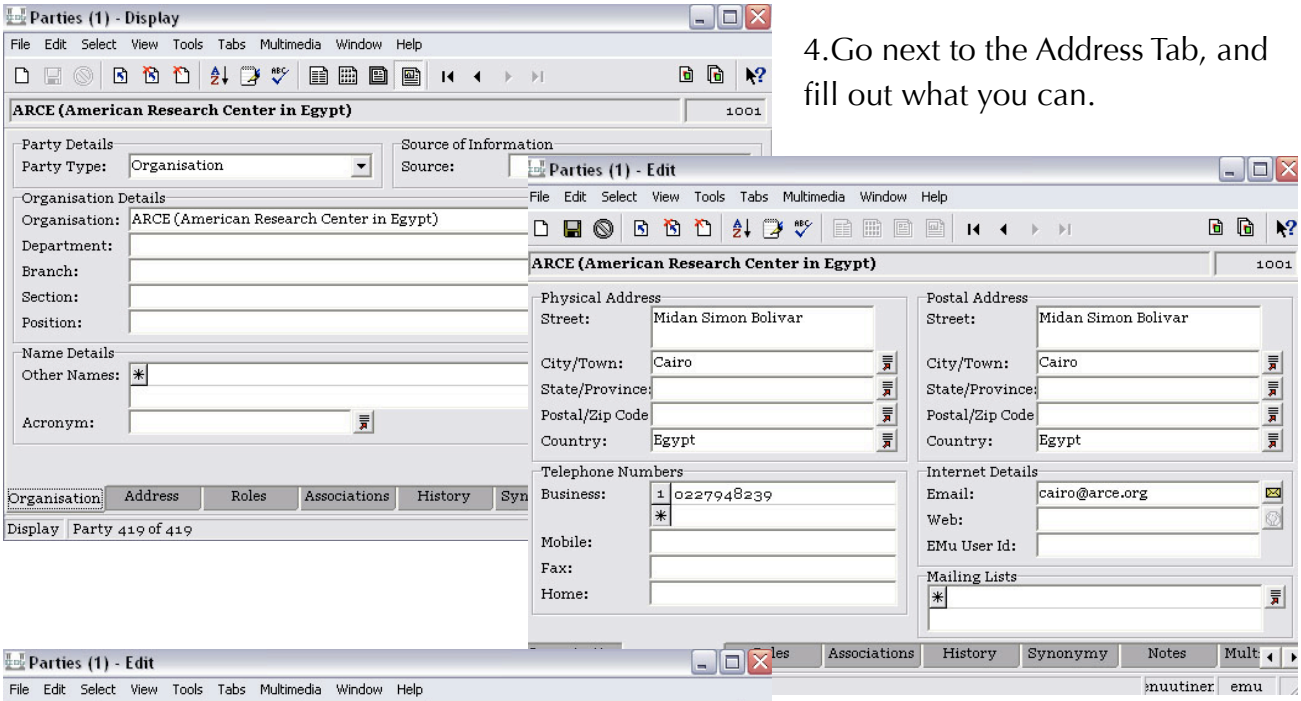
15.2. Entering Organization Records

To enter a new organization (used primarily by the RCMDD for the institutions that have or are sponsoring excavations, as well as museums, institutions to which scholars are attached, and exhibition organizers) into the Parties Module, follow these steps:

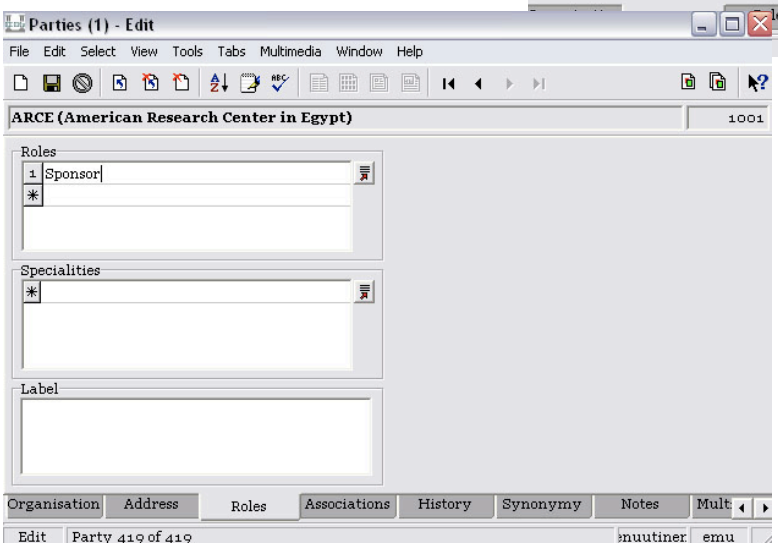
1. Open the Parties Module
2. Begin a new record by clicking on the new record icon (top, far left) or going to File->New

2 Note that tabs and fields in EMu use British spelling, whereas the RCMDD uses American spelling. Therefore, in these protocols, "Organisation" is used only when referring to the names of tabs or fields.

3. Make sure you are in the first tab, and choose Organisation under Party Type; you will get the Organisation tab. Fill out the relevant fields here. Under organization name, if there is an acronym, put this first, followed by the full name of the organization in parentheses. Most organization names and acronyms will need to be preceded by a "the" so that the Source Summary autofills correctly; there are no good rules for determining whether or not to add a "the," so please check with the senior team if you are entering a new organization.



4.Go next to the Address Tab, and fill out what you can.



5.Finally, go to the Roles Tab, and choose the role or roles of the organization from the lookup list.

16. The Events Module

The RCMDD uses the Events Module for a number of purposes. Its principal uses are:

1. To track Outside Requests.
2. To track Exhibitions and Loans.
3. To store images and information about these and other events, such as:

    Movements

    Training

    Parties

    Incidents for which Memos are written

The protocols for the use of this module for Outside Requests, Exhibitions, and Loans are covered in detail in the sections on those activities. This section provides an overview of the use of this module, along with details about its use for storing information about and images of events that do not fall into these three categories.

16.1. Event Numbers

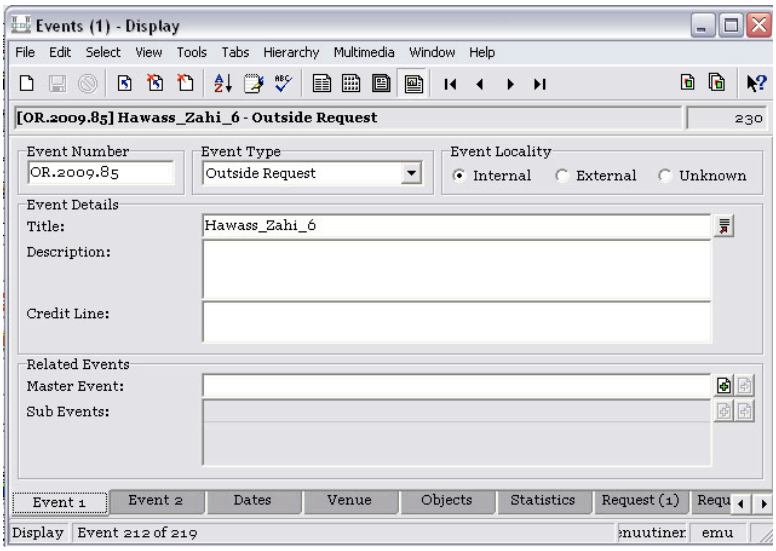
Each event tracked by the RCMDD is given its own number, which includes a code to indicate the type of event, plus the year and a sequential number (for Exhibitions, this is the Exhibition number; for Loans, this is the Loan number, or the Loan number plus the Venue number). Here are the codes used in this field:

- OR: Outside Request
- L: Loan
- E: Exhibition
- EV: Everything else

Thus each event will be given its own record in the database, with the format: CODE.YYYY.SN, e.g. EV.2009.06.

16.2. Event Information

Only a few database fields need to be filled out for most events.



Event Number (Events 1 Tab)

Code.YYYY.SN

Event Type (Events 1 Tab)

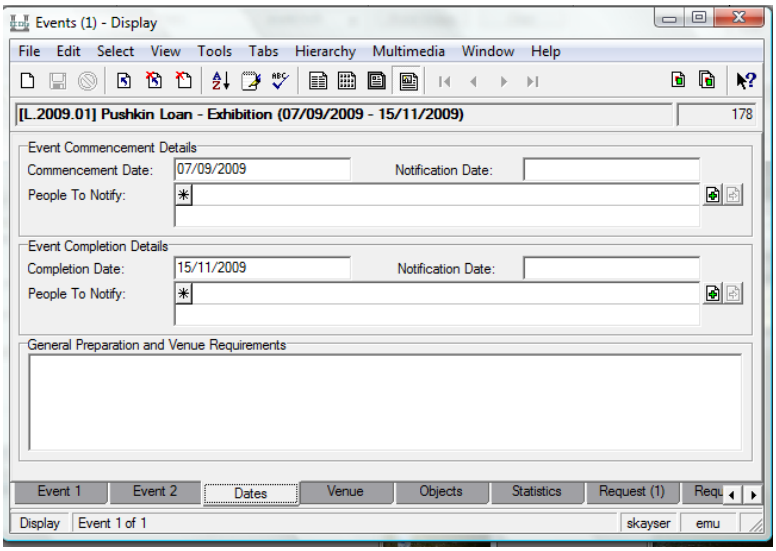
Choose from the dropdown:

- Outside Requests
- Exhibition
- Loan
- Memo
- Decree
- Permission
- Outside Photography
- RCMDD Training
- Movement
- RCMDD Work
- Other Event (for everything else)

Event Locality (Events 1 Tab)

Indicate here whether the event will take or has taken place inside or outside the museum.

Title (Events 1 Tab)



Outside Requests are given the name of the scholar as their titles, plus a sequential number for multiple requests.

Exhibitions and Loans should be given their proper titles. For others, add a simple title that will make the event easy to find: e.g. Movement of Objects from Section 4 to Suez; or Party at ARCE-November 2009. If you will be using the record to run a memo, make sure the title will make sense as the subject line (Re:) on the memo.

Description (Events 1 Tab)

You can use this field to add more information about the event you are recording, at your discretion. If you are using the record for a memo, type the text you wish to appear in the body of the memo here.

Commencement Date (Dates Tab)

The date on which the event will or has occurred should go here for events other than Outside Requests.

People to Notify (Dates Tab)

If the record is for a memo, insert the name or names of the people to whom the memo will be addressed here.

Completion Date (Dates Tab)

For Loans and Exhibitions, the end dates of the exhibition or venue go here. For Outside Photography, the date on which the images are delivered to the RCMDD goes here.

Other People to Notify (Dates Tab)

For memos, add the names of the person or persons from whom the memo will be sent (the From: line on the memo).

16.3. Event Images (Overview)

One of the principal reasons to make event records is to have a place to attach images of events so that they can be found easily. The images will be, like all images, stored in the Multimedia module, **but should be attached to their relevant event records**.

If you take images that are associated with an event for which a record already exists in the database (like an exhibition, loan, or outside request), make sure you link them to the existing record. If there is not already an event, you should create one right away; this will usually be given an EV number. Make sure you are assigning a new and unique event number to the record (search for all EV records, sort alpha-numerically, and see what the last one is).

You can add event images to the Multimedia tab of the relevant event in the Event module by hand, or you can use the Import Tool in the Multimedia module, then link the images to their relevant event . When you are in the Multimedia tab of the Event module, you can drag and drop the images in the order that you want them to appear. Note that if you will be using the record for a memo, put any images you want to include first, as the report is set to include the first two images attached to the record.

Remember the following (see Multimedia Field Definitions for details):

- the Title should be the event number.
- the Creator should be the photographer.
- the Identifier will be the file name.
- the Description is used for captions; this should at minimum include the names of the people in the photo. Remember to indicate the order in which you have named them: e.g. (left to right): Yasmin El Shazly, Hanane Gaber, Sari Nieminen, Elina Nuutinen.

17. Bibliography

The Bibliography is an important supporting module for the object records. Ideally, all publications associated with Egyptian Museum objects should eventually be entered into this module, and linked to the relevant catalogue records.

Each Bibliography record should refer to a full publication: a book or catalogue, an article from a journal or edited volume, or an on-line publication. The exact page and plate numbers should be indicated within the catalogue records, under Bibliographic Notes on the Bibliography tab.

17.1. Creating Bibliography Records

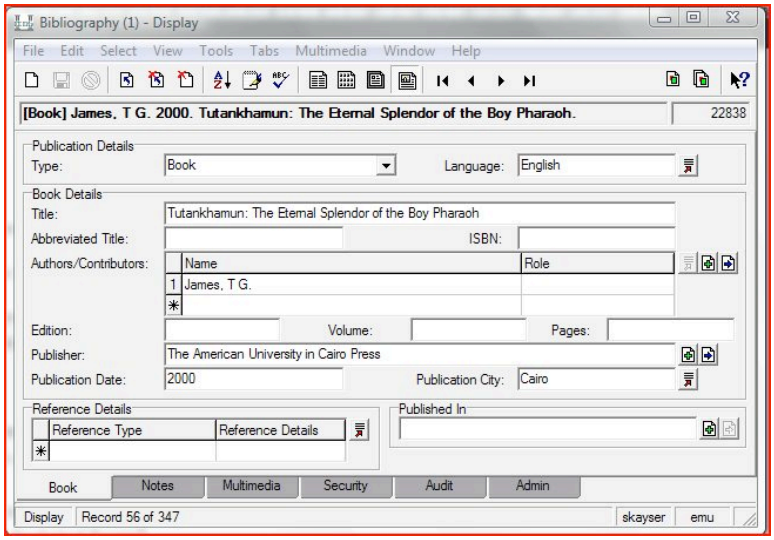
To enter references into the Bibliography Module:

Step 1: Open the Bibliography Module and click on the New Record icon.

Step 2: Select the publication type from the Type field (in most cases you will want to use either Article, Book, Catalogue, Journal, or Website).

Step 3: Select the language of your publication from the drop-down list or start typing it in the field and click on the look-up list button. It will fill automatically if the language is already in the list.

Books



- Fill out the title of your book. You do not need a period at the end. Capitalize properly! E.g. *Understanding Illuminated Manuscripts: A Guide to Technical Terms*

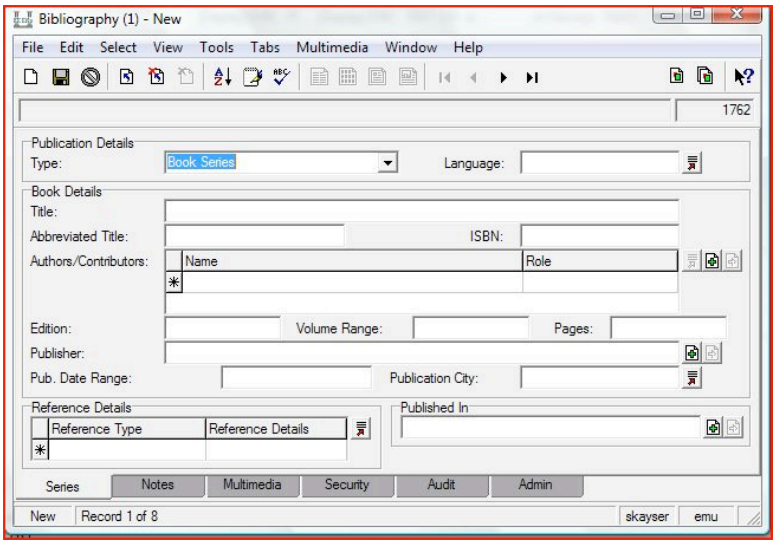
4. Continue with the name(s) of the author(s). Type the name of the lead author in the first field and click on the plus to the right. If the name is already in the Parties module and you have spelled it correctly, the field will fill automatically. If not, you will get a message saying "not found," and you will have to open the Parties module and create a new record. Attach it to the Bibliography module. If there are multiple authors, attach the names of each one separately. Note that if you have a reference that says, "et al." (for et alia), this means there are multiple authors, and you need to find the names of each one. Usually a Google search will find you what you need. The database will automatically turn these names (back) into et al. in the reference in the Catalogue Module.

5. If the book has multiple editions, and you know which edition you have, record it in the Edition field.

- If the book has multiple volumes, indicate the volume number for which you are making a record in the Volume field.

6. If you know the number of Pages in the book, you can enter it here, but this is not very important.
7. The Publisher field links to the Parties module, so if your publisher already has a record, it will fill automatically. If not, create a record for it as above. Remember to choose Organisation in Party Type.
8. Next, fill in the Publication Date (year only: YYYY) and the Publication City (select from look-up, if not there, ask an Admin person to add it for you).
9. If the book is part of a series, link the series record (see below) in the Published In field.

Book Series

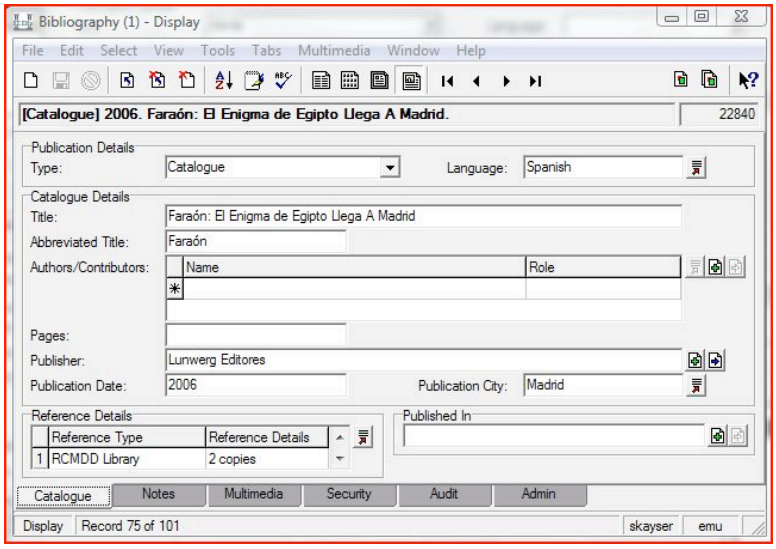


If your book is part of a series, you should create a master record for the series.

- Under Book Details, fill out the title of the series, an abbreviated title, and the name of the series editor(s).
- Under Volume Range, enter the number of volumes to date.
- Fill out Publisher.
- Under Pub. Date Range, fill out the years in which the series was published; if it is ongoing, enter YYYY-present.
- Fill out Publisher and Publication City.

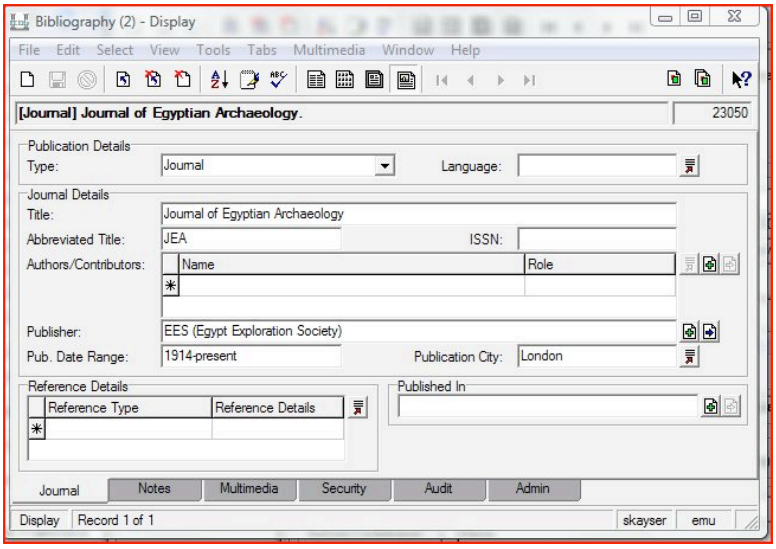
Catalogue

This Type is used only for catalogues containing EMC objects (not including the Catalogues générals). If you will be linking an article from a catalogue, rather than an object entry, select Book as its type.



- Fill out the full title of the catalogue.
- If available, enter the names of the Editors in the Author/Contributors field.
- Next fill out Publisher, Publication Date and Publication City as above.

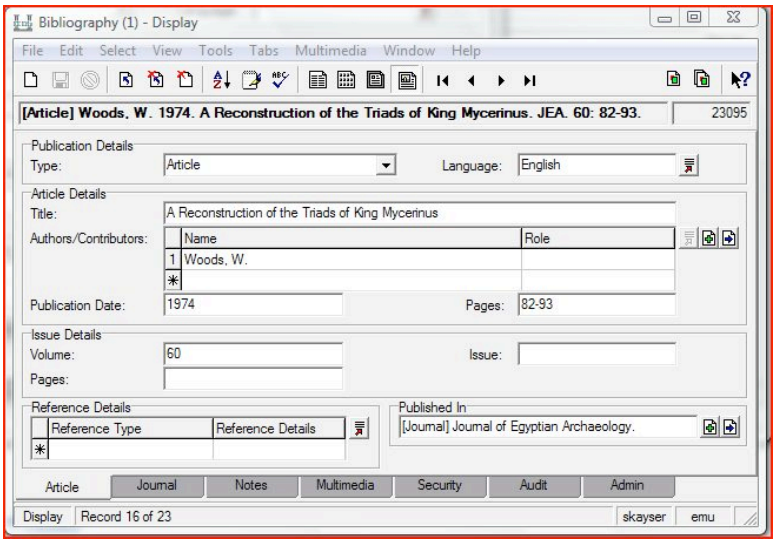
Journals



It is important to understand here that you will make one record for each journal series, rather than one record for each volume of the journal. The volume of the journal will be indicated in the records for the specific articles you will be citing.

- Fill out the title of the Journal, without any volume or issue numbers.
- If there is a standard abbreviation (see the *Lexikon der Ägyptologie* (copy on Ruby) for a list of abbreviations), indicate it here.
- ISSN: Leave blank (unless you happen to know it).
- If there is a principal editor for the journal, enter his or her name here. This links to the Parties module, so make sure that there is a Parties record for the editor. If one does not already exist, create one.
- Attach the publisher to the Publisher field. This links to the parties module; remember that this should be an Organisation record, not a Person record.
- Pub. Date Range: Indicate the years during which the journal was published. If it is still being published, put the start date and to present: YYYY-present. This is a free text field.
- Enter the publication city.
- Leave the bottom section blank, unless the office has copies of one or more issue. In this case, enter "RCMDD Library" under Reference Type and the name of the donor and the number of the issue donated under Reference Details. Add a separate line for each issue held by the office.

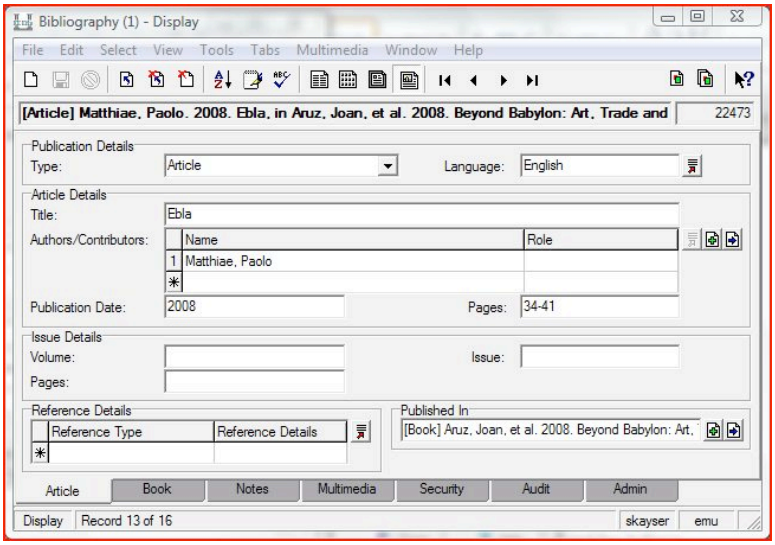
Articles (in Books or Journals)



1. In the Title field, enter the title of the article.

2. Attach the Parties record(s) for the author to the Authors/Contributors field. If there is/are no Parties record(s) for the author(s), create them.

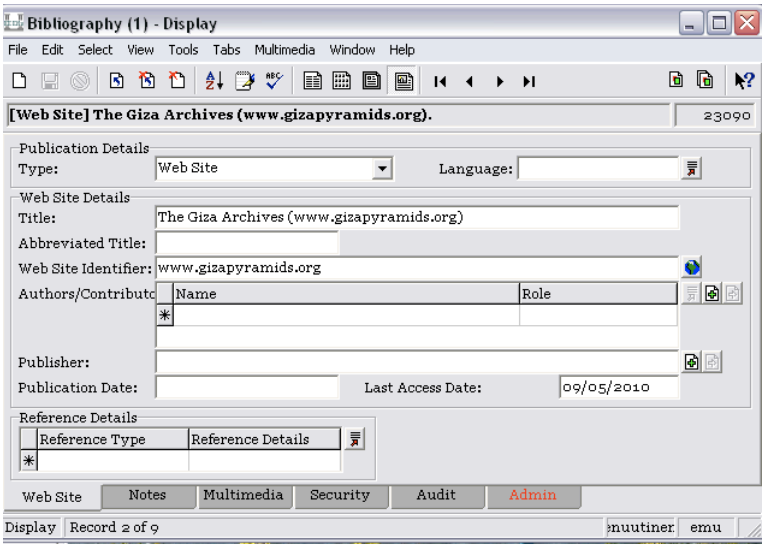
3. Enter the year of publication in Publication Date and the page numbers in Pages.



- The details of the book or journal in which the article was published are entered in the "Issue Details" area. If your Article was published in a Journal, enter Volume and Issue numbers in these fields.
- The Pages field under Issue Details refers to the complete number of pages of the Journal/Book (we think).
- Attach the name of the book or journal to the Published In field. If this field does not fill automatically (or bring up choices) when you type part of the title of the book or journal, a new window will open in the Bibliography module so you can create a record for it there and then attach it.

Website

- Type the name of the Website in Title field followed by the link in brackets (e.g. The Giza Archives (www.gizapyramids.org)) NOTE: this is the only way the website link will show up in the reports.
- The same link should go in Website Identifier.
- If the web page you are referencing has an author, enter it under Authors/Contributors.



- Under Last Access Date, enter the date on which you made the record, to keep track of how up-to-date the website might be.

Step 3: If you are entering details for a book, catalogue, or journal for which there is a copy in the RCMDD library you should also add "RCMDD Library" in the Reference Type field (it will fill this automatically if you click on the look-up button). If it was a gift, type the name of the donor in Reference Details. If the office has a digital copy of the relevant reference, indicate this as as "RCMDD e-library" in the Reference Type field. At some point, the office may want to import these digital files to the Multimedia module and attach them to the relevant records, but at this point, the decision has been made not to do this.

Step 4: Save.

Step 5: These records will be attached to individual Catalogue records as needed. Relevant page and/or plate numbers should be entered in the Bibliographic notes field.

Part IV:

Information Management Processes

18. Searching the Database

The primary purpose of a database is to store and retrieve information. It is of the utmost importance, therefore, that database users know how to search the database to find the information they need.

This protocol explains how to search using the KE Emu database.

1. General vs. Exact Searches (Definition)
2. Simple Searches within Fields
3. Complex Searches
4. Using Wildcards
5. Saving Searches as Dynamic Groups

18.1. General vs. Exact Searches (Definition)

For all searches, you must begin by deciding whether you need a **general search** or an **exact search**.

18.1.1. General Searches

A general search asks the database to search for specific information in a chosen field in every record in the database, but does not exclude additional information in the same field. For example, in the ID number field: if you search for JE 1234* in this field, it will find JE 1234, JE 12345, JE 12345-a, and even JE 567 = CG 1234. Similarly, you can search for an object by entering a word in the Main Title, or any other "free text" field (i.e. fields without a look-up list). Follow the directions below, but remember that you may need to use wildcards.

18.1.2. Exact Searches

An exact search will find exactly and only what you have entered. For example, if you do an exact search for R. Stadelmann in the excavator field, it will find only records that have only R. Stadelmann, spelled exactly as you have typed it in the search, in that field. It will not find entries that have Stadelmann without the R., or R. Stadelman, or R. Stadelmann and G. Dreyer. If you do an exact search for JE 1234 in the ID number field, it will find only JE 1234; it will not find JE 12345 or JE 12345-a.

To perform an exact search, put your search term in quotation marks (""); e.g. "CG 123". If you choose a search term from the look-up lists, it will automatically be entered in quotation marks.

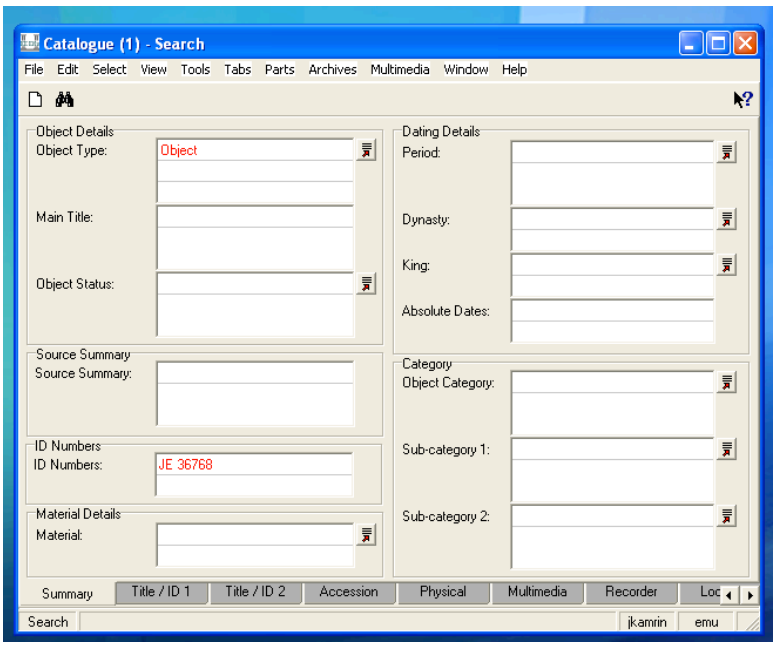
18.2. Simple Searches Within Fields

The following information will show you how to find one or more objects by searching in one or more fields with a single search.

STEP 1: Open the database and go to the module in which you want to perform your search.

You will probably want to search most often from the Catalogue module, but you can search in a similar way in any module. The module will automatically open in search mode (Tip: All of your entries in search mode should be in red. If they are not, you are not in the right mode!).

STEP 2: Enter Search Parameter(s)



1. Choose the first field in which you wish to search and either type your parameter or enter it from a look-up list. If you want to do an exact search remember to put your parameter in quotation marks.

   Examples:

   If you are searching for a particular object and know one of its ID numbers, enter this under ID number on either the Summary tab or the Title/ID 1 tab.

   If you want to find all objects from the tomb of Tutankhamun, go to the Accession tab and enter *KV62* under Monument or choose *Thebes (Diospolis Magna; Luxor)->Thebes:West->Valley of the Kings (Biban el-Muluk)->KV62: Tutankhamun* from the look-up lists in the Source Details fields.

2. If you wish to add parameters, you can add these in the appropriate fields.

   Example: If you wish to find all stelae made of calcite from the Karnak Cachette, enter:

   Stela in the Object Category field on the Summary tab

   Court of the Cachette under Monument (or select from the look-up lists, e.g. *Thebes (Diospolis Magna; Luxor) ->Thebes: East -> Karnak Temple (Ipet-Isut): Precinct of Amun -> Court of the Cachette*) on the Accession tab

   Calcite in the Material field on the Summary tab.

3. Note that you can do general searches in some fields and exact searches in others.

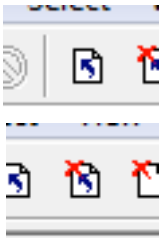
4. Review all fields to make certain you have entered the information correctly.

STEP 3: Run the Search

1. Click on the binoculars in the top left-hand corner of the screen or press Ctrl+F on your keyboard.

2. If you would like to go back and refine your search without having to enter all parameters again, click the "previous search" button in the tool bar.

3. If you want to do a completely new search, click on the "new search" button in the tool bar, or if you are in Search mode, choose Clear All in the Edit menu or press Shift+Delete on your keyboard.



18.3. Complex Searches

This will provide instructions for finding one or more objects by searching for characteristics via a complex search.

STEP 1: Open the database and the module in which you want to search

You will probably want to search most often from the Catalogue Module, but you can search in a similar way in any module. The module will automatically open in search mode. (Tip: All of your entries should be in red. If they are not, you are not in the right mode!)

STEP 2: Enter Search Parameters

The search function in KE EMu allows you to enter several parameters in each field, so that you can search for objects using different criteria in one search. You can do OR searches (to find more than one type of object at once); AND searches (to find groups of objects that share certain characteristics); and NOT searches (groups of objects that have one characteristic but not another). You do this by entering multiple parameters in the relevant fields:

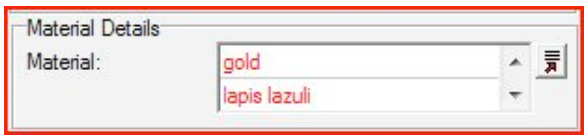
OR searches:

Example: You want to find records of all necklaces that are of either gold OR lapis lazuli OR both from the New Kingdom:

In the Sub-Category 1 field, enter *necklace*.

In the Period field, enter *New Kingdom*.

In the Material Field, enter *Gold* in one row and *Lapis lazuli* in the next row.



4. Review all fields to make certain you have entered the information correctly.
5. Run your search.

You should find all necklaces that contain gold and/or lapis lazuli (and other materials) from the New Kingdom.

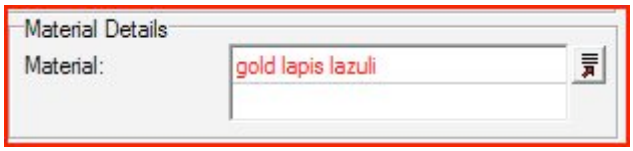
AND Searches

Example: You want to find records of all necklaces that have both gold AND lapis lazuli from the New Kingdom:

In the Sub-Category 1 field, enter *necklace* in one row.

In the Period field, enter *New Kingdom*.

In the Material field, enter *Gold* and *Lapis lazuli* in the **same** row (note that you have to type it in!).

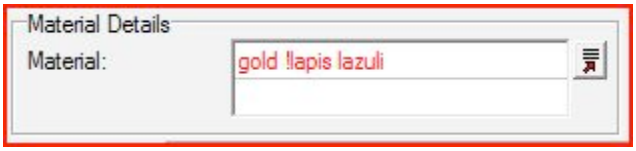


6. Review all fields to make certain you have entered the information correctly.
7. Run your search.

You should find all necklaces from the New Kingdom that contain both gold and lapis lazuli.

NOT Searches (using the Wildcard!)

Example: You want to find necklaces from the New Kingdom that contain gold but NOT lapis lazuli.



In the Sub-Category 1 field, enter *necklace* in one row.

In the Period field, enter *New Kingdom*.

In the Material field, enter *Gold !Lapis lazuli*.

You should find all necklaces from the New Kingdom that contain gold but no lapis lazuli.

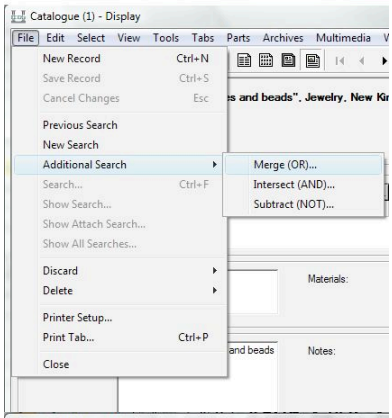
IF YOU NEED TO REFINE YOUR SEARCH, GO TO STEP 3.

STEP 3: Narrow or extend your search by using the "Additional Search" function

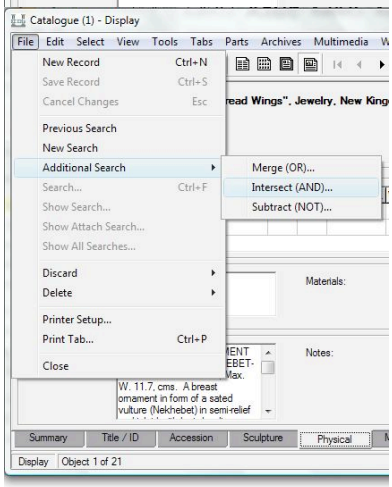
You can use the "Additional Search" function to narrow/extend your search by Merging (OR), Intersecting (AND), or Subtracting (NOT) criteria from your initial search. This method is only really helpful if you have already run a search and only afterwards decide you would like to add parameters. In most cases the same search can be done using the method set out in Step 2 above.

Here are some examples:

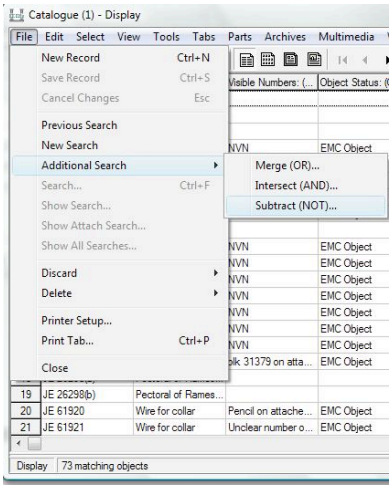
1. If you want to find all records of New Kingdom necklaces containing either lapis lazuli or gold (or both), after you have already run a search for New Kingdom necklaces with lapis lazuli, go to the File menu and choose Additional search>Merge(OR) and choose *necklace* again in the Sub-category field, and *New Kingdom* in the Period field, and *gold* in the Material field. Run your search.



2. If you want to narrow the search you have done for necklaces containing gold and lapis lazuli to only necklaces containing gold, lapis lazuli, AND carnelian, go to the File menu and choose Additional Search>Intersect (AND) and then enter the new search term, *carnelian*, in the Material field. Run your search again.



3. Finally, if you have your search results of necklaces containing gold and you want to omit all records of necklaces that also contain lapis lazuli, go to the File menu and choose Additional search>Subtract(NOT). Add *lapis lazuli* in the Material field and run your search.



18.4. Wildcards

EMu comes with a number of “wildcards” that allow you to expand or filter your search. Place the wildcard characters (also known as “operators”) before or after your search terms, or instead of your search terms, depending on the result you want.

Here are the most useful of these:

Wildcard	Use in	Result
*	Any field	Finds all records containing data in this field.
!*	Any field	Finds records that do NOT contain data in this field.
!term	Any field	Filters out records containing term in field.
^term	Any field	Finds a term at the start of a field; e.g. ^Statue will find all records where "Statue" is the first word in the selected field.
term$	Any field	Finds terms at the end of a field; e.g. Statue$ will find all records where "Statue" is the last word in the selected field.
<, >, <=, >=	Dates, Numbers	Finds dates or numbers in range; e.g. <31/12/2008 will find records with dates before this, while >= 20 will find records with numbers greater or equal to 20. Note that this does not work with ID numbers, because the are stored in a text field.

In addition, you can use **stemming** to find records that contain variations of a search term, for example if you want to include the records where your search term, e.g. amulet, appears in plural (amulets) or has been misspelled (amulette), in your search as well. This is done by adding a ~ to the beginning of your search term; e.g. ~amulet.

Phonetic retrieval can be used to find records that contain terms that sound like the search term (if you are uncertain about the spelling of a word, for example), e.g. Ramesses vs. Ramses, Thutmosis vs. Thutmose. To do this, add an @ to the beginning of the search term; e.g. @Ramesses.

18.5. Saving Searches as Dynamic Groups

You can save the parameters of a search as a "Dynamic Group." This allows you to pull up updated results for your search, reflecting any changes made in the database since you last ran it. In the list of groups, a dynamic group is identified with a red question mark next to the group name.

An example of a dynamic group is a search set up to pull up all the objects from a particular site or time period. We could use this in the future, for example, for checking the number of objects in an inventoried gallery, to see whether or not it has changed.

18.5.1. Saving a Dynamic Group

Here are the steps to follow:

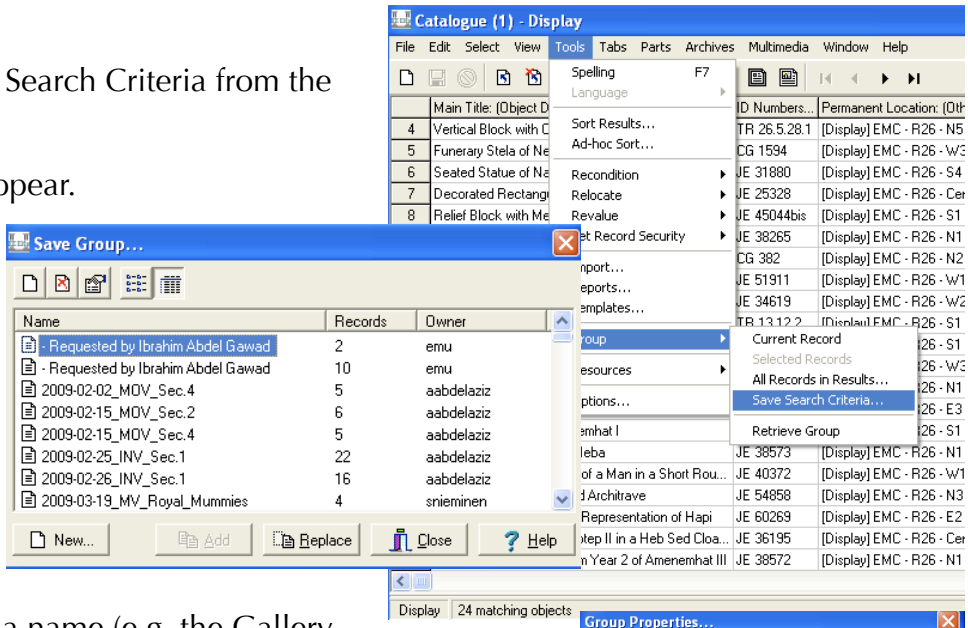
Step 1: Carry out a search.

For example, in the Catalogue module go to the Location tab and search for all the objects in one gallery.

Step 2: Save the search.

Select Tools->Group->Save Search Criteria from the Menu bar.

The **Save Group box** will appear.



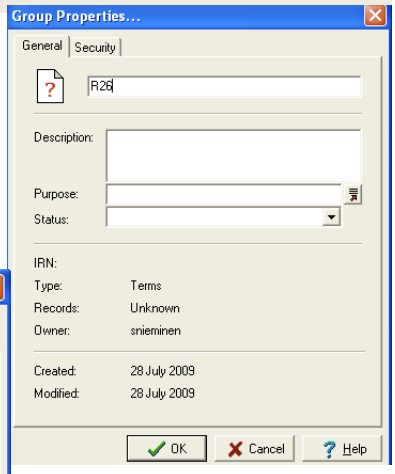
Note that the Add button is disabled (grayed out) because search criteria cannot be added to an existing search.

Select the New button; the Group Properties box will display.

Give the new group a name (e.g. the Gallery name)

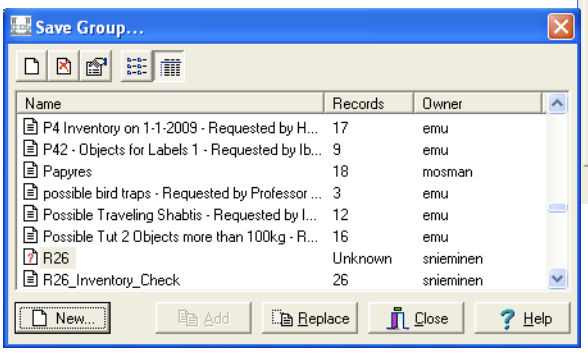
Go to the Security tab and give all other users permission to access the group

Select OK



The new Dynamic group displays in the Save Group box.

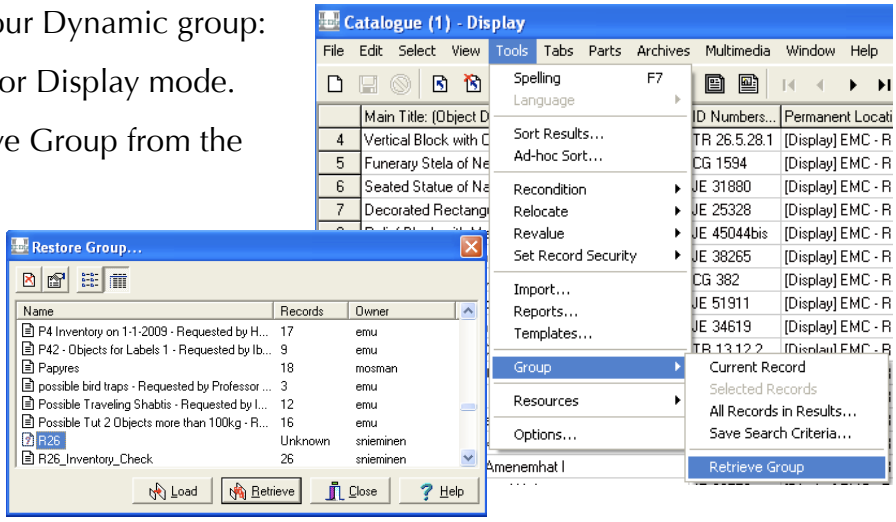
Select **Close** to exit the **Save Group box.**



18.5.2. Retrieving a Dynamic Group

Whenever you want to access your Dynamic group:

1. Make sure you are in Search or Display mode.
2. Select Tools->Group->Retrieve Group from the Menu bar.
3. The Retrieve Group box will display. Select the name of the group and then click the **Retrieve** button.



In the example of a search for objects in a gallery, whenever you retrieve this group, new objects added to that location in the **Catalogue module** will now be listed, and objects moved out from that location will be removed.

Note: If you are in Display mode and have retrieved one or more objects (and thus have a found set), and then attempt to retrieve a dynamic group, the following message will appear: “Merge current matches with selected group?”

Select **Yes** to merge your found set with the records from the Dynamic group.

OR

Select **No** to replace your found set with the Dynamic group.

19. Creating and Choosing List Views

The default view for the database modules is the List View.

19.1. Viewing and Modifying List Views

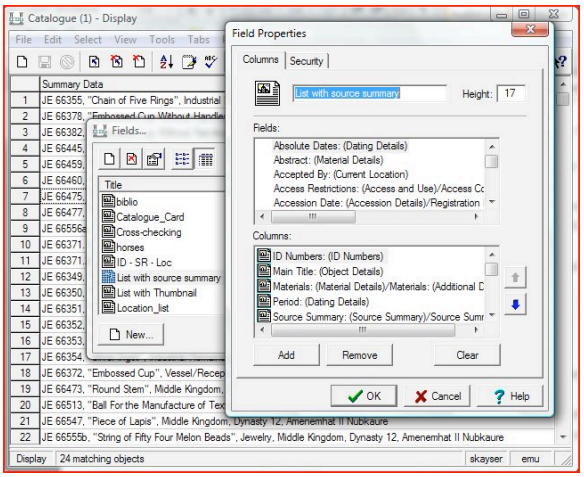
To view a group of objects in a list:

- Click on the List View icon in the Tool Bar or go to View->List in the Menu Bar. Your objects will be displayed in a list in your default list view or in the list view most recently used.

To choose another list view:

- Go to View->List Settings->Choose list. A box will open that displays all the available list views. Select the one you want to use and click OK.

To change the settings for an already existing list (e.g. to add or remove fields),

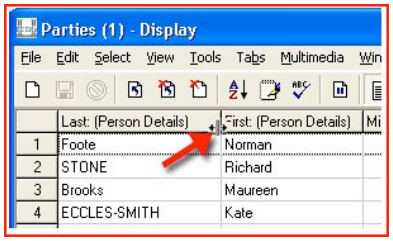


- Select View->List Settings->Choose list and select the list view you want to modify.
- Click on the Properties icon; the Field Properties box will open.
- Add fields to your list view by selecting them in the Fields box and then clicking on the Add button. To remove fields, select them in the Columns box and click on the Remove button.
- When you are satisfied with your list view, click OK.

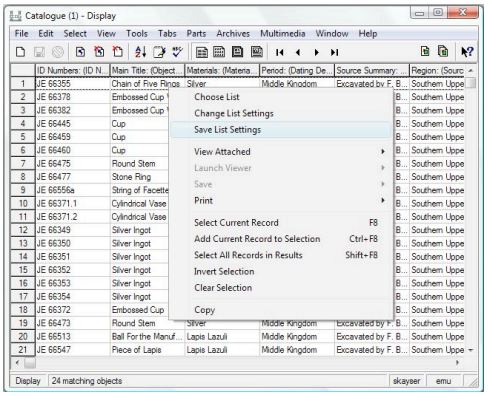
If you want to change the settings for the list currently in use:

- Select View->List settings->Change List Settings.

If you want to change the size and order of the columns in your list view, hold the mouse down over a column header edge until double-arrows display. Drag the arrows to the left or right to increase or decrease the column width. To change the order, hold the mouse down over a column header and drag it to where you would like it to be placed.

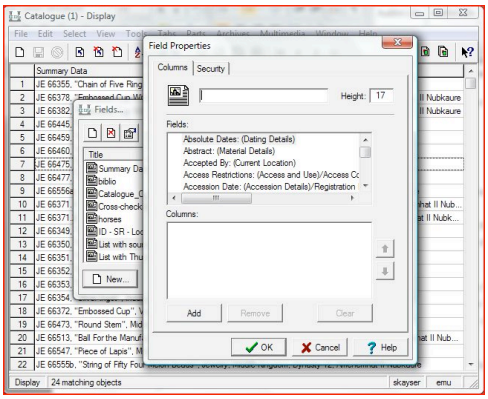


To save these settings, go to View->List Settings->Save Settings or right-click on a column and choose ->Save List Settings from the drop-down list.

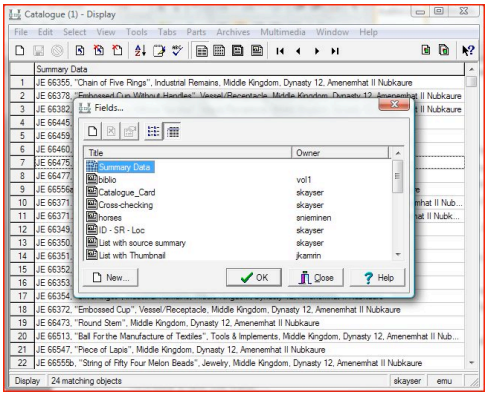


19.2. Creating List Views

If you wish to see a specific set of fields, you can create a new List View by following these steps:



- Select View->List Settings->Choose list.
- In the box, click on the New icon or on New button. The Fields box opens.
- Start by giving your list view a name, e.g. Locations.
- Continue by selecting the appropriate fields from your list from the Fields box and adding them to the Columns box. When you are satisfied with your list view, click OK.
- Select your List View in the Fields box and click OK.



20. Creating, Modifying, and Retrieving Static Groups

If information about a group of objects is requested (for example, for an outside request, loan, or exhibition) or there is a need to generate a report about a specific group of objects that cannot easily be pulled up using a regular search, or which the registrars will want to access multiple times (for example, to carry out Group Checking) you can create a static group in the Catalogue module by following these steps. Object groups can also be created within the Loan and Event modules; these procedures are reviewed under Loans, Exhibitions, and Outside Requests.

NB: You must be careful if more than one person is working in a group at the same time, as only one person can work on one particular record at the same time.

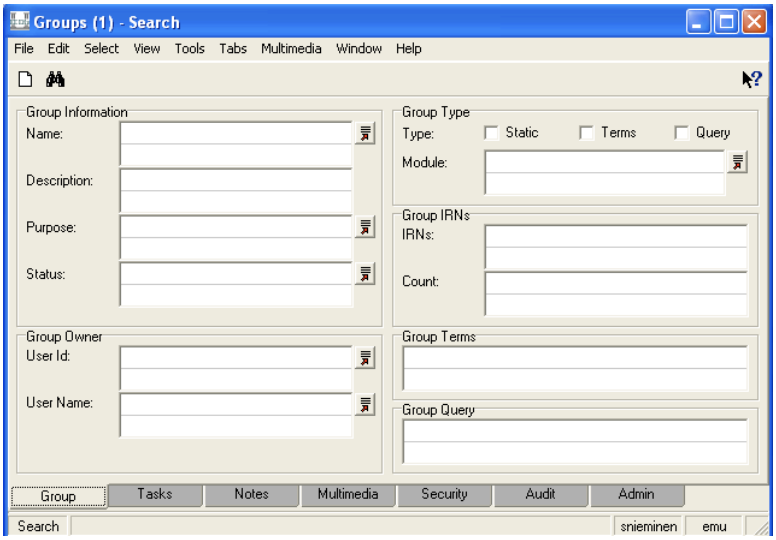
20.1. The Groups Module

Although you will most often work with groups through another module (usually the Catalogue module), it is important to understand the Groups module.

This module is for the management of record groups. In this module you can create, modify and delete groups. Most importantly, it is through this module that the record level security permissions can be managed.

There are three important tabs in this module:

- Group Tab



  Name of the group (all groups are added to the lookup list here).

  Type: Static; Terms=Dynamic Group (we do not use Query groups, which require more advanced training).

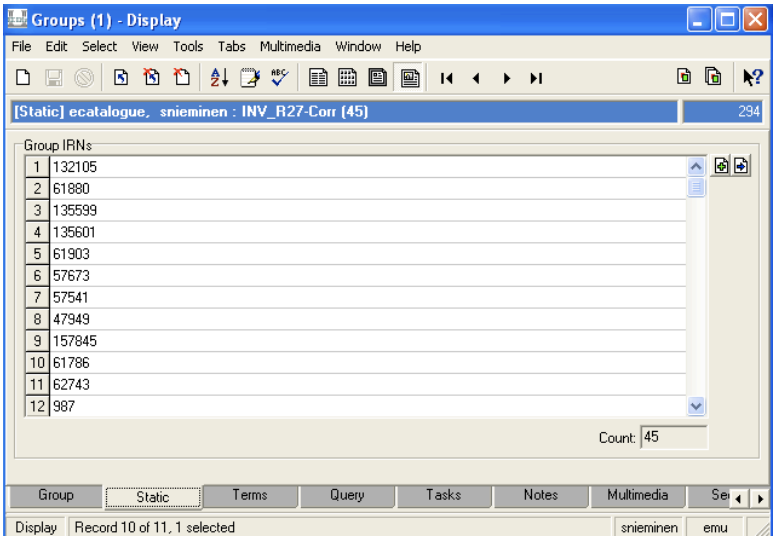
  Module: in which module your group was created.

  User ID: name of group creator; in database format (e.g. yelshazly).

  User Name: name of group creator; in full format (e.g. Yasmin El Shazly). Note that this does not link to the Parties module.

- Static Tab

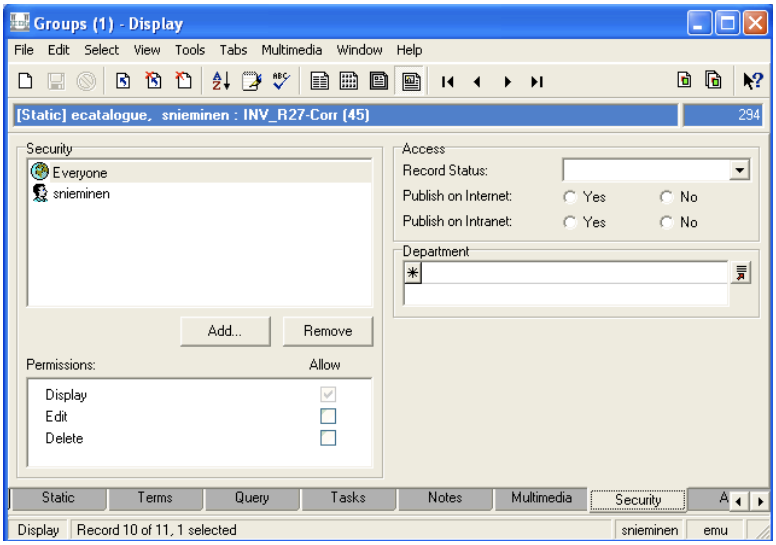
After finding your group by name, the IRN numbers of the objects in your group will appear here. You can bring up the records in the group, in their original module, by clicking on the blue arrow, or add objects by using the green plus.



- Security Tab

Security Field: In this field you can choose the groups or specific users that can have permissions to modify this group.

Permissions Field: In this field you can choose what the groups or specific users chosen in the previous field can do to this group by ticking Edit, Delete or both.

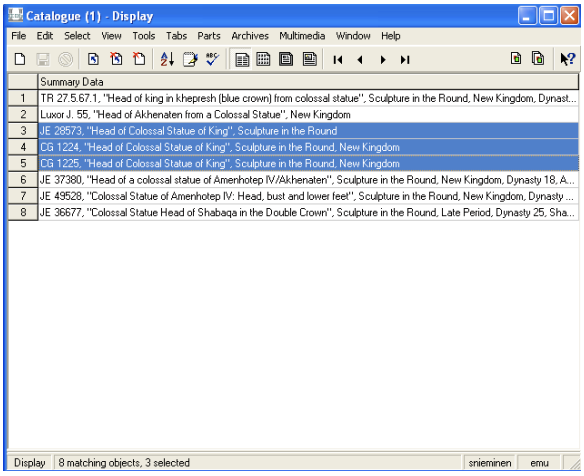


20.2. Creating Static Groups (in the Catalogue Module)

Step 1: Open the Catalogue Module

Step 2: Search for objects

Search (see Searching the Database) for one or more objects (note that you can search for all the objects you want at the same time by putting the ID numbers in the ID number field, each in its own line, either with or without wildcards). From the results, select the objects you want: choose the first object by clicking the number in front of it. The object will be highlighted. To highlight more than one object, hold down shift as you click on multiple objects in a row, or Control to choose objects that are not next to one another.



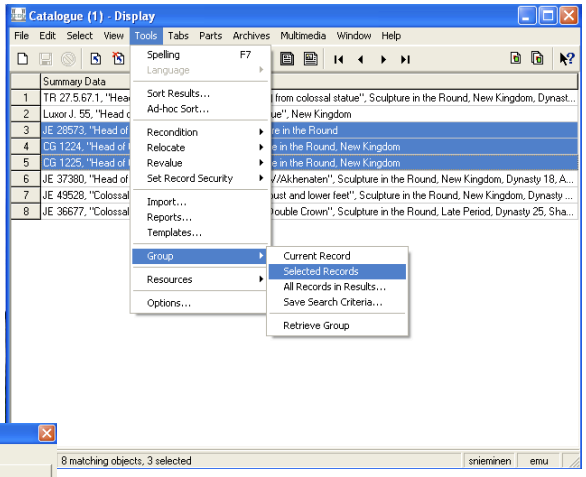
Step 3: Create Group

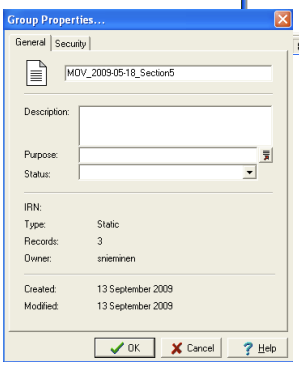
Go to Tools->Group->Current Record/Selected Records, choose New, and the Group Properties Window will open. Name the group according to the following protocol:

EVENT#_DESCRIPTION (e.g. L. 2009.02_Horses_List)

CODE_DATE_DESCRIPTION (e.g. MOV_2009-05-14_Section-3-Sohag).

Keep the name both accurate and short, and follow the relevant protocols for the type of list.





Step 4: Allow access to other users

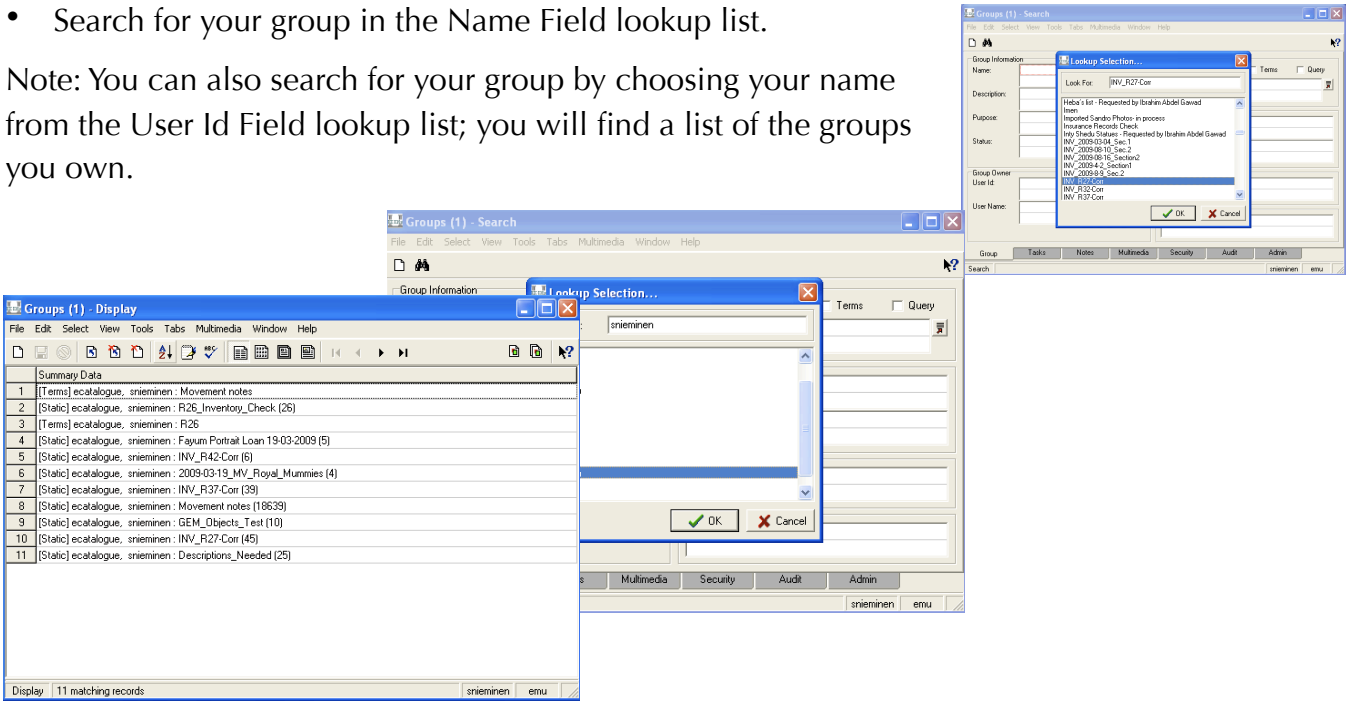
Go to the Security Tab in the Group Properties window and change the security settings by choosing the groups of Users that can see this group.

Step 5: Go to Groups Module to Modify Permissions

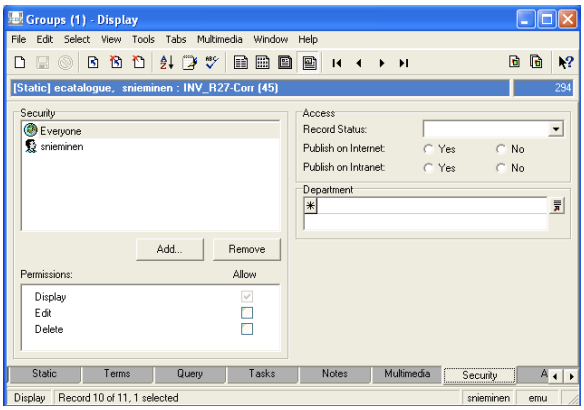
It is important that all authorized users (RCMDD and ARCE staff) have permission to modify and delete most of the groups in the database. These permissions cannot be set automatically, so you must go to the Groups module to set them by hand. Only the group owner (creator) can set these permissions, so make sure always to do this right after creating a group. To do this:

- Open the Groups Module.
- Search for your group in the Name Field lookup list.

Note: You can also search for your group by choosing your name from the User Id Field lookup list; you will find a list of the groups you own.



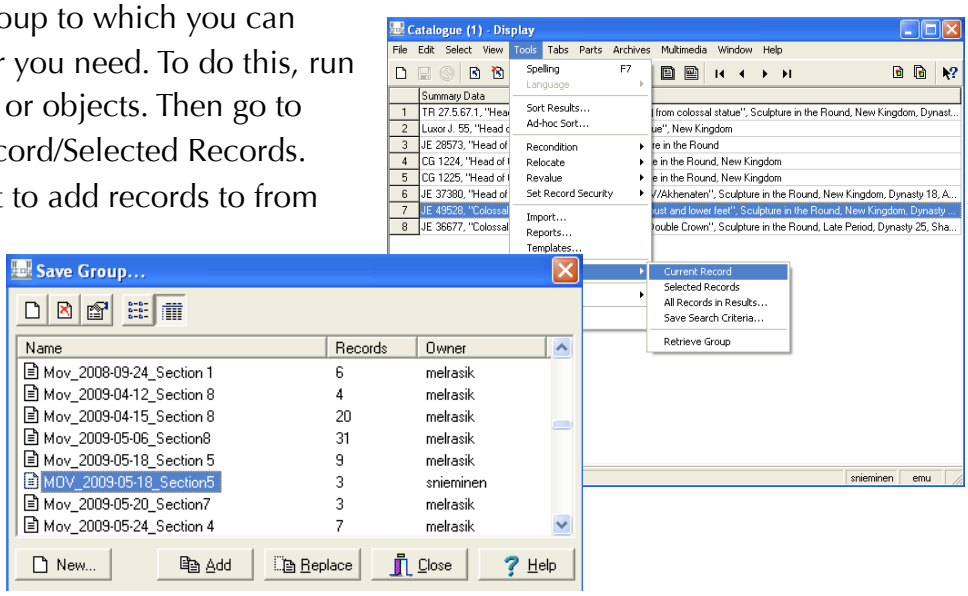
- When you have your group open, go to the Security Tab.
- Choose the user groups or individual users you want to be able to modify your group in the Security Field. We will always choose “registrars,” and “admin user” groups.
- Choose the permissions that the groups or specific users chosen in the previous field can do to this group by ticking both Edit and Delete.



20.3. Modifying Static Groups

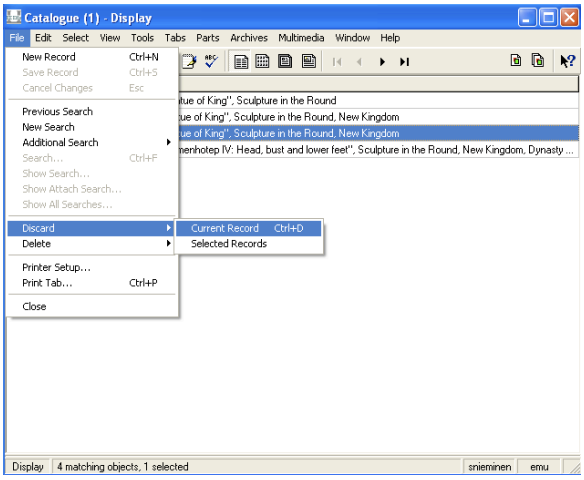
Step 1a: Add Objects

Now you have created a group to which you can add more objects whenever you need. To do this, run search and select an object or objects. Then go to Tools->Group->Current Record/Selected Records. Choose the group you want to add records to from the list. Click the Add button, and your object or objects will be added to the group. If not all of your objects are already in the database, you will need to create records.



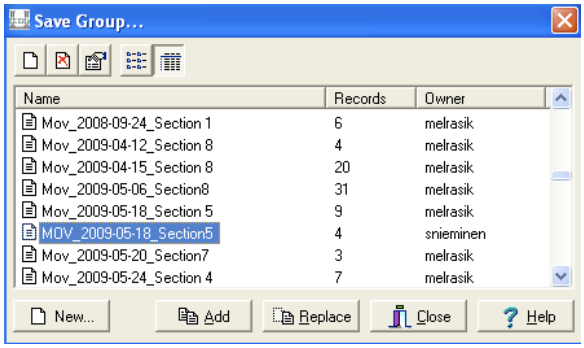
Step 1b: Discard Objects

1. If you need to discard an object from your group, open the group. Choose the object you need to discard and go to File->Discard->Current Record/ Selected Records. BE CAREFUL TO CHOOSE **DISCARD** AND NOT **DELETE**, OR YOU WILL DELETE THE RECORD INSTEAD!
2. Go to Tools->Group->All Records in Result.



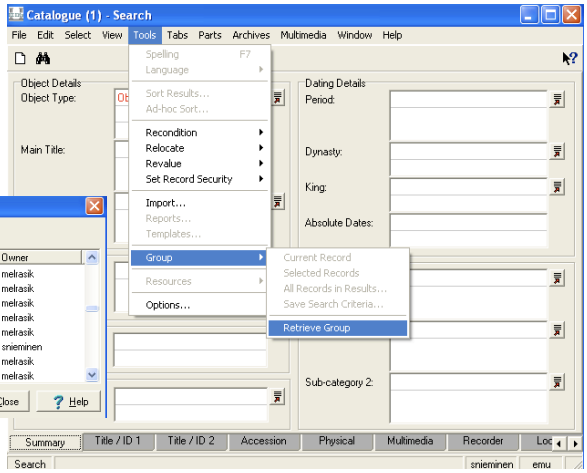
3. Choose your group again and click Replace.

Note that if you miss the last two points, you will only discard the record(s) from the group temporarily -- if you now close the group and open it again the discarded object(s) will still be there.

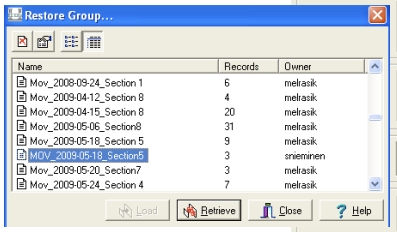


20.4. Retrieving Static Groups

To work with the group after it has been created, you simply need to pull it up. To do this, open the catalogue module, and go to Tools->Group->Retrieve Group.



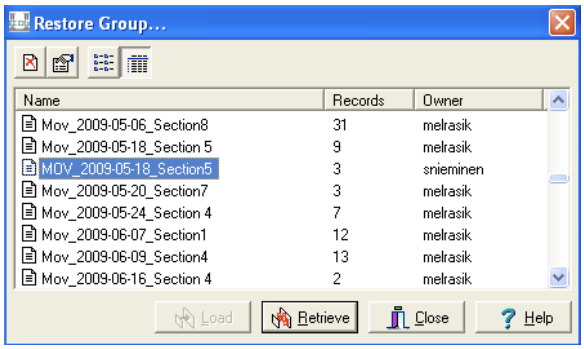
You will then see a list of available groups. Choose the group from the list and click Retrieve.



20.5. Deleting Static Groups

Go to Tools->Group->Retrieve Group->Choose your group.

Delete the group by clicking on the delete button in the upper left corner, and confirming.



21. Sorting Groups of Records

KE EMu has the ability to sort records using any field in the database, regardless of what is visible on the screen. This allows the user to organize records in a variety of ways. It is possible, for example, to sort the records in any layout according to those records' ID numbers, Permanent Locations, Dates, Dimensions, etc. You can also sort by more than one parameter at the same time, and chose the order of priority of search terms.

You can sort either by using predefined Sorts, or set up your own manual Sort. In both cases, you will begin by retrieving a group of records.

21.1. Pre-defined Sorts

EMu comes with three pre-defined sorts; of these, only Sort by Summary Data (the information that appears at the top of the record in Detail View: One ID number - Title - Category - Period - Dynasty) are really useful to us. The team has set up a number of additional pre-defined sorts in the Catalogue, Multimedia, Location, Event, and Loan Modules.

21.1.1. Project Pre-defined Sorts

- Catalogue Module:

  By ID Number (JE, then CG, then TR, then SR) [NB: EMu cannot sort ID numbers with alphas on the end that are not marked off with "punctuation" of some sort (parentheses, points, dashes). Going forward, all alpha divisions taken from the register books, as well as alphas attached to Carter numbers, will be separated from the preceding digits with dashes. EMu will do a global cleanup of these at some point (hopefully Summer 2010), but for now, correct them by hand as you come across them, or your list will not sort properly.

  By SR Number

  By Date (all levels)

  By Provenance (all levels)

  By Permanent Location (all levels)

  By Current Location (all levels)

4. Multimedia Module

  By Filename

  By Date

  By Photographer

- Event Module:

  By Event Number

  By Event Type-Title-Commencement Date

  By Event Type-Number-Commencement Date

  By Record Status

- Location Module:

  By Location (all levels)

- Loan Module

  By Loan Number and Date

21.1.2. Running a Pre-defined Sort

Step 1: Open Module

Open the module that contains the records you want to sort.

Step 2: Retrieve group of records

Gather the records that you wish to sort, either by retrieving a dynamic or static group, or by doing a new search.

Select how you wish to view your group:

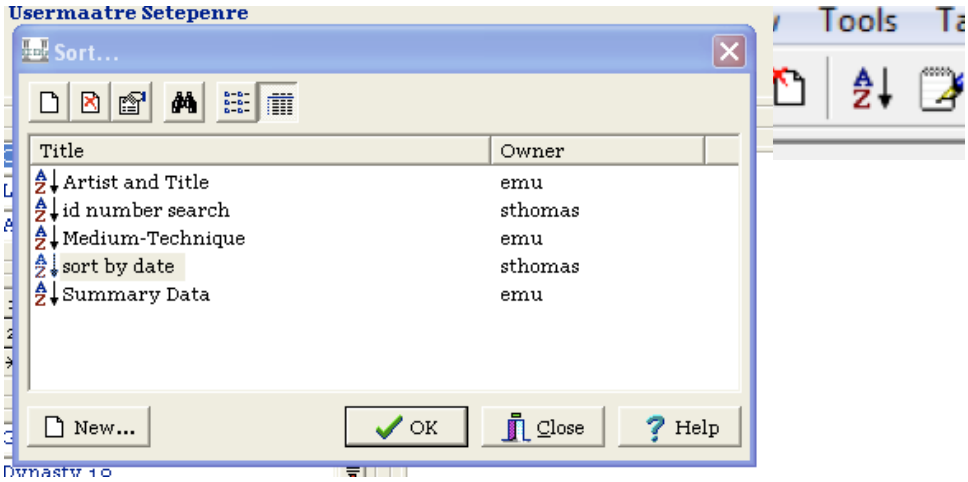
LIST VIEW (probably the easiest way)

DETAILS VIEW

CONTACT SHEET

Step 3: Choose Sort

- Go to Menu Bar->Tools->Sort Results, or click on the Sort Icon in the Tool Bar. This will bring up the Sort Options Menu.
- Choose the Sort you wish to run by highlighting it in the window.



Step 4: Run Sort

Click the OK button.

You will be given the option of getting a summary of your sort terms. In most cases you can just click No, and then your group of objects will be successfully sorted. If you press yes, then you receive a summary report about the objects in your group, which is a list of how many times each term appeared. This can be printed if required.

21.2. Creating Sorts

Step 1: Retrieve group of records

Open the module in which you will sort records, and gather the records that you wish to sort, either by retrieving a dynamic or static group, or by doing a new search.

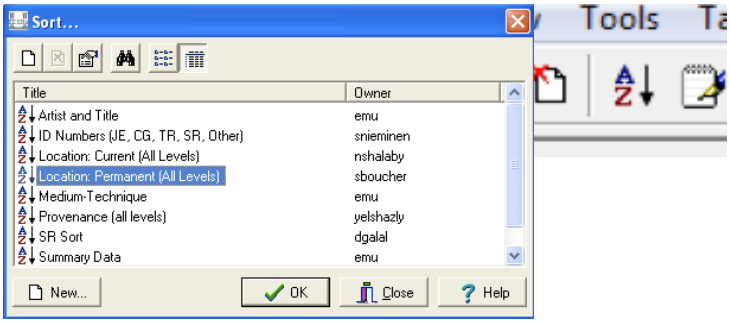
Select how you wish to view your group:

LIST VIEW (probably the easiest way)

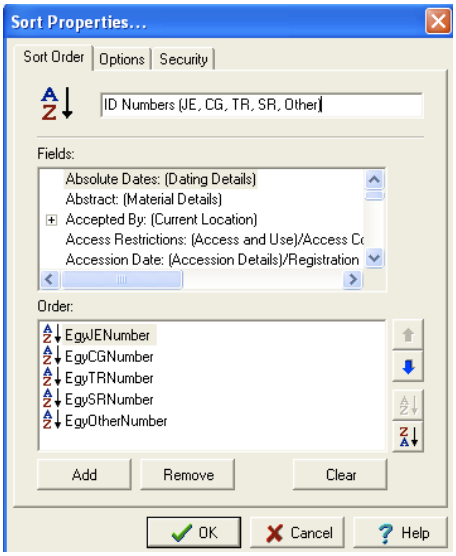
DETAILS VIEW

CONTACT SHEET

Step 2: Set up Sort



- Go to Menu Bar->Tools->Sort Results, or click on the Sort Icon in the Tool Bar. This will bring up the Sort Options Menu.
- From the Sort dialogue, press the New button. A screen will appear called Sort Properties.
- Name your sort. Make the name as specific as possible, so other users will know how it is set up. (Example: By ID Numbers (JE, CG, TR, SR, Other))
- Select the first field you wish to sort with (Example: Choose **EgJENumber** from the field list).
- Click on the Add button. Your sort field will move to the window below.
- Choose whether you want A to Z or Z to A (A to Z also equals first to last) with the AZ toggle icon.
- Add other terms (Example: Add **EgCGNumber**). You can sort by as few or as many terms as you like. The more specific you are, the more useful the sorts will be.
- Re-order the sort, if you wish, by highlighting the term you want to move, and then pressing the up and down arrows.



Step 4: Share the Sort

Go to the Security tab in the Sort Properties box to share the sort with one or all of your colleagues. Select the people or groups to whom you want the sort to be available, and click Add.

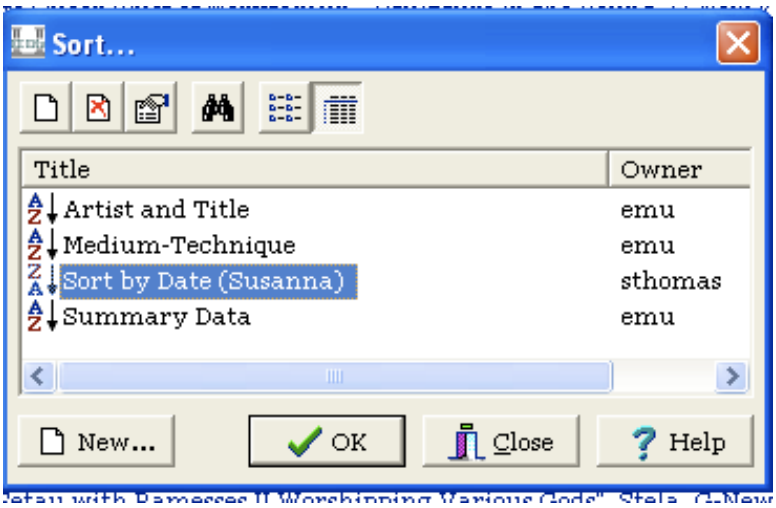
Step 5: Save and Run

- Press OK to save the Sort.
- EMu will take you back to the list of available Sorts; your new Sort will now be included.
- Choose the Sort and click OK.

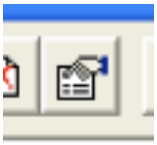
21.3. Editing and Deleting Sorts

Finally, if you wish at any point to edit your SORT terms you can open the sort options, highlight the sort name in the menu field and select one of the buttons above.

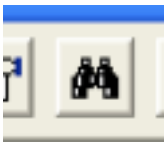
This is another way of making a new sort.



This deletes a sort you have previously saved.



This allows you to edit/ change the sort terms in an existing sort.



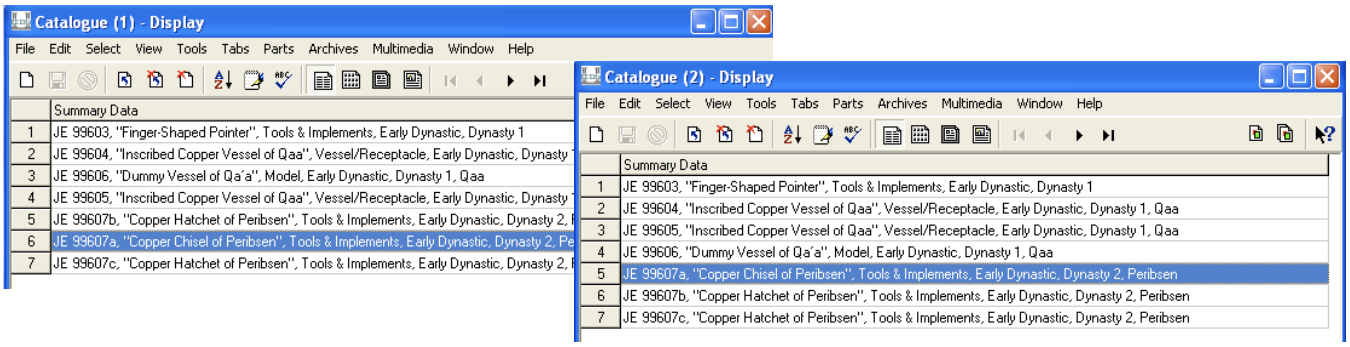
This allows search and sort: If you choose one sort and click this button (your sort will now be bold), every time you open a group it will automatically sort the group with this sort. If you don't want this to happen anymore you just click this again (“toggle” it on and off).

These change the views.

21.4. Sorting by Hand

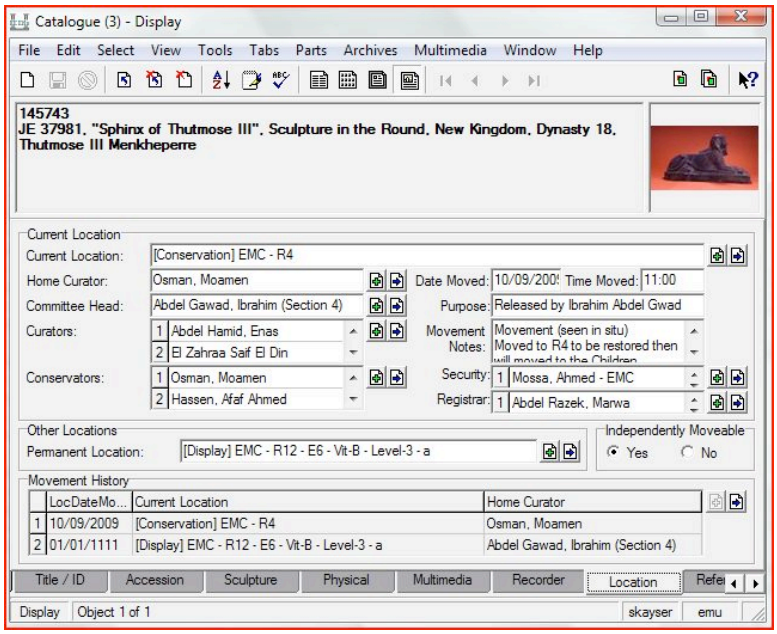
Sometimes when you are trying to sort a group of objects by ID number, they do not sort properly. For example, in the current release of the database, ID numbers that have a letter attached directly to the number (e.g. JE 2345a, CG 2465b) will end up in the wrong place. (Note that this is a temporary problem that will be fixed during the summer of 2010.) After sorting the records using the predefined sort option for sorting ID numbers in the database, you will have to sort these objects by hand.

- Sort your group using the predefined sort option (e.g. ID Sort).
- Go to list view and simply drag and drop the objects that are in the wrong place to their correct places by highlighting the record you want to move and dragging the record to the correct place in the list. In the example here, the object in place 6 has been moved to place 5.



22. The Ditto Function

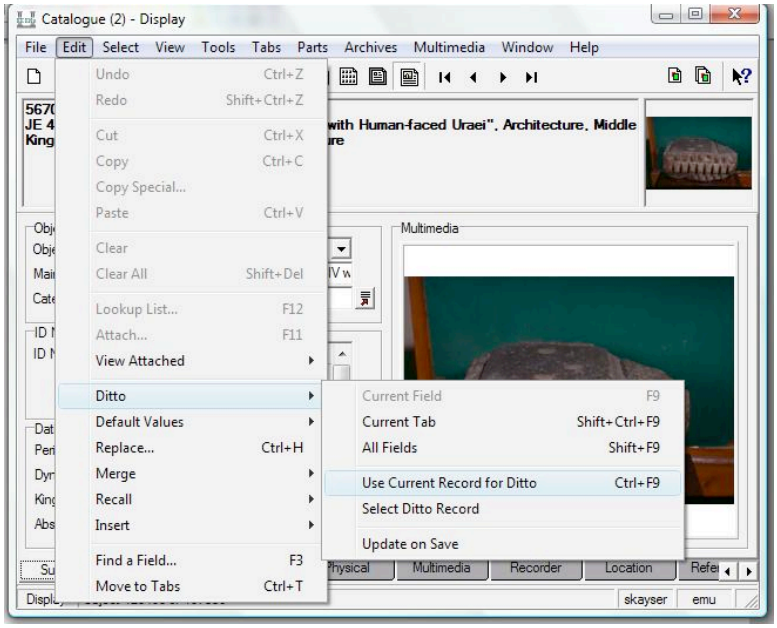
The ditto function is a very useful tool for creating multiple records that contain similar information rapidly. It is most useful in the following modules, for the following purposes:



- Object Module: creating records for a group of similar objects, such as a group of rings or vessels from the same excavation.
- Location Module: making records for a group of similar locations, such as vitrine locations (see Locations).
- Movement Records: making records for a group of objects that moved at the same time, with the same committee (see Current Locations and Movement).

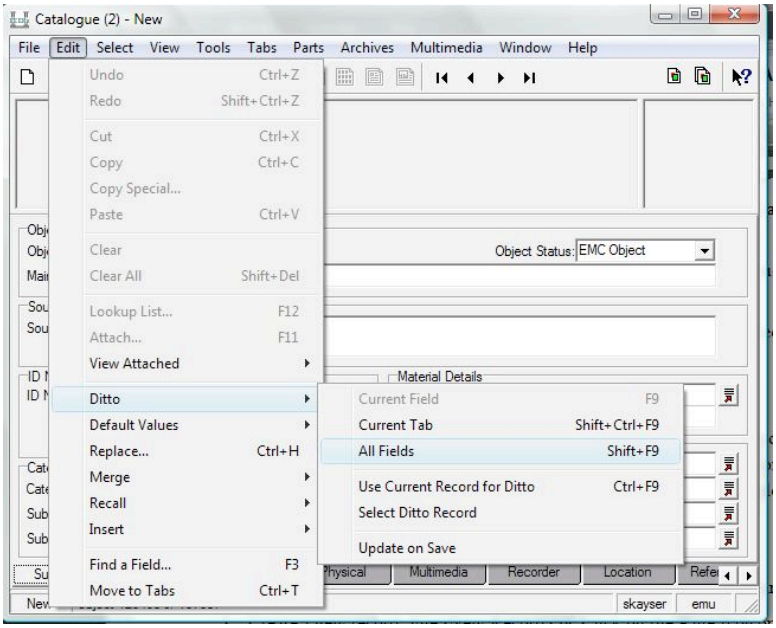
22.1. Ditto All Fields

Use this if you want all the fields in your original record to be copied into your source record. You will want to use this if you are creating new records in which only one or two fields will be different. This will be useful, for example, when you are creating multiple object records where only the ID numbers and perhaps Titles will be different.



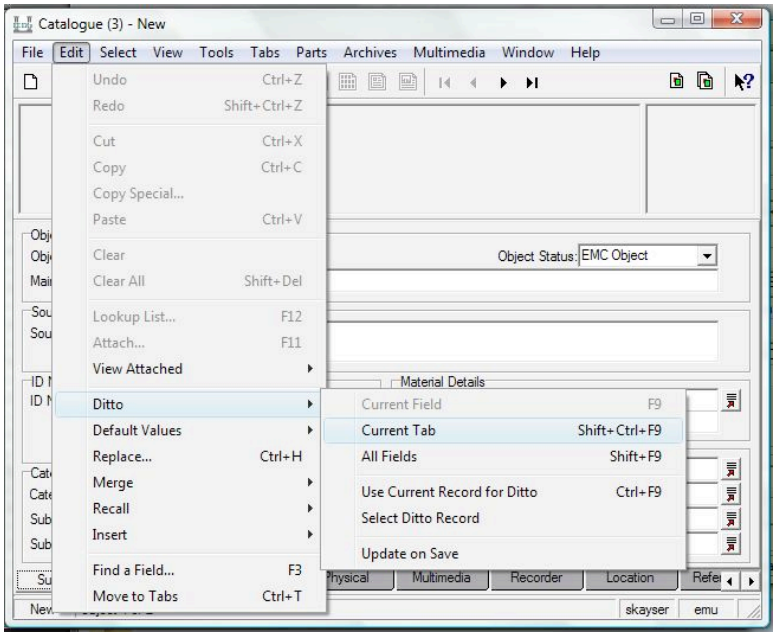
- Open the record you want to use as your source record.

- Copy the information into the Ditto "clipboard": Edit->Ditto->Use Current Record for Ditto (or Ctrl +F9).
- Create a new record: File->New Record OR Click on the Page Icon on the upper left.
- Go to Edit->Ditto->All Fields (or Shift+F9). This will fill in all the fields with the information that was in the record that you chose to duplicate.
- Change any relevant information. Make sure to check that your system is set so that the default for Object Rating is blank, otherwise the database may fill in something else.
- Save the record.



22.2. Partial Ditto

Use this if you want only the fields on a certain tab, e.g. the Locations tab in the Catalogue, or specific fields from one or more tabs, to be copied into a new record. This can be useful, for example, if you want to create movement records for a group of objects without changing any other information. The process is similar to the Full ditto, but instead of pasting in the information from all the fields into the new record you choose only the tab you want to ditto.



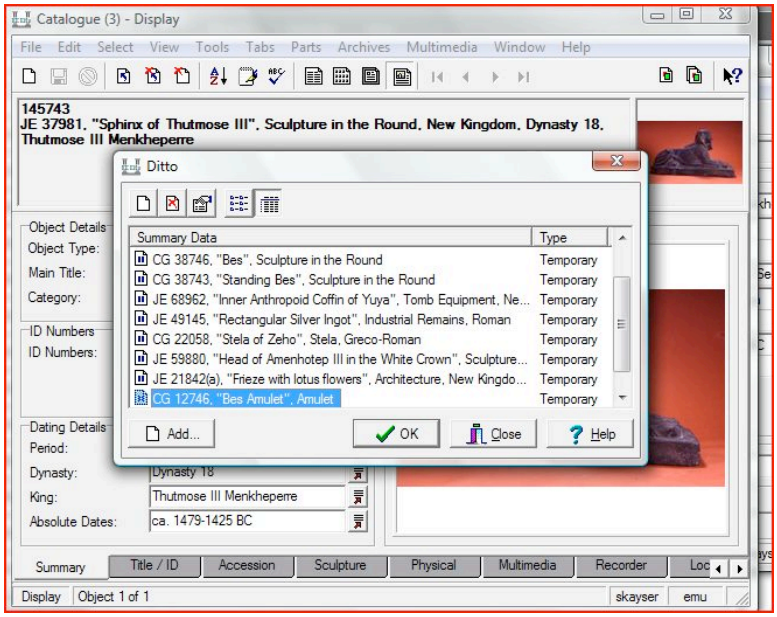
1. Open the record you want to use as your source record.

- Copy the information into the Ditto "clipboard": Edit->Ditto->Use Current Record for Ditto.
- Create a new record: File->New Record OR Click on the Page Icon on the upper left.
- Go to the tab in the new record to which you want to add the information and select Edit->Ditto->Current Tab (or Shift+Ctrl+F9). This will fill in only the fields of the tab that you have selected with the information that was in the record you chose to duplicate.
- OR select Edit->Ditto->Current Field if you want to ditto just one field at the time, or some but not all fields on different tabs.

- Save the record.

22.3. The Ditto Box

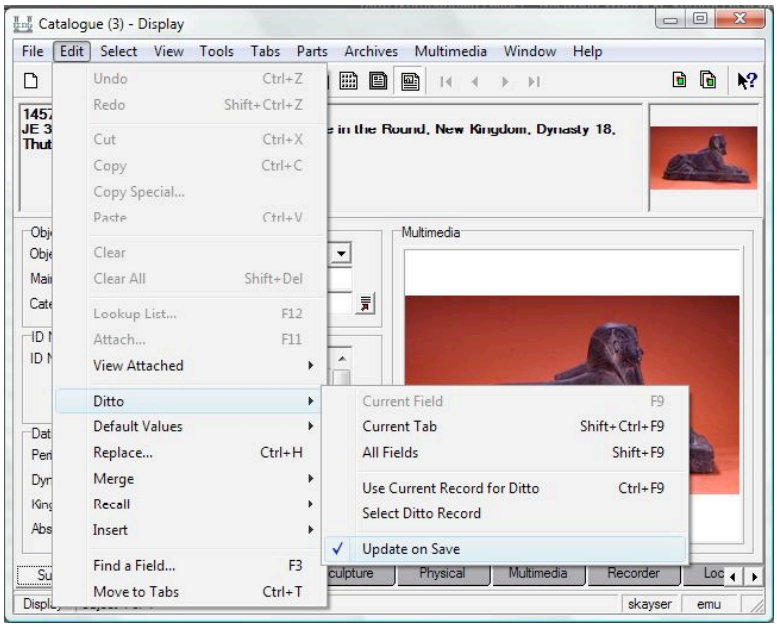
Every time you choose a record for Ditto, the information is temporarily saved in the Ditto box and is displayed in a list of the most recent Dittos. You can also select your record here to use as the template for a new Ditto if it is one that you have used before. To do this



1. Go to Edit->Ditto->Select Ditto record.
2. Click on the record you want to use and select OK.
3. Follow the steps for Ditto above.

22.4. Update on Save

If you select Update on Save, the current ditto record will continuously change to be the most recently saved record; i.e. you create a new record and Ditto, select Edit->Ditto->Update on Save and save the record. Your newly saved record will now be the Ditto record.



23. Finding ID Numbers

There will be a number of instances when you will need to do some research and creative thinking in order to find the correct ID number for an object. For example, you may be given an incomplete (without number-type code or section) or incorrect ID number by a section head or curator, or by an outside requester; or a register book may have an incorrect cross-reference. You may also find incorrect numbers written on objects themselves, or in association with objects. In these cases, you will need to find the correct ID numbers. It is also part of your job, when you are in the Full Cross-check phase of completing object records, to find all possible official ID numbers associated with an object. The following guidelines will suggest strategies you can use to correct wrong numbers and find additional numbers.

For EMC objects, there are various ways in which you can find the ID Numbers attached to an object. You will usually be provided with one number (although you may not always be told what kind of number this is).

Objects for which you have an accurate SR number are the easiest to deal with, as the other ID Numbers should be cross-referenced in the special registers (although be aware that there can also be errors here). If you have only a JE, CG, and/or TR, you will need to find the other ID numbers for the object.

23.1. SR Facsimiles

If you have an SR number, start with the SR facsimile, which will give you cross-references to other ID numbers. (Note that if you have an SR number without its section code, you will have to search all the sections, unless it is obvious to which section the object belongs.) Unless the SR book contains an error, this is usually the best way to start. If the SR book does contain an error, you will have to do additional research to find the correct number or numbers.

23.2. The Search Database

If you have another type of number (JE, CG, or TR), you will usually want to start your research by using the old Search database: everyone should have a copy of this on their computer. Although this has many errors in it, it is still a valuable tool. Open this, and do a search by JE, CG, or TR. To do this:

Double-click on the mortarboard icon.

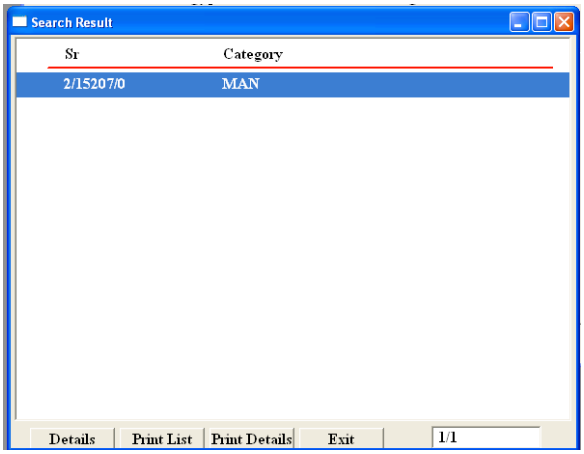
From the Menu bar, choose ->Search.

Type the relevant number, without a code, in the relevant Registration No. box. For TR numbers, use slashes rather than periods (e.g. 1/3/15/24).

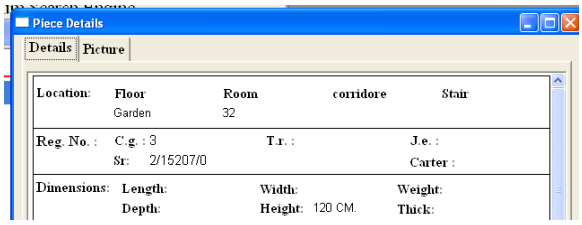
Click Start Search.

In the list that will hopefully appear, double-click on the correct entry to see the complete record, where you will be able to see other ID Numbers recorded in this database. Note

again that there are many errors here, so DO NOT assume the information is correct. Also, Search only finds exact matches. If you want to find JE 12345-a, you have to type in 12345a. Wildcards do not work. In addition, the way the numbers are written can be quite random: for example, JE 12345-a might also be written 12345 a (with a space) or 12345a, which you can only find by typing exactly. However, Search will give you a place to start.



You can also use the Search database to search by location, as you would in an SR book: enter the floor and gallery number (in Floor and then Room, Floor and then Corridore (for corridor galleries), or Floor and then Stair), or just try the gallery number in either Room, corridore, or stair. Since this only works to the gallery level, you can narrow down the search by adding a category or some other delimiter; however these are entered rather randomly in the Search database, so they may not be useful. Sometimes you will get lucky, especially in galleries without too many objects. Note that the Basement Books and Garden Book are not in Search.



23.3. Multimedia Module

If Search doesn't give an SR #, you can try searching by ID number in the Description field in EMu's Multimedia module, as the basement books and Garden Book have been linked and the numbers listed here.

23.4. Other Strategies

- Once you have found possible ID numbers, check in the relevant registers for the other numbers given.
- Do a number check of the object itself. If you are lucky, there will be an SR number associated with it, another register number, or perhaps a Guide number. You can search in the database for the Guide number (search in the Physical Notes field or on the Bibliography tab), or look in the actual Guides (Maspero 1902 or 1915).
- If you know where the object is, look on the Special Register pages that have entries for that location and see if you can find it that way. (Remember that the SR books were originally set up by location; although many locations have changed, you may still be able to use the SRs to find the object.)
- If you have a CG # for an object, but have failed to find an SR #, it may also be useful to get the location for the object in the CG Location Book; this will at least give you a place to start looking for an SR #.

- Ask the section head or a section curator for assistance in finding the SR number.
- Keep in mind as well that the RCMDD database itself has some sort of entry for most objects, so try searching for the object there by material, category, date, or whatever other information you have. You may find a group of possible records against which you can crosscheck the actual object.

REMEMBER: When you find an incorrect number anywhere in the system, the number in the original book where the number is registered should be considered correct (e.g., if a JE number cross-referenced in a CG book does not match the JE number in the JE ledger, the correct JE number is the one in the JE ledger, NOT the one in the CG). For Tutankhamun objects, the number on Carter's original excavation notes (facsimiles of which are on the Griffith website) should be considered correct (keep in mind that if the JE or TR gives the wrong Carter number, the cross-reference on the website is usually incorrect as well, so trust only the Carter number itself).

If you discover a numbering error, make sure the incorrect ID number is included in the ID field, followed by -xxx (e.g. JE 1234-xxx. This will allow future researchers who might be searching under the wrong number to find the object. Make sure to note the numbering error and how you have corrected it in the Notes field. This will allow people in the future to find the object under the incorrect number, but see immediately that the number is incorrect. If an incorrect number has been given to you by a scholar or a member of the museum staff, but the number is not incorrect in the museum's official records, you do not need to include the incorrect ID number in the record. The only exception to this is with the Tutankhamun objects. When the Griffith Institute or the Beinlich-Saleh list has an incorrect cross-reference, this should be noted in the Notes field, and the incorrect ID included in the ID number field followed by xxx.

24. Shortcuts

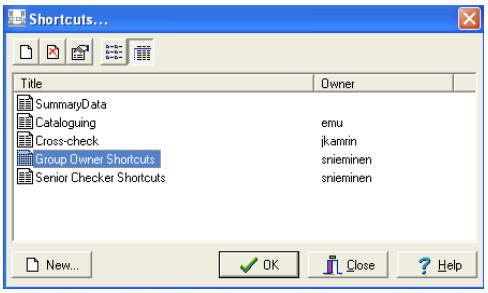
The Shortcuts tool is very helpful for doing cross-checks on the object records. By using this tool, you can easily be sure that you will check all the necessary fields without missing any. This tool is most useful in the Catalogue module, although it could be used in other modules as well.

You can use a shortcut that has already been set up, create your own shortcut, or modify a pre-existing shortcut.

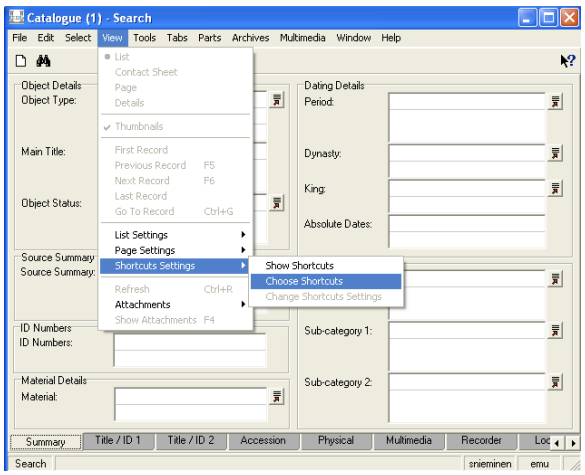
24.1. Using Shortcuts

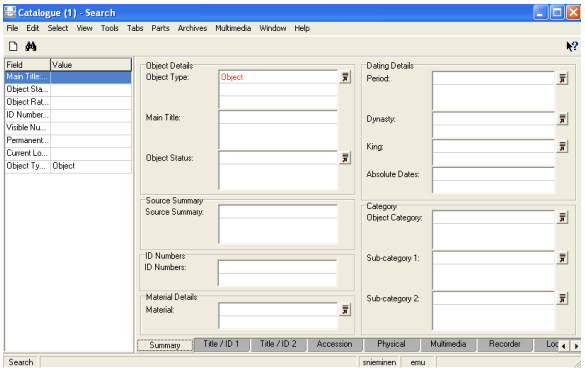
To use a pre-existing shortcut:

- Go to View->Shortcut Settings->Show Shortcuts and the last shortcut you used will open on the left side of your database window.
- To select a different shortcut, go instead to View->Shortcut Settings->Choose Shortcuts and the Shortcuts... window (the list of available shortcuts) will open.



- Highlight the shortcut list you want and click OK. The selected shortcut list will appear on the left side of your database window.
- In the shortcut list, the left column shows the field, and the right column displays the value that has been entered into this field in the database, in the record you are currently browsing.





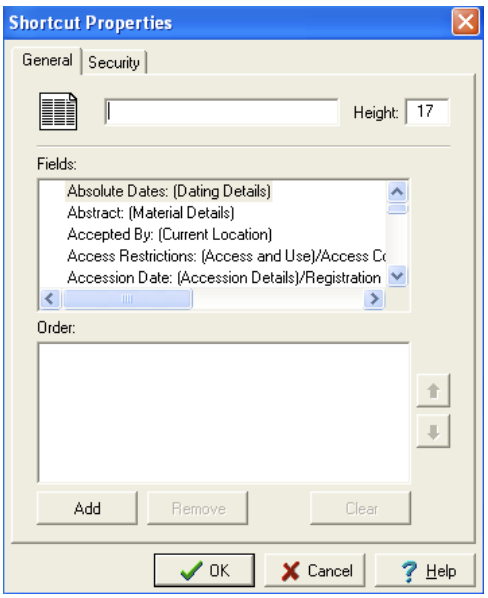
- To use the shortcut, move systematically from top to bottom in the shortcut: double-click the Field name in the list and it will automatically move you to that field in the database. You do not even need to know in which tab this is in the database. Fill out or check the information in the field, then move to the next field.
- When you have finished checking one record, move to the next.

Field	Value
Main Title:...	Limestone Offering S
Object Sta...	EMC Object
Object Rat...	
Phonetic ...	
ID Number...	CG 1295
Category: (...	Cult/Votive Object
Subcateg...	Offering Stand
Subcateg...	
Excavatio...	
Visible Nu...	blk C.1295
Acquisition...	Found
Excavatio...	
Excavator...	
Sponsor: (...	
Source Su...	Found
Region: (S...	Memphite Region
Area: (Sou...	Saqqara
Site: (Sour...	Position Unknown
Monument...	B8: Khuenptah
Period: (D...	Old Kingdom
Dynasty: (...	Dynasty 6
King: (Dati...	

24.2. Creating Shortcuts

To create a shortcut:

- Go to View->Shortcut Settings->Choose Shortcuts and the Shortcuts... window (the list of available shortcuts) will open.
- Click the New button and the Shortcut Properties window will open.
- Enter the name you want for your new Shortcut in the field on top.
- Select all the fields you want to show up in your Shortcut from the Fields box by highlighting them and adding them to the Order box by clicking the Add button.
- You can change the order of your selections in the Order box by highlighting the one you want to move and clicking the blue up and down arrows on the right side of the box. You can also remove wrong selections by highlighting the one you want to remove and clicking the Remove button.



- After you have all the fields in correct order in the Order box, click OK and your shortcut list will show up in the Shortcuts window. You can choose it from there.
- Important Note: If you want other groups or individual users to see and use your shortcuts, you need to go to the Shortcut Properties security tab and choose the groups or users you want to be able to see and use your shortcuts.

24.3. Modifying Shortcuts

If you want to modify a pre-existing shortcut:

- Go to View->Shortcut Settings->Change Shortcut Setting.
- The Shortcut Properties window will open. You can edit your shortcut field selection and order here.

25. The Import Tool

There are some situations in which, rather than entering data by hand into individual records in the database, you will want to use the import tool. This tool uses an outside program, such as Excel or Numbers, to collect data that can then be converted to a .csv (comma-separated values) file and imported directly into the database. Currently, this is used primarily for importing groups of images into the Multimedia Module, but can also be used for other purposes as well, such as entering a group of bibliographic references into the Bibliography module, or entering a group of contacts into the Parties module.

25.1. Basic Imports

The following protocol outlines the basic steps for using the Import Tool.

You will begin by creating an Excel or Numbers file in which to enter the data. The Excel file will collect the data in table form, with the headings corresponding to the appropriate field names in the database

Step 1: Create File and set up column headings

Create a new file in Excel or Numbers, and name it sensibly. This will be a work file, and after it has been used it will be deleted (although you may want to save a blank copy as a template if you will be doing similar imports in the future).

Decide into which fields you will be importing data, and find the corresponding field names by clicking on the arrow/question mark button located on the top right-hand corner of the relevant module. Your cursor will become the arrow/question mark; now click in the field you would like to get more information about. A column opens with a brief description of the field. Click on "more" located on the bottom of the column. More information will appear about the field. Under "Field Information," look at Column: -- what is written across from it is the name of the field that will need to go in the Excel sheet that you will be importing.

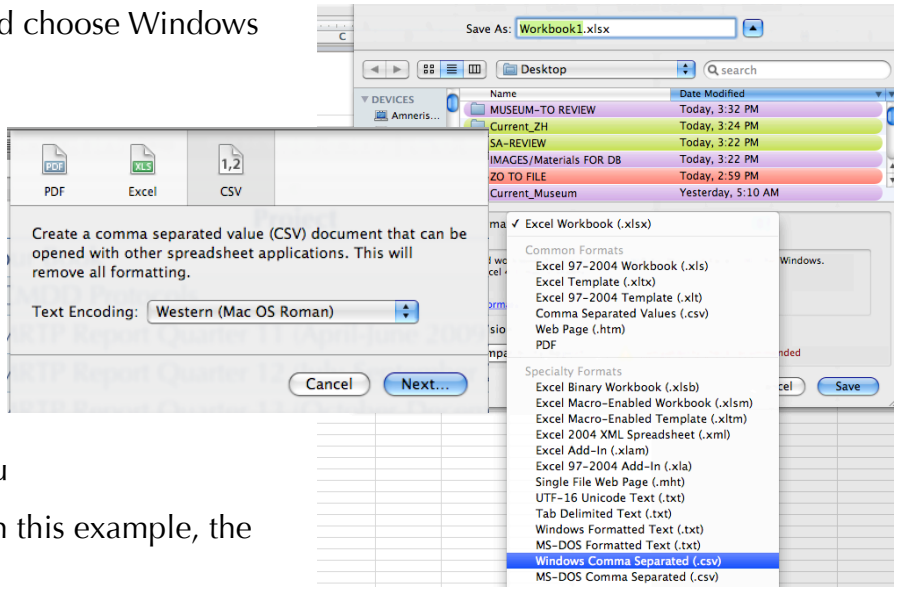
B	C	D	E	F
BucPublicationLanguage_tab	**BucTitle-tab**	**BucAuthors_tab**	**BucPublicationDate0**	**BucPublicationCity_tab**
English	The Human Remains from the Tomb of Tutankhamun	Leek, F.	1972	Oxford
English	Skeletal Injury in the Child	Ogden, J.A.	2000	New York
German	Urkunden des Ägyptischen Altertums Band IV	Sethe, K.	1906	Leipzig

Step 2: Fill in data

Add whatever data you need to the file. For example, if you are doing a bibliography, add the entries (Author, Title, etc.) to the Excel or Numbers file.

Step 3: Create csv File

1. From Excel, go to Save As and choose Windows Comma Separated OR
2. From Numbers, go to Export and choose csv.
3. Save the file as a csv.



Step 4: Import CSV File Into EMu

1. Open the relevant module (in this example, the Bibliography module).
2. Go to Tools, and choose Import.
3. You will be asked to select a file to import. Choose your csv file. For Import Type, choose Typical, then click Next.
4. A window called "Import Identifier" will come up next; without modifying it, click Next.
5. Finally confirm the Import Settings by clicking Next again.
6. A window will appear showing the progress of the import.
7. When the import process is complete, click on the Finished button.
8. A window telling you the import process is complete will appear.

25.2. Image Imports

One of the most important uses of the Import Tool is for bringing large groups of images, one or more folders at a time, into the Multimedia module. You will do this for both Object and Event images, with slight differences between the two processes that will be detailed below.

NOTE: So far, the office has not found a way to make this process work well on Parallels because of the file path, although there may be a way to work around this. For now, it is better to use a PC for this process; the following steps should be carried out on a PC that has the Filemaker EMu Import Tool and KE EMu installed on it.

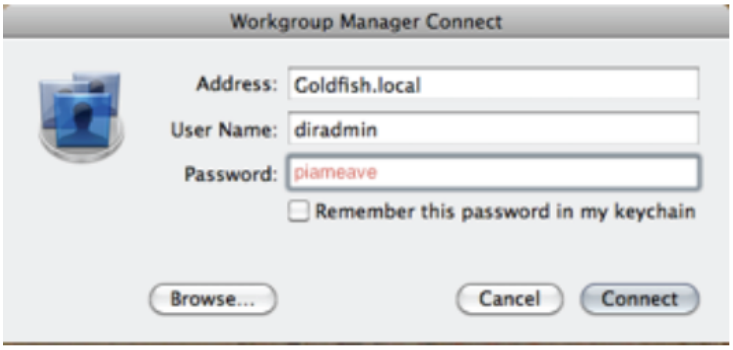
Step 1: Find images to import

It is important that the images you want to import are in a properly-named folder, either on the PC you are using or properly stored in the backup drive.

Step 2: Import images into the Filemaker EMu Import Tool

The EMu Import Tool is an almost blank Filemaker file, a copy of which is kept in the backup system (Akhenaten->Ruby->RCMDD-CM->IT_and_Database_Admin->Import Tool->EMu_Import_Tool). You will mainly be working from the copy on the dedicated imaging PC (Tart). It consists of four text fields whose titles match the relevant field names in EMu (MulCreator_tab, DetDate0, MulTitle, and Multimedia), a container field for the image, and a

script button “Delete file://. When you begin, it should contain only one record, which will serve to fill in the column headings when you make the .csv file. This record should have each field filled in with its field name, as shown in the screen shot.

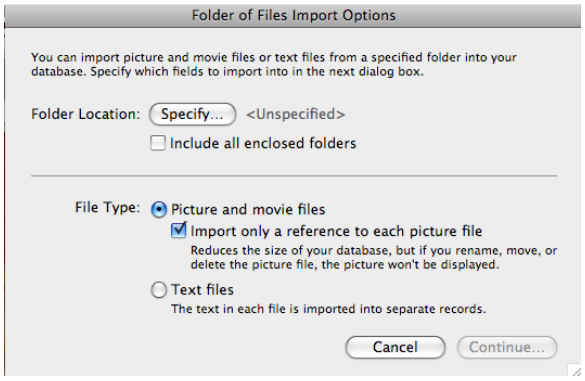


The following table defines the fields included in this file.

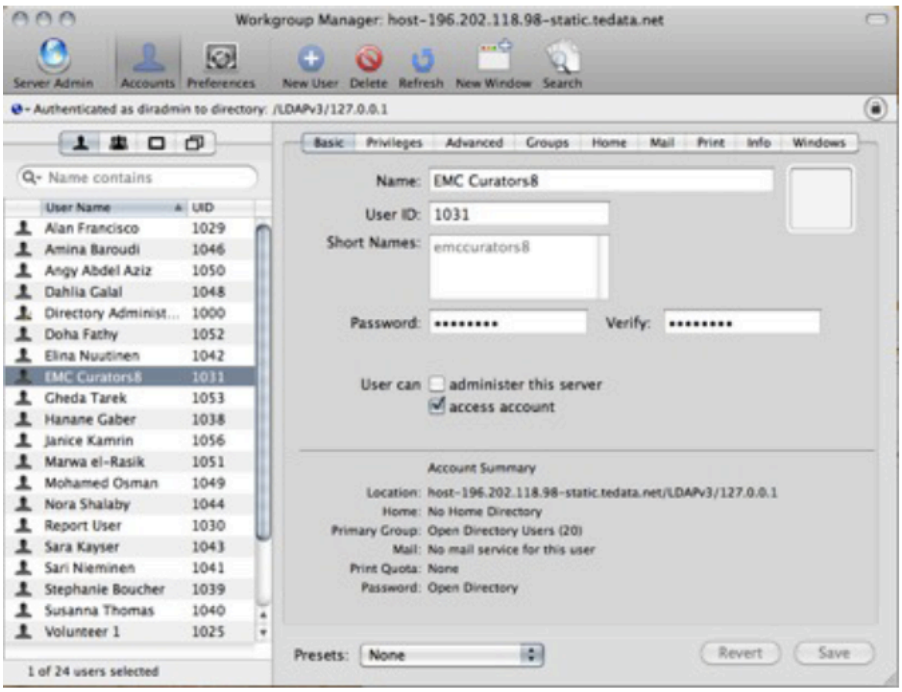
CATEGORY/TITLE	DEFINITION
MulTitle	For object photos, this will be the filename of the image. For event photos, this will be the Event number. Example: EV.2009.13.
MulCreator_tab	Name of the person who took the photo
Multimedia	Path of the image (where it is stored when you do the import)
DetDate0	Date the image was taken in DD/MM/YYYY format
Image	A container file for the image

To import the images:

- Go to File, Import Records, then choose Folder. A window will pop up: make sure the File Type is Picture and movie files, and “Import only a reference” is checked. In most cases, you should make sure “Include all enclosed folders” is unchecked -- it is safest and best to do this one folder at a time.



- Click on Specify, and browse to the folder that you want to import. Click Choose, then Continue. This will take you to the Import Field Mapping dialogue box. It should default to the correct Source and Target field matches, but make sure -- the dialogue should look just as is shown in the screen shot here:



- Make sure "Add new records" is chosen, and click on Import.

- An 'Import Records Summary' will appear that will tell you how many images have been imported and records created (this should equal the number of images in the folder you are importing). Press OK. Now you should have a record for each image that includes the filenames and filepaths in the correct fields. An example of what 1 record should look like:

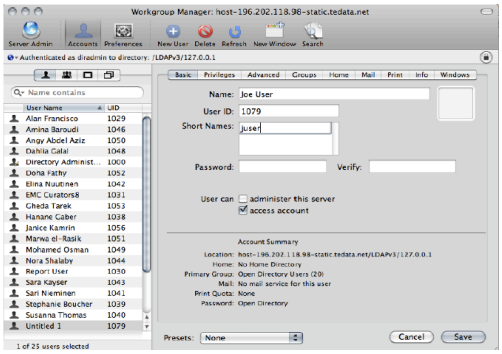
- For all images: Now do global replaces to fill all of the MulCreator_tab and the DetDate0 fields (Note that your found set will be the images you have just imported, so it will not include the column heading record. Therefore, the global replaces will not affect this):

  Click in the MulCreator_tab field and enter the photographer name (FirstName LastName, e.g. Kenneth Garrett). Make sure to use the correct spelling so that this field links correctly to the Parties module when you import to EMu. While still in this field, go to Records->Replace Field Contents->Replace, or press Command =, and then choose Replace. Now all the MulCreator_tab fields in all of the open image records should have the same name.

  Enter the photo date (from the folder name) in DetDat0 and do another global replace. Make sure to use the format DD/MM/YYYY so that this is correct for EMu.

This is all you need to do for object images.

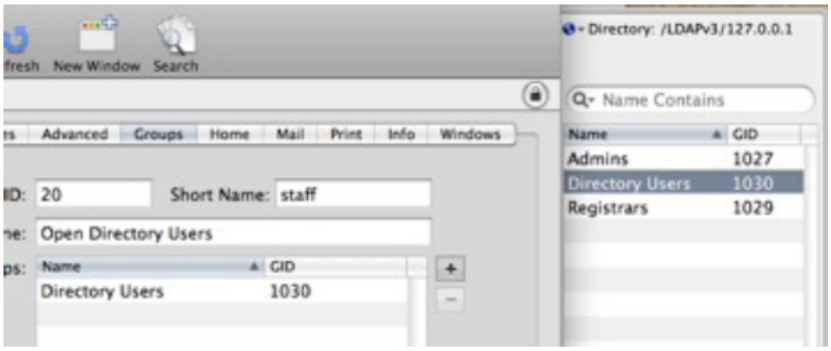
- For event images: Now do a global replace of the MulTitle field with the event number to which the images relate. This will help you link the photographs properly to the Event module of the database.
- For gallery images: Now do a global replace of the MulTitle field with the gallery name, in proper format. If you have vitrine maps as well, you will probably need to do this by hand -- do this in Filemaker before you import.
- All your image records should now have the correct data in all the fields.



- Now correct the filepath, which contains an extra “file:///” by clicking on the button located on the right-hand side labeled “Delete file:///” (see fig. above), and pressing OK. Let the script run.
- Go to Records, and choose Show all Records, or hit Control-J, to retrieve the column heading record.

Step 3: Export Records to csv file.

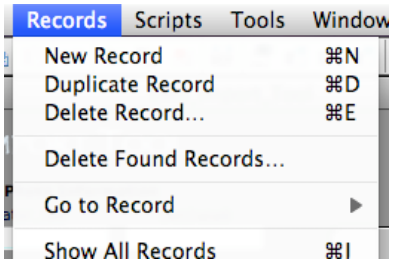
- Go to File and choose Export Records. A window will appear asking for the file name, location and extension.



- Use the folder name as the title of the file, and save it to the PC desktop. Make sure to choose the extension csv (comma separated value). This is the extension the database will recognize.
- Click Export. You now have a csv file ready to import into EMu. If you were to open the file (in Excel or Numbers), it would look something like this:

MulTitle	MulCreator_tab	Multimedia	DetDate0
JE_1234	Mohamed Osman	C:/Images/JE_1234.jpg	15/09/2009
JE_5678	Mohamed Osman	C:/Images/JE_5678.jpg	15/09/2009

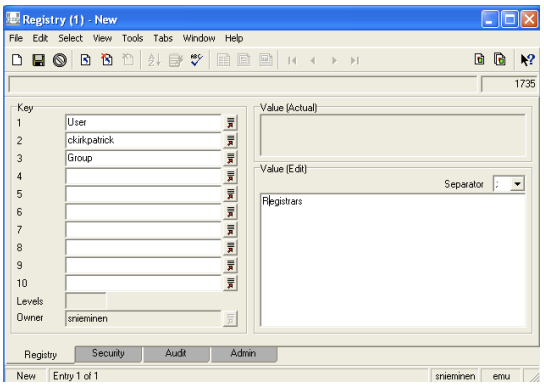
- Delete the images from Import Tool, so that it can be used again for the next folder. To delete the images without deleting the Column Heading record, do a find for the photographer name (click in the MulCreator_tab field, hit Apple/Command/Cntrl-C to copy, then go to Find mode by hitting Apple/Command/Cntrl-F, paste in the photographer name with Apple/Command/Cntrl-V, and hit find). Go to Record->Delete Found Records.



Step 4: Import cvs File to EMu

Now that the csv file has been created, you can import your batch of images into the database. To do this:

- Open the Multimedia Module in EMu. Go to Tools, and choose Import. It will ask you to select a file to import – choose your csv file. For the Import Type, choose Typical, then click Next.
- A window called 'Import Identifier' will come up next. Without modifying it, click Next.
- Finally, confirm the Import Settings by clicking Next. A window will appear showing the import process taking place. It should take about 30 seconds per image -- you do not need to stay with the computer while the import is processing, as long as the computer is set so that it will not go to sleep.



- When the import process is complete, a Finished button will appear at the end which you click. This will be followed by a window telling you the import process is complete.
- You may delete your csv file. It is a working file and does not need to be saved into the system.
- If an error occurs, you will get an error message and a report. This means that there is something incorrect in the csv file.

Step 5: Attach Images to Catalogue, Event, or Location module

- After the import process is complete, the images imported will appear as a list. They will have all the necessary information so there is no need to add anything extra to the image record in the multimedia module. (NOTE that we are not adding the object numbers to the Description field; this is time consuming and unnecessary.) You will want to identify the people in the event images at some point.
- For object images, the easiest way to attach the images to the appropriate catalogue records is to sort the image list by ID number, and then to open the relevant catalogue records (if they

are in a group) and sort them also by ID number. You will thus have the Multimedia module open next to the Catalogue module.

- NOTE: in many cases, you will be doing this part of the procedure on your own computer. In this case, create a group of the images you have just imported so you can find them easily on your own computer.
- In the Catalogue module, go to Detail view, and go to the Multimedia tab for the first record. Drag the image record into the Multimedia window. Repeat for each image.
- If the object records are not in a group in the catalogue module, you will have to search for each catalogue record individually, and attach them one by one from the image list.
- If the images are associated with an event, simply find the event record in the Event module (search in the Event number field for the Title name), go to the Multimedia tab, select all the images, and drag them into the record.
- For gallery images, find the locations that correspond to the images, go to the Multimedia tab, and drag the images into the relevant records.

26. Checking Object Groups

The office frequently makes lists of objects for a variety of purposes (e.g. loans, exhibitions, and outside requests). This protocol should be followed whenever there is a list (group) of objects that needs to be checked. The RCMDD heads will assign one person principal responsibility for the group, according to who has lead on the project with which it is associated, and at their discretion. The group owner and senior checkers must inform the heads as each step here is completed, so that the heads can track the process on the Group-checking Checklist.

Step 1: Enter Group on Group-checking Checklist and Assign Group Owner (Heads)

The groups to be checked are tracked on the Group-checking Checklist, which is kept on the RCMDD Head clipboard. The heads are responsible for keeping this list updated, and creating new Group-checking Checklists whenever necessary.

The following columns should be filled out on the Group-Checking Checklist:

Group-Checking Checklist

Priority	Group Name/ID in EMu	Group Owner	Senior Check 1		Senior Check 2		FINAL	NOTES
			☐		☐		☐	☐	
			☐		☐		☐	☐	
			☐		☐		☐	☐	
			☐		☐		☐	☐	

- Priority: Assigned by the department heads if necessary with number from 1 to 3, with 1 meaning urgent.
- Group Name/ID in EMu: This should be the event number associated with the group, plus a descriptive title (e.g. L.2009.09_Shanghai_Loan; OR.2009.29_Lilyquist_Christine_2) or, if the group is not associated with an event, a code plus a sensible title (e.g. MOV__Sec-3-to-Sohag). The point of the Group Name is to make it easy for the checkers to retrieve the group in the database.
- Group Owner: Person taking lead on the group (assigned by department heads).
- Senior Checkers: Two of the authorized senior checkers, as posted in the office. As of March 2011, the senior checkers are Elina and Sari. These may be assigned later in the process as well, as it is not always possible to know who will be available.

Step 2: Create Group (Group Owner)

The person responsible for the group should make a group of objects by adding them to the objects tab in the Events module. Make sure the relevant Event number is included in the name on the Group-checking Checklist.

Step 3: Check ID Numbers and Images/Facsimiles and Inventory/Number Check Objects (Group Owner)

The group owner should follow the Group Owner Shortcuts for each object in the group: They should make sure that all relevant ID numbers, at least one image (if possible), a number check (if possible), and a Permanent Location (see Locations) has been attached to the object record. They should also make sure the images and facsimiles (including any relevant pages from the published PM) are linked from the Multimedia Module and are in the correct order.

Inform the department heads that this process is completed; the heads will check off this part of the process on the Group-Checking Checklist.

Step 4: Full Cross-checks (Senior Checkers)

The department heads will now pass the group to the first senior checker assigned to the group.

The senior checker will do full cross-checks of all unapproved objects on the list (see Full Cross-checks). When this is completed, the heads should be informed, and they will check off this part of the process. The first senior checker will then run a pdf of the group as an Outside Request Information report and pass it to the second senior checker, as assigned by the heads. The second senior checker will check the information in this format, and work with the first senior checker to make any necessary corrections or additions. When this is completed, the heads should be informed, and they will check off this part of the process.

As many records as possible should also be taken to the Approval stage.

Step 5: Generate Report and and Check Information (Group Owner)

The heads will then pass the group back to the Group Owner, who will generate the appropriate type of report (see Generating Reports) and do a careful check of the information and images in this format. The final box on the Group-checking Checklist will then be checked off by the department head.

Step 6: Final Check and Report Given Out (Heads)

The group owner should inform the heads that the report is ready. One of the heads (if one of the heads is the group owner, the other should do the final review) should do a final review of the report,[3] store the pdf in the proper place in the computer system (see Computer Filing System) and, in some cases, attach it to the database. The heads will cross the group off on the list, and give the report to the appropriate person. Note that only the heads should give out the report, unless they specifically delegate someone else to do it.

3 At present, all lists must be passed by a second Senior Checker; by the end of the project, the heads themselves will take on this role.

27. Generating Reports

One major way in which the RCMDD shares information (loan and exhibition organizers, museum staff, SCA staff, scholars, and students) is through reports. These are generated directly from the database as pdfs, and can be either emailed, given out digitally, or printed (if they are not too long or use too many resources inappropriately, see Printing Guidelines below).

Reports currently can be generated from the Catalogue, Event, and Loan Module. Additional reports can be designed for any module, using Crystal Reports. Certain reports can also be generated using Microsoft Office or iWorks, using a mail merge. For now, this protocol only covers reports using Crystal Reports.

To generate a report:

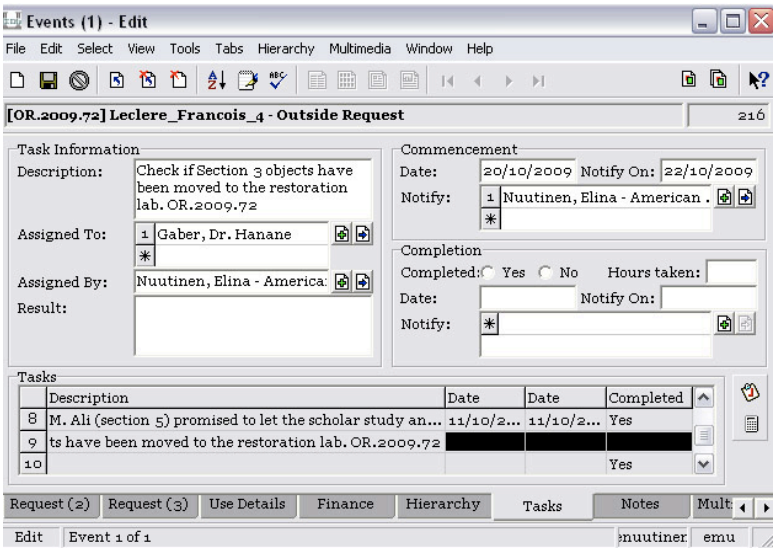
- Go to the Module in which the report is saved (usually the Catalogue module).
- Retrieve the group of records you wish to include in the report (see Retrieving Groups).
- Sort the records however you want them to appear in the report (note, some reports have sorts built into them, but most do not). (See Sorting Records)
- Go to Tools-> Reports. Choose your report from the list.
- Click on **report** to generate a report for only the current record; click on **report all** to generate a report for all the records in the group you have retrieved.
- The generated report will appear in Report Viewer.
- Print the report to a pdf. Check that all the objects are on the report, that they contain all the necessary information, and that all the pictures are visible. Save it with the appropriate name, in the correct location within the RCMDD system (detailed in the individual collections management protocols in Part V).
- If appropriate, print a hard copy of the report.

28. Tasks and Alarms

The EMu database includes a feature called "database alarm." These alarms can be set to send an email on a certain date to any chosen email address. This is very useful especially for Outside Requests, and for Loans and Exhibitions as well. Alarms can be set in any module that has a Tasks tab. Instructions here can be used in any module even though Events is being used as the example.

Step 1: Open the Events module, and find the Event for which you want to create the alarm.

Step 2: Go to the Tasks tab and create a new Task:



- Open the Tasks tab in the relevant event record.
- Fill in the Description. This text will be in the email that will be sent, so it should be informative, like "Check if Section 3 objects have been moved to the Conservation Lab. OR.2009.72." Make sure to include an event number, if there is one, to make the event to which it is attached easy to find. The alarm you get won't tell you which module and record it was sent from.
- Fill in Assigned to - this is the person who will complete that specific task.
- Fill in Assigned by - this is the head responsible for the request.
- Fill in Commencement date - the date this task was given out.
- You can have the alarm sent either from Commencement or Completion; this does not really matter, except that you may want to use Commencement for something you need to start, and Completion for something you need to finish.
- For Date you can choose the date on which you set the alarm.
- For Notify On choose the date on which you wish to receive the Notification. With Outside Requests this could be, for example, a year after the request has been completed, if we wish to receive a publication from a scholar.

- For Notify choose the person who needs to be notified; often this will be the RCMDD. This field draws from the Parties module; it is important to check that there is a correct email address in the record there, as otherwise the alarm will be lost.
- Choose No in Completion.
- Save the record.
- Once the task has been completed, change No to Yes and add Completion Date.

Part V:

Collections Management

29. Accessioning

This protocol covers the procedures for registering a new object in the official system of the Egyptian Museum, i.e., in the Journal d'entrée. As of the writing of this protocol, most objects that are being accessioned fall into one of the following categories:

- Gold or other precious objects from recent excavations or magazines;
- Objects from SCA storage magazines that have come to the Egyptian Museum for an exhibition, and the director wishes to keep here;
- Objects that have been in the museum's basement for an extended period of time and are now being registered for the first time; and
- Recently repatriated objects.

The Associate Registrar for the Permanent Collections takes lead on all accessioning activities, working under the supervision of the Head of Documentation.

29.1. General Notes:

- Section Heads will be responsible for keeping their section records, according to their own systems.
- The RCMDD will be responsible for keeping the centralized records up to date, including the Journal d'entrée and the database.
- The registrars will also be responsible in future for giving out Catalogue general (CG) numbers to authors.
- No new Temporary Register (TR) numbers will be assigned; this series of books is now officially closed (as of September 2007).

29.2. Accessioning Procedures

These steps are followed when the director or section head decides to accession a new object:

Step 1: Identify Object

Usually, the Associate Registrar for the Permanent Collections or a department head is consulted by curatorial staff member(s) (usually the section head) who will be responsible for the object of the upcoming accession.

The object can be in the museum already (in the basement or elsewhere).

The object can be brought in from a recent excavation, a magazine, repatriated, or brought into the museum for any other reason.

Step 2: Begin Accessioning Checklist

In order to track the accessioning process, which can take several weeks or more, it is important to create an Accessioning Checklist as soon as you know about an object or objects to be accessioned. This will allow you to monitor the accessioning process.

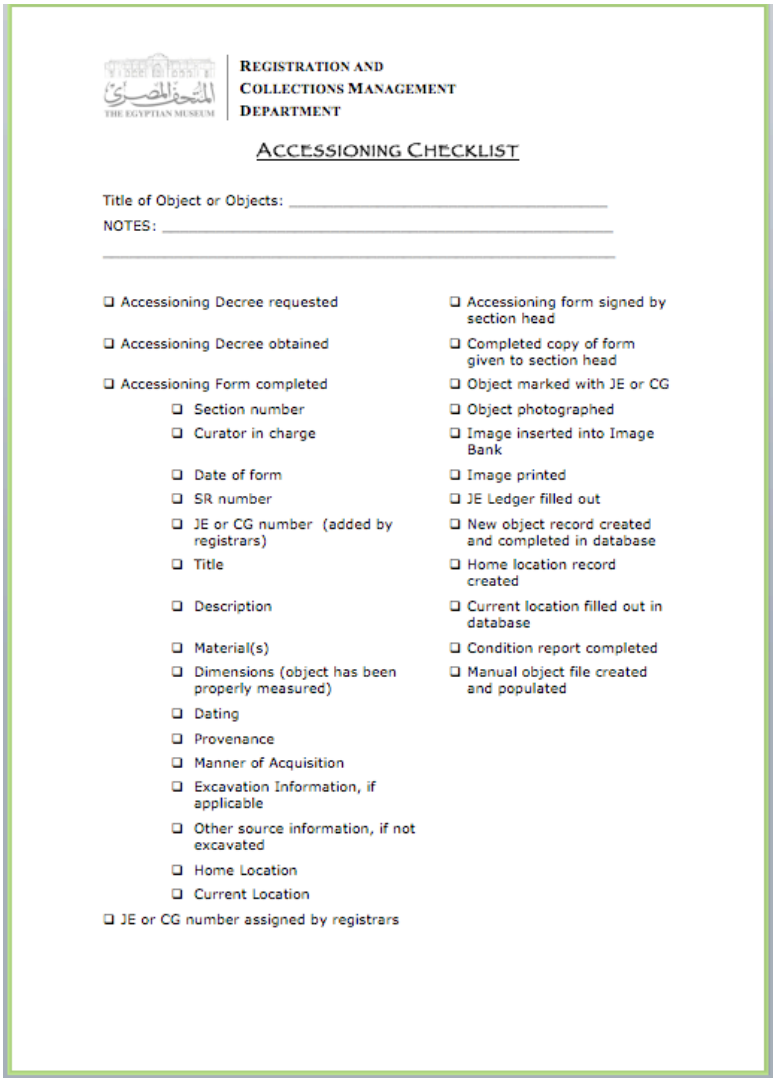
Accessioning Checklists are kept in the Blank Forms folder in the Miscellaneous drawer of the filing cabinet and in Akhenaten -> Ruby -> RCMDD-ADMIN -> Forms -> RCMDD Forms.

Immediately fill out a brief descriptive title for the object, along with any relevant notes (for example, the source of the object, uncertainty over whether the object or objects will actually be accessioned, or the fact that the new object joins to something already in the collection).

As the accessioning process continues, check off each step listed on this form as it is completed.

All active Accessioning Checklists should be stored in the Accessioning Notebook in a plastic sleeve, along with other materials as they become available. When the accessioning process is complete, you will file everything in the manual object file (see STEP 10).

The remainder of the steps will not always be carried out in the same order, but all steps need to be completed.



REGISTRATION AND
COLLECTIONS MANAGEMENT
DEPARTMENT

ACCESSIONING CHECKLIST

Title of Object or Objects: _____

NOTES: _____

- ❑ Accessioning Decree requested
- ❑ Accessioning Decree obtained
- ❑ Accessioning Form completed
  - ❑ Section number
  - ❑ Curator in charge
  - ❑ Date of form
  - ❑ SR number
  - ❑ JE or CG number (added by registrars)
  - ❑ Title
  - ❑ Description
  - ❑ Material(s)
  - ❑ Dimensions (object has been properly measured)
  - ❑ Dating
  - ❑ Provenance
  - ❑ Manner of Acquisition
  - ❑ Excavation Information, if applicable
  - ❑ Other source information, if not excavated
  - ❑ Home Location
  - ❑ Current Location
- ❑ JE or CG number assigned by registrars
- ❑ Accessioning form signed by section head
- ❑ Completed copy of form given to section head
- ❑ Object marked with JE or CG
- ❑ Object photographed
- ❑ Image inserted into Image Bank
- ❑ Image printed
- ❑ JE Ledger filled out
- ❑ New object record created and completed in database
- ❑ Home location record created
- ❑ Current location filled out in database
- ❑ Condition report completed
- ❑ Manual object file created and populated

Step 3: Obtain Decree (If Applicable)

In some cases, a decree must be obtained from the Office of the Secretary General confirming the accession of the artifact, and assigning it to a particular section. The Associate Registrar for the Permanent Collections should liaise with the Office of the Secretary General to obtain said decree. The following are the steps that should be taken to obtain this decree.

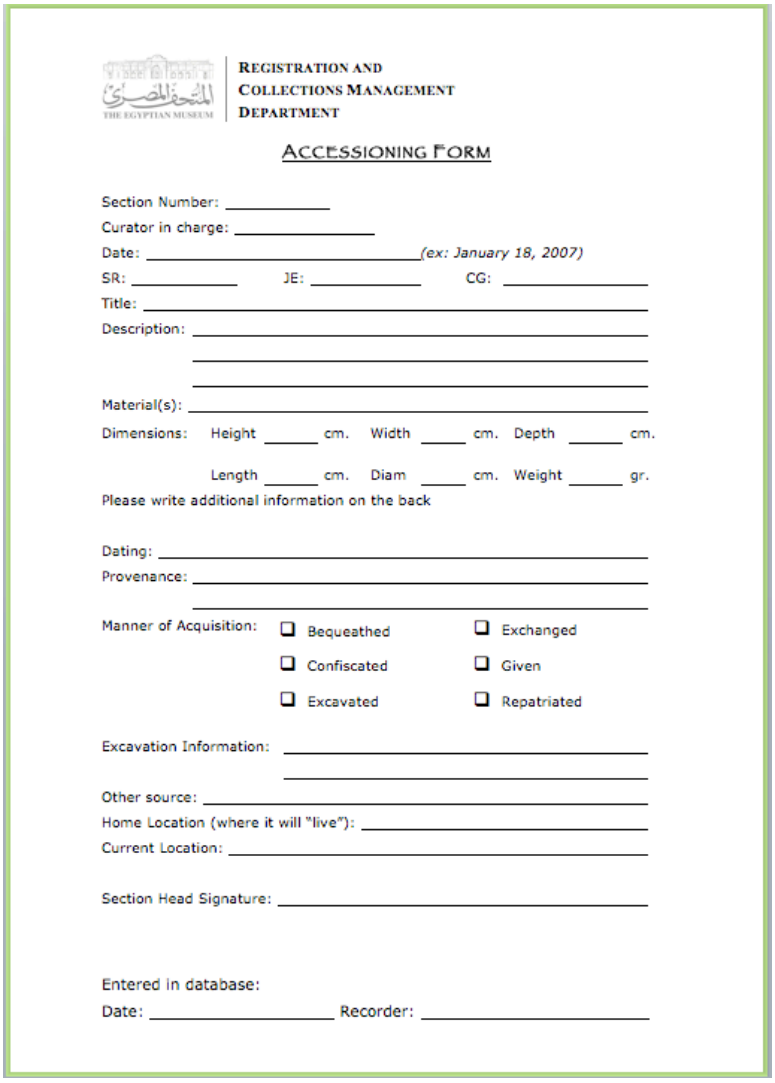
- A memo should be drafted on the Museum Director's behalf, addressed to the Secretary General, giving the details of the object and asking that it be accessioned.
- This memo should be given to the Museum Director for signature.
- After it has been signed, it should be delivered to the office of the Secretary General, where it will be processed and a decree will be issued.
- A copy of this decree should be kept in the manual object file (See Creating Manual Object Files).

Step 4: Fill Out Accessioning Form

The section head and Associate Registrar for the Permanent Collections should work together to fill out a manual Accessioning Form.

Hard copies of these forms are stored in the Blank Forms section of the filing cabinets. Additional copies can be printed from the file stored on Akhenaten -> Ruby -> RCMDD-ADMIN -> Forms -> RCMDD Forms.

As much information should be included as possible; if research is necessary, it should be done at this point. IMPORTANT NOTE: This is the best time to get all of this information -- do not miss this chance. In many cases, it will be possible to contact the excavator directly, to make sure that the information is complete and accurate. Do not wait for the section head to do this.
Fill in the following:



REGISTRATION AND COLLECTIONS MANAGEMENT DEPARTMENT

ACCESSIONING FORM

Section Number: _____
Curator in charge: _____
Date: _____ *(ex: January 18, 2007)*
SR: _____ JE: _____ CG: _____
Title: _____
Description: _____
Material(s): _____
Dimensions: Height _____ cm. Width _____ cm. Depth _____ cm.
Length _____ cm. Diam _____ cm. Weight _____ gr.
Please write additional information on the back

Dating: _____
Provenance: _____
Manner of Acquisition: ❑ Bequeathed ❑ Exchanged ❑ Confiscated ❑ Given ❑ Excavated ❑ Repatriated

Excavation Information: _____
Other source: _____
Home Location (where it will "live"): _____
Current Location: _____

Section Head Signature: _____

Entered in database:
Date: _____ Recorder: _____

Section that the object will belong to, and the SR number, according to the sequence in that section. This number will be assigned by the section head (example: SR 2/ 10948).

Curator in Charge: Fill in name of section head who will be responsible for the object (example: Hala Hassan).

Date that form is filled out, in full written form (example: January 20, 2007).

Title: Give the object a brief but accurate title (example: Male Reserve Head).

Description: Write a short description of the object. Include any major damage to the piece (example: Male reserve head of white limestone. The ears have been broken off, and there is damage to the nose. A line has been incised across the top of the head, from front to back.).

Material(s) (Primary and Other) (example: Limestone).

Dimensions in maximum centimeters, and Weight, if the object is weighed by the section head, in grams. Make sure all measurements are taken at this point: for most objects, this should include three dimensions. (See Measuring Objects.)

- In general, use height, width, and depth for sculpture and stelae.
- In general, use length, width, and depth for coffins and boxes.

Provenance (include as much detail as is known) (example: Giza, Western Field, outside tomb G7500).

Dating: include the highest level of detail known (example: Old Kingdom, Dynasty 4, reign of Khufu OR JUST reign of Khufu).

Manner of acquisition (Check box): Bequeathed, Confiscated, Excavated, Exchanged, Given, Repatriated.

Excavation information: Excavator, Sponsoring Institution, Excavation Date, any excavation and/or magazine numbers (example: Z. Hawass, SCA, December 2006, Excavation number: 9384; Reg. no. 1875).

Other source (if not excavated).

Permanent location planned for object (example: R47-N1-Vit-Q).

Current location of object (example: SS12-S3-Shelf-4-Giza-box-123).

Signature of section head (example: Mahmoud el-Halwagy).

Step 5: Assign JE Number

A new JE number will be given in sequence by the department heads and the Associate Registrar for the Permanent Collections (checking in both the physical JE and the database for the next number in sequence). This number will be added to the Accessioning Form by the Associate Registrar for the Permanent Collections.

NB: FOR OBJECTS THAT JOIN TO AN OBJECT OR OBJECTS ALREADY IN THE MUSEUM: If a recently excavated or recovered object or group of objects joins to an object already in the museum, a new JE number will be given to the new object or objects. (It is not possible to update the old JE record, as the original JEs are now put away, and multiple digitized copies are in circulation.) If there are multiple pieces that join, these should be given the numbers JE xxxx.1, JE xxxx.2, etc.

In some cases, a CG number will be given to the object instead of a JE number. This will only be done if the object has been in the museum for a long time and has never been accessioned, and is being accessioned now because it is being included in a new volume of the CG. Such objects are not registered in the JE ledger.

Step 6: Process Accessioning Form

A completed and signed copy of the Accessioning Form must be given to the section head responsible for the object; they will keep this for their files. They should add the JE number to their Special Register books at this point.

The original copy of the Accessioning Form will be filed in the object file.

Step 7: Mark Object with ID Number and Do Number Check

The object is marked with the JE or CG number by a conservator, according to proper procedures. The object should only be physically marked with the JE or CG number; it should not be marked with the SR number. The SR number can be attached to or associated with the object by a tag or other method.

The Associate Registrar for the Permanent Collections should make sure that the object has been properly marked (see Guidelines for Numbering Collection Objects).

At the same time, do a number check to see if there are any excavation numbers or magazine numbers on the object. If there are, these should be entered into the Number Check field of the database, as usual.

Step 8: Photograph Object

A new photograph should be taken of the object. If possible, a group of objects to be accessioned should be photographed at the same time. These photos can be taken by the museum photographer or one of the registrars.

File the photograph properly in the computer system and put it into the multimedia module of the database; attach it to the object record.

Print four copies of the photograph (See Printing Images) using the Accessioning_Images.indt template Ruby->RCMDD-DOC->Permanent_Collections->Accessioning->Templates

1 at 4x4 cm for the JE
1 at 4x4 cm for the fiche
1 at 4x4 cm for the Section Head's copy of the movement form
1 at 7x7 cm for the SR

Step 9: Fill Out JE

The basic object information is recorded in the JE by the Associate Registrar for the Permanent Collections or the Head of Documentation, using the completed Accessioning Form. Make sure to start the entries in the top line of the box reserved for the record. Do not wait to do this; you can always add missing information later. Fill out the following information in pen, unless otherwise noted:

JE number

The original permanent location for the object (in pencil)

A brief title and description (only put the basic information here; more detail can be added in the description field of the database)

Dating, as specifically as possible.

All materials, primary material first

Dimensions, detailed as to type and unit (e.g. H: 21.2 cm). Use only points, never commas

Provenance, as specific as possible (e.g. Northern Upper Egypt->Abydos: Umm el-Qaab->ED Royal Tombs->Den/Dewen

Source (e.g. Excavated by G. Dreyer for the DAIK in 1996 and/or Repatriated by the Metropolitan Museum of Art in 2010).

Remarks: include all other ID numbers (excavation numbers, SCA register numbers, SR numbers etc.) here, along with any relevant bibliography

Attach the appropriate photograph next to the completed record with double-sided tape.

Note: Even if some information is missing and research is still being done to obtain it, enter the available information in the JE and just leave the fields where information is missing blank until this information has been acquired.

Step 10: Create Object Record in Database

See Creating Object Records

Remember to include a number check.

After entering all the information into the database, write the date and your name in the "Entered in database" section at the bottom of the accessioning form.

Step 11: Create Location Records in Database

Make sure there are location records in the Location Module for the Permanent and Current locations and attach them to the object record.

Attach the Permanent Location to the Permanent Location field.

Create a movement record to attach the Current Location to the object record.

- When the object is coming from outside the museum, the first movement record created should be a Permanent move into the museum; this is often to the curators' office, but could also be to the Conservation Lab. If the planned Permanent Location is known, it can be entered now, otherwise use [To be det.] EMC. Record the location from which it has come (usually a magazine) in the Movement Notes.
- Track all subsequent movements, as usual. When the object is moved to its Permanent Location (usually the second move), this should be recorded as a Permanent move w/in museum, and this location should be entered under both Current and Permanent Location.

Step 12: Get Record Approved

You will need to have approved records for each newly accessioned object. Following the usual protocol, write a description, then submit a pdf of the card for approval.

Step 12: Create Object File

Print Catalogue Card and create Manual Object File according to the office protocols. File relevant materials in this file.

Step 13: Do a Condition Report

Write, or help the section head to write a condition report for the object.

NOTE: As of March 2011, this part of the protocol is not yet possible, but we hope to institute this in the near future.

30. Deaccessioning/Objects Leaving Museum

The following protocol covers three categories of objects:

- Objects that have been deaccessioned from both the EMC and the SCA. Examples of these are objects that have been sold, or which have disintegrated.
- Objects originally registered at the Egyptian Museum that have been sent to other SCA Museums in the past, and are no longer considered EMC objects. These are not considered to be Deaccessioned, as they are still property of the SCA, so are covered under Objects Leaving Museum.
- Objects leaving the Egyptian Museum now and in the future, but remaining within the SCA system (for the most part going to new museums). These are not considered to be Deaccessioned, as they are still property of the SCA, so are covered under Objects Leaving Museum.

30.1. Deaccessioning Objects

This will rarely happen in the future, as antiquities are no longer sold or given away, but it has happened in the past.

An object is considered deaccessioned if it is marked in an official register book as:

Sold

Disintegrated

Buried in Garden

Given

This should be recorded in the database as follows:

- Under Object Status, select Deaccessioned.
- Under Object Rating, select the appropriate entry.
- In the Security Tab, choose Retired.

30.2. Objects That Have Left the Museum

For objects that have already left the museum but remain in the SCA system (usually in another museum), it is important to record this in the database as follows:

- Under Object Status, select Other SCA Museum.
- Leave Object Rating blank.
- If you know the correct ID number in the new museum, this should be entered in the Other Museum AND the ID Number fields on the Title/ID Tab. In the ID Number fields, the number assigned (if any) by the museum to which it has been moved should go first, as it is now the principal number.
- If you know only the museum, but not the ID Number, enter the code for the museum in the Other Museum field on the Title/ID Tab. Do not enter anything additional in the ID Number field.

- Make sure the Permanent Location for the object contains the code for the other museum in Level 1. Indicate where the information that the object is in another museum comes from (usually the JE or SR) in the location code.
- If you know the director of the new museum or magazine, add this under Home Curator. If you don't know, find out!
- Also enter the other museum's in formation in the Current Location. (We did not do this earlier in the project, so you will find objects that have left the museum with only Permanent Locations. You can clean these up as you find them.)

  If you know the date on which the object left the museum (this is sometimes indicated in the register books), add this; if not, enter 1/1/1111.

  Under Movement Purpose, enter Permanent Move out of Museum.

  You will not usually need anything under Movement notes. (See Object Movement and Current Location.)

  Make sure you select "Not Present" in the Registrar field.

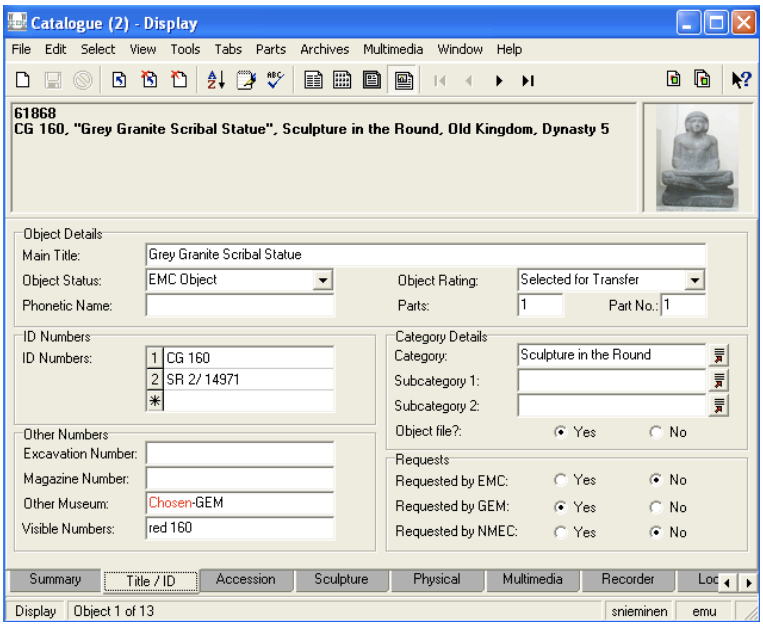
30.3. Objects Leaving the Museum

With the many new museums currently under construction by the SCA, this is a very important protocol that will be used often.

Step 1: Record Selection

When you learn that an object has been chosen for transfer to another museum, you should record this immediately in the database as follows:

- Under Object Rating, choose Selected for Transfer.
- If the object has been chosen by the GEM or NMEC, indicate this with the radio button on the Title/ID Tab.
- In the Other Museum field, enter Chosen-Code of Museum (do this for GEM, NMEC, and all other SCA museums).



If an object has been chosen by more than one museum (including the EMC):

- Under Object Rating, choose Selected-Multiple Museums.

Step 2: Track Movement

As the object is moved from the museum, follow the object movement protocols.

Note that there may be multiple location records for each outside SCA Museum and Magazine that have not been inventoried by the project (i.e. the majority of such institutions). Level 1 will always be the name of the museum or magazine; it is the location code that will be different.

These records, which should be attached as both the Permanent and Current Locations for the relevant objects, are as follows:

For SCA Magazines

[STORAGE] NAME OF MAGAZINE: Use this for objects moved during committees attended by the RCMDD, at which a registrar is able to do a number check and confirm that the correct object is being moved. In these cases, enter the actual date of the move.

[From SR/JE/TR] NAME OF MAGAZINE: Use this if a register book indicates that the object has moved. In these cases, enter the date of the move recorded in the register. If there is no date, use 1/1/1111. (Note that as yet, the project has not found objects recorded in the register books as having moved from the museum to a magazine.)

[From Section]: Use this for objects that have left the museum recently, but during movements not attended by the RCMDD. In these cases, use the date given to you by the section head as the movement date.

For SCA Museums

[DISPLAY] NAME OF Museum: Use this for objects moved during committees attended by the RCMDD, at which a registrar is able to do a number check and confirm that the correct object is being moved. In these cases, enter the actual date of the move.

[From SR/JE/TR] NAME OF Museum: Use this if a register book indicates that the object has moved. In these cases, enter the date of the move recorded in the register. If there is no date, use 1/1/1111.

[From Section/Committee]: Use this for objects that have left the museum recently, but during movements not attended by the RCMDD. In these cases, use the date given to you by the section head or committee head as the movement date.

Step 3: Record new status after the object has left the museum

- Under Object Status, select Other SCA Museum.
- Leave Object Rating blank.
- If you know the correct ID number in the new museum, this should be entered in the Other Museum AND the ID Number fields on the Title/ID Tab.
- If you know only the museum, but not the ID Number, enter the code for the museum in the Other Museum field on the Title/ID Tab. Do not enter anything addition in the ID Number field.

31. Inventory

The following protocol outlines the procedures for inventorying display and storage galleries. Many of the inventories being done in the next few years will be Initial Inventories, where the gallery is being inventoried by the RCMDD for the first time. After this project is complete, the office will move to the Regular Gallery Inventory process.

In many instances, a single object (or a group of objects) will need to be inventoried for purposes such as Loans, Exhibitions, and Outside requests. The Single Object Inventory steps apply in these cases.

NOTE: It is very important that you notify the section heads whenever you will be working in the galleries. Ideally, the best way to do this is to post your planned activities on the Museum Master Schedule (see Scheduling Coordination); however, this schedule is not yet being kept, so for now, just notify the section heads personally.

31.1. Determining Object Locations

For all types of inventories, the following procedures can be followed to determine object locations, which can be recorded first on manual forms and then in the database (see below).

- Identify the gallery you are in.

Using the overall museum map, kept in the front of the Gallery Book, or the gallery numbers painted on the museum walls (although note that these are not always completely accurate) determine which gallery you are in.

- Get the relevant Gallery Map from the Gallery Book; make sure to leave a placeholder to tell the rest of the team that you have taken the map.
- Decide whether the object or vitrine is in a wall or center area.

All objects that are against walls, in vitrines against walls, or close enough to the wall that another object cannot be displayed in the same location (behind the object) should be given "wall" locations on the map. If this has been done, find your object or vitrine. If it has not been done, do it now, according to the system outlined in the Location guidelines.

- If necessary, create or modify gallery, vitrine, or area maps.

31.2. Initial Gallery Inventory

The museum has over 100 galleries, all of which need to be inventoried. This is a slow process, but it is important to continue to proceed very carefully to lay a strong foundation for future work.

The steps here have been laid out in ideal order, but other than steps 1 and 2, you should be flexible. It is probably most efficient in most cases, IF numbers are visible on a majority of objects, and very little of the gallery has been inventoried, to begin with an actual gallery inventory; in other galleries, you may want to work in the database with the locations recorded in the Special Registers first and take a preliminary list out to the gallery with you (see Step 6), although this has not proven very effective in the past.

Note that although you should do Steps 1 through 5 for the entire gallery first, beginning with Step 6, you may want to work with part of the gallery, or a vitrine, at a time, and repeat the process for the other areas and/or vitrines.

Step 1: Choose Gallery

The RCMDD keeps a master list of galleries to be inventoried. The department heads, with the assistance of the Associate Registrar for the Permanent Collections, are responsible for keeping this list up to date. The department heads will assign gallery work to the associate registrars.

As of March 2011, the RCMDD is working to complete one gallery per section. Once these galleries are complete, the project will move to working through the galleries in order, or as requested by museum staff. Other galleries will be completed as the need arises.

The Children's Museum should also be prioritized.

Before beginning work in the basement, the Excel files being produced by the Section 8 head should be obtained and studied, and a process for incorporating this system developed.

Step 2: Begin Checklist

Get a Gallery Inventory checklist from the manual forms drawer, and fill out the gallery name at the top. This will be kept on the clipboard to track the progress of the gallery. Also in Ruby (Ruby ->RCMDD-ADMIN->Forms->RCMDD Forms)

GALLERY: _____

Checklist

	Step	Date Completed/Initials
☐	Map Approved	
☐	Preliminary Gallery Inventory	
☐	PGI Processed	
☐	Full Cross-Checks	
☐	Inventory Cleanup	
☐	Object Numbers Written	
☐	Final Gallery Inventory Check	
☐	Gallery Complete	
☐	Inventory Filed	
☐	Inventory and Map to Section Head	

Step 3: Set up Clipboard

It is essential that there is a working clipboard for every gallery in process. As soon as the gallery has been selected, take a clipboard and set it up for gallery work. You will need the following:

- Gallery checklist
- Gallery map (see Step 4)
- Blank graph paper for vitrine maps
- Blank Inventory forms
- Copy of photo permission

Note that the clipboard must be left in a central location (Section-2 - Bookcase-6 - Shelf-1) when you are not actively working in the gallery, so that it can be accessed by other staff members.

Step 4: Obtain Map

All gallery maps are being produced as per the protocols above (see Gallery Maps). When the gallery has been selected, take the latest version of the map from the Gallery Book (filed according to Gallery Name -- by floor, then in numerical order) out of its plastic sleeve. Leave the plastic sleeve in place, with a post-it saying that the map is on a Gallery Clipboard. The map goes onto a gallery clipboard. You will check and update this map as part of the initial inventory process. If there is no map, you will need to create one.

Step 5: Check Map

Take the map and clipboard out to the gallery and check it carefully against the actual layout of the gallery. If there are vitrines that have not been identified, do this now. If there are wall or center locations whose objects have not been "alphaed," do this now. If there are errors, correct these now, manually. Do not update the computer file yet; wait until the gallery is finished, in case you make additional changes.

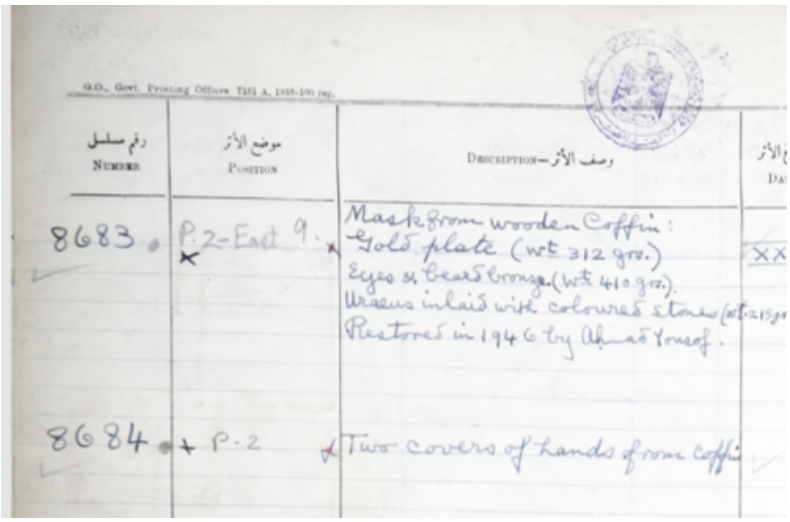
Step 6: OPTIONAL STEP -- Do SR Location Data Entry (if useful)

At some point, either before or during your inventory, you may want to do some preliminary location data entry from the Special Registers. This may help you identify objects, especially in galleries where there are many objects without visible numbers. You may also need to do this before working in storage spaces. It is most likely that this will be useful in galleries with many small objects in vitrines, where most objects have not moved for a long time.

Since the Special Registers were originally organized by gallery, you can usually find the pages in the SRs that have the majority of the objects in your gallery on them. Since many objects have been moved, this does not always work, but it can be a good place to start.

So that the process is easier to track, if there are other objects on the SR page that are not in your gallery, you should enter their locations anyway. Make sure that the SR page you enter is checked off on the master list, which is kept in the Register Books - Sign-out Sheets notebook (Section-3 - Bookcase-7 - Shelf-4).

- Find an object in your gallery.
- Find the page in the SR that includes this object.
- Using the SR numbers, or, since many of these are not yet in the database, the cross-referenced JE, CG, or TR numbers, find the first object on the page.
- Double-click on the object record to go to detail view and go to the Location tab, or choose a list view in which the Permanent Location field is visible.
- Enter the locations given in the SR book as follows (as per example here): [From SR] P2 - E9. Since the SRs do not generally include much specificity, once you have entered a location once, and made the corresponding location record in the location module, you will be able to simply type or copy and paste this for the other objects in the same location. NOTE: Do not copy the location code, as you will then not be able to find your location.



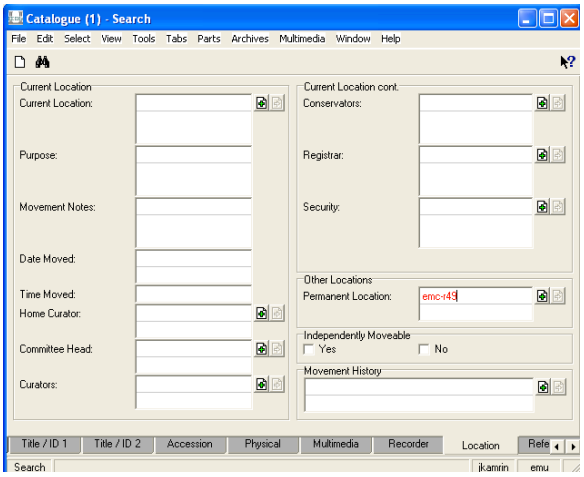
- Pull up List from Database

Go to the Object Module, Location Tab

Do a New Search for EMC-Gallery Name (e.g. EMC-R43) and any other parameter you need. For example, if you are working only on the North wall, search for, e.g. EMC-R47-N*.

Click on the binoculars or hit Control-F

Sort by Permanent Location



9. Print the List as a Preliminary Inventory. You do not need to save the soft copy of the report you generate; this is a worksheet.

Step 7: Inventory Visible Objects with Manual Forms and Photograph Objects

Gather the following items:

Gallery Clipboard

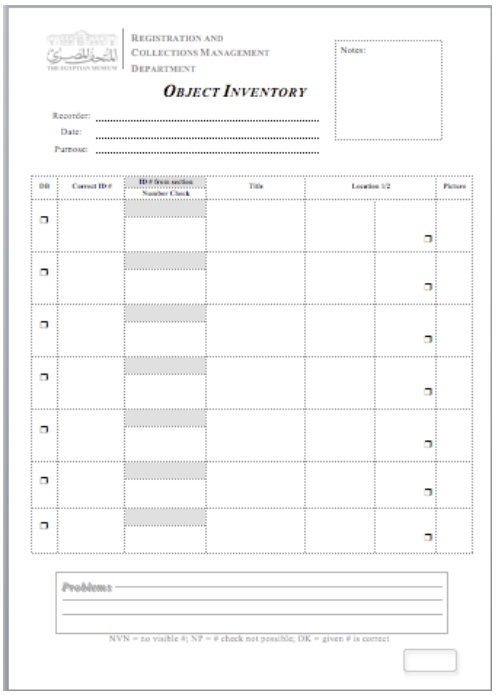
Apron

Camera and tripod

Go to the gallery. Begin by the entrance to the gallery and work clockwise through the wall locations, then do the center objects. It is important to work systematically, so that the other registrars can work on the gallery as well. If it is a large gallery with many objects or especially many vitrines, as mentioned above, you do not need to do the entire gallery before going back to work in the database, but you should complete one wall or one vitrine at a time. It is better not to do too many objects at one time.

If you are working on a complex vitrine, you will need to map it at this point (see Creating and Modifying Vitrine Maps).

With the manual form (either a blank form or a printed preliminary inventory), work carefully from left to right and top to bottom through each wall location. Photograph each object as you work.

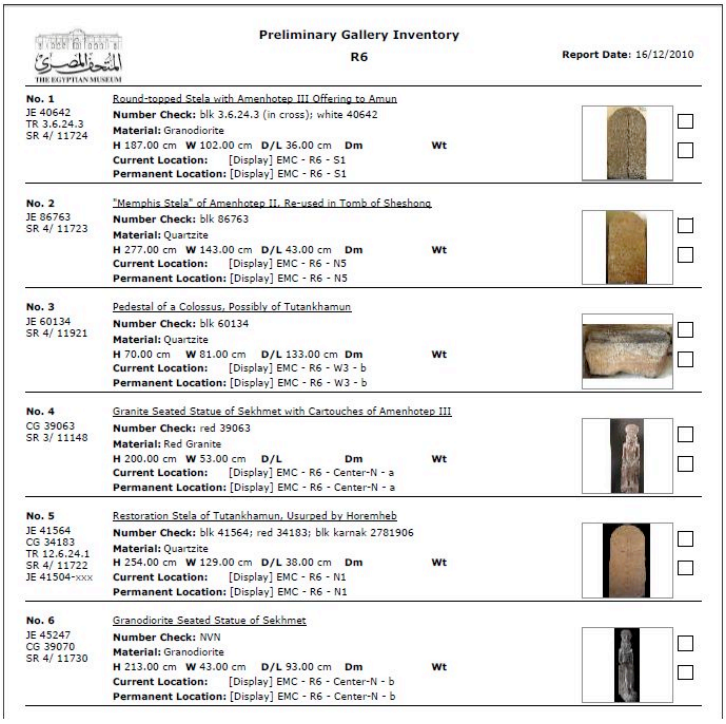


Fill out the Object Inventory form as follows:

- Correct ID Number: leave blank for now.
- Number check: write any numbers on or associated with the object, including details like color, and whether they are on a tag or label nearby.
- Title: write a brief but clear title that will help you identify the object in the register books and database. Include the material; this will help a great deal. This will not necessarily be the title that you use later in the database; it is meant to help make sure you are dealing with the correct object (if there is a visible number) or find the object (if there is no visible number). Example:

Wooden head of a man in a short wig.

- Under Problems/notes, indicate if a number needs to be written on the object; a list of these will be created, and this will be done with the section head and the conservation department. Also note here if a condition report should be written for the object (see Numbering Objects).
- Do a full set of measurements for as many objects as possible (in a small gallery, try to measure all of the objects). Write the measurements in the Problems/notes section of the form.
- Location: this should be as detailed as possible, according to the RCMDD protocols. Put the location in the Location 1 field; the Location 2 field is used for movements.
- Photo number: these should be sequential for the day, beginning with 1.



Preliminary Gallery Inventory
R6
Report Date: 16/12/2010

No. 1 JE 40642 TR 3.6.24.3 SR 4/ 11724	Round-topped Stela with Amenhotep III Offering to Amun **Number Check:** blk 3.6.24.3 (in cross); white 40642 **Material:** Granodiorite **H** 187.00 cm **W** 102.00 cm **D/L** 36.00 cm **Dm** **Wt** **Current Location:** [Display] EMC - R6 - S1 **Permanent Location:** [Display] EMC - R6 - S1	
No. 2 JE 86763 SR 4/ 11723	"Memphis Stela" of Amenhotep II, Re-used in Tomb of Sheshong **Number Check:** blk 86763 **Material:** Quartzite **H** 277.00 cm **W** 143.00 cm **D/L** 43.00 cm **Dm** **Wt** **Current Location:** [Display] EMC - R6 - N5 **Permanent Location:** [Display] EMC - R6 - N5	
No. 3 JE 60134 SR 4/ 11921	Pedestal of a Colossus, Possibly of Tutankhamun **Number Check:** blk 60134 **Material:** Quartzite **H** 70.00 cm **W** 81.00 cm **D/L** 133.00 cm **Dm** **Wt** **Current Location:** [Display] EMC - R6 - W3 - b **Permanent Location:** [Display] EMC - R6 - W3 - b	
No. 4 CG 39063 SR 3/ 11148	Granite Seated Statue of Sekhmet with Cartouches of Amenhotep III **Number Check:** red 39063 **Material:** Red Granite **H** 200.00 cm **W** 53.00 cm **D/L** **Dm** **Wt** **Current Location:** [Display] EMC - R6 - Center-N - a **Permanent Location:** [Display] EMC - R6 - Center-N - a	
No. 5 JE 41564 CG 34183 TR 12.6.24.1 SR 4/ 11722 JE 41504-xxx	Restoration Stela of Tutankhamun, Usurped by Horemheb **Number Check:** blk 41564; red 34183; blk karnak 2781906 **Material:** Quartzite **H** 254.00 cm **W** 129.00 cm **D/L** 38.00 cm **Dm** **Wt** **Current Location:** [Display] EMC - R6 - N1 **Permanent Location:** [Display] EMC - R6 - N1	
No. 6 JE 45247 CG 39070 SR 4/ 11730	Granodiorite Seated Statue of Sekhmet **Number Check:** NVN **Material:** Granodiorite **H** 213.00 cm **W** 43.00 cm **D/L** 93.00 cm **Dm** **Wt** **Current Location:** [Display] EMC - R6 - Center-N - b **Permanent Location:** [Display] EMC - R6 - Center-N - b	

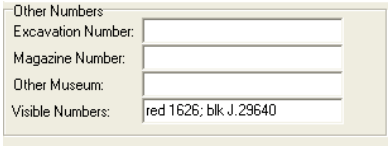
NOTE: You may also work with a printed Preliminary Inventory report, if enough of the ID numbers and locations have already been determined.

Step 8: Process Manual Form and Photographs

Go back to the office, and process the manual form and photographs. Do not do another session in the gallery until you have processed the work you have already done.

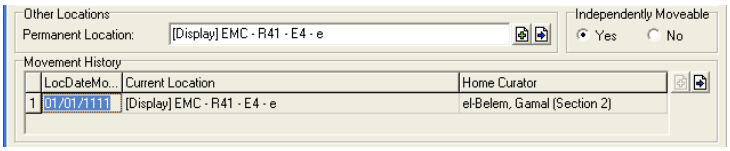
- Download photographs to your desktop, into a folder marked with your name and the date, and batch rename them in Bridge by date and sequential number. You will work with these from this folder.
- Find each object in the database. If you absolutely cannot find the correct ID number for the object, create a record for it as GalleryName.XX (e.g. P49.06). Fill out what you can.
- Make sure all relevant numbers are included in the ID Number field, in the correct order (JE, CG, TR, SR). Remember that for some complex objects (especially for jewelry), you may need to put the number that includes all of the pieces of the object first; this is often the SR number or the CG number rather than the JE.
- As you identify each object, rename its photo or photos according to ID Number, and cross out the photo number on your inventory form to show it has been identified. If you have given the object a provisional Gallery ID number, use this.
- Make sure all relevant facsimiles are attached to the catalogue record and are in the correct order (JE, CG, TR, SR, PM).

- Enter the number check in the field on the Title/ID Tab. Use a semicolon to separate visible numbers, e.g. blk 47398; red 345; JE 47398 (on label).



- Attach the location in the Permanent Location field on the Location Tab in the Catalogue Module. If a location record already exists in the location module, attach this. If it doesn't you will need to create one. Note that at this point, you may want to work in the location module and create a group of locations for the gallery you are working in that can be attached to your object records. You can do this efficiently using the Ditto function.

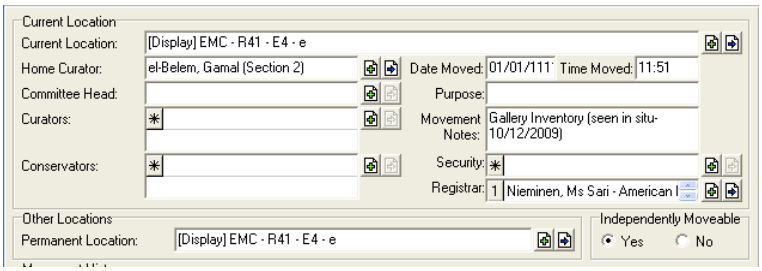
- If there is already a Permanent Location attached to the catalogue record, confirm that it is correct. At this point, you should be able to use either Display or Storage as the location code.



- Fill out the Current Location:

  Copy and paste the Permanent Location (WITHOUT the location code) into the Current Location field.

  Enter the name of the Section Head under Home Curator.



  Enter 1/1/1111 under Date Moved. This is the protocol to show you do not know when the object was moved to its current position.

  Let the database autofill the time.

  Under Movement Notes, put "Gallery Inventory (seen in situ-DATE)." Note that you can use the auto-fill feature here.

  Under Registrar, put your name to show you did the inventory.

- When all of the photographs have been identified, use the Import Tool to import them into the Multimedia module and attach them to their Catalogue records, putting them into the proper order in the Multimedia tab in the Catalogue module.
- Store the images in the backup system.
- Make groups in the Catalogue module of objects which need numbers written on them. The RCMDD will work with the conservators and section heads to put these numbers on the objects; you will then do number checks and add these to the database.
- Do condition reports on the objects for which these are needed, and add these to the database.

Step 9: Have Senior Cross-checker do Full Cross-checks

Have this group of objects added to the Group-Checking Checklist: Give your manual forms to the department heads. They will add the group to the list, and pass the forms to the designated senior checker (see Group-Checking). When the senior checker has finished with the group, the department head will pass the forms back to you. Save these until the gallery is finished, but then you may throw them away.

Step 10: Repeat for all Areas and Vitrines

Repeat this process for all of the areas and the vitrines in the gallery.

NOTE: If you will be working in a Bas or storage area with a section head, you may want to do as much preliminary work as possible, getting the SR locations and even full cross-checks done for the objects before the bas gets opened, as inventory with a section head may get messy otherwise.

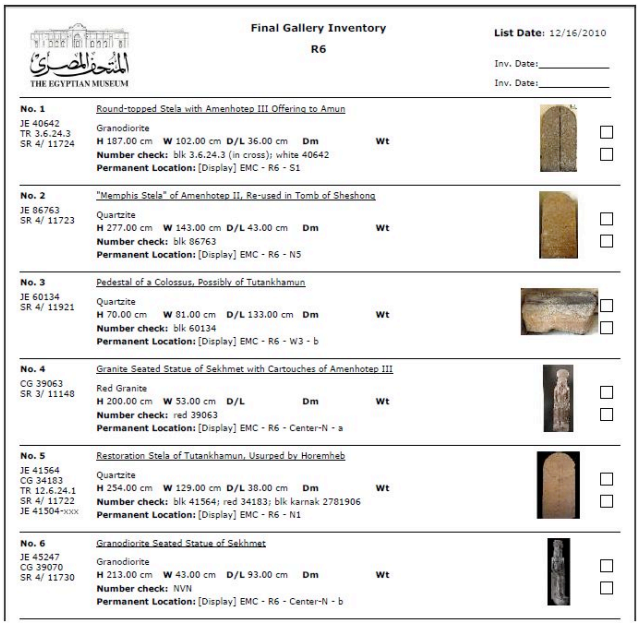
Step 11: Do Final Gallery Check

After you have finished all of the vitrines and areas, you will do a final gallery check. You should do this with one of the senior checkers -- if possible, this should be the Associate Registrar for the Permanent Collections, or a member of the ARCE team.

NOTE: If you are working on a very complex gallery, and want to do a preliminary review, you may do a Preliminary Gallery check first, using the Preliminary Gallery report.

1. Pull up full gallery from database and sort it by Permanent Location. Remember to pull up only Parent records; you should not include pieces in this report.
2. The database will ask you to name the report; name it simply according to the gallery, or if you are working on one area or vitrine at a time, name it according to the gallery, area, and vitrine. Remember that you do not need underlines in the title. R30, for example, is sufficient.
3. Print the group as a Final Gallery Inventory Report to a pdf, called: INV_GalleryName_YYYY-MM-DD (e.g. INV_R49_2009-08-13).

- Print the report in color. If everything is correct, this will be filed.
- Check Gallery: Go to the gallery, and check that all of the information on your report is correct. Check off each object as you go.
- Make sure to count all the objects in the gallery when you begin, and make sure the number corresponds with the number of objects on your list (accounting for anything traveling or temporarily moved).
- Mark in pencil if the object is traveling or moved temporarily when you do the inventory.



THE EGYPTIAN MUSEUM

Final Gallery Inventory

R6

List Date: 12/16/2010

Inv. Date:_____

Inv. Date:_____

No. 1 JE 40642 TR 3.6.24.3 SR 4/ 11724	Round-topped Stela with Amenhotep III Offering to Amun Granodiorite **H** 187.00 cm **W** 102.00 cm **D/L** 36.00 cm **Dm** **Wt** **Number check:** blk 3.6.24.3 (in cross); white 40642 **Permanent Location:** [Display] EMC - R6 - S1		☐ ☐
No. 2 JE 86763 SR 4/ 11723	"Memphis Stela" of Amenhotep II, Re-used in Tomb of Sheshong Quartzite **H** 277.00 cm **W** 143.00 cm **D/L** 43.00 cm **Dm** **Wt** **Number check:** blk 86763 **Permanent Location:** [Display] EMC - R6 - N5		☐ ☐
No. 3 JE 60134 SR 4/ 11921	Pedestal of a Colossus, Possibly of Tutankhamun Quartzite **H** 70.00 cm **W** 81.00 cm **D/L** 133.00 cm **Dm** **Wt** **Number check:** blk 60134 **Permanent Location:** [Display] EMC - R6 - W3 - b		☐ ☐
No. 4 CG 39063 SR 3/ 11148	Granite Seated Statue of Sekhmet with Cartouches of Amenhotep III Red Granite **H** 200.00 cm **W** 53.00 cm **D/L** **Dm** **Wt** **Number check:** red 39063 **Permanent Location:** [Display] EMC - R6 - Center-N - a		☐ ☐
No. 5 JE 41564 CG 34183 TR 12.6.24.1 SR 4/ 11722 JE 41504-xxx	Restoration Stela of Tutankhamun, Usurped by Horemheb Quartzite **H** 254.00 cm **W** 129.00 cm **D/L** 38.00 cm **Dm** **Wt** **Number check:** blk 41564; red 34183; blk karnak 2781906 **Permanent Location:** [Display] EMC - R6 - N1		☐ ☐
No. 6 JE 45247 CG 39070 SR 4/ 11730	Granodiorite Seated Statue of Sekhmet Granodiorite **H** 213.00 cm **W** 43.00 cm **D/L** 93.00 cm **Dm** **Wt** **Number check:** NVN **Permanent Location:** [Display] EMC - R6 - Center-N - b		☐ ☐

4. Make any necessary corrections in the

database. If you have made corrections, you will need to run the report again and re-save the pdf; hopefully you will only need to print the relevant page or pages.

- Save the final pdf in Ruby->RCMDD-DOC->Permanent_Collections->Gallery_Work->Floor (P_First; R_Ground; etc.)->Gallery (e.g. P4)-> P4_Gall_Inv.

5. Print second copy of the final inventory for Section Head.

Step 12: Update map on computer

At this point, you should take the map, with any manual modifications you have made, and if necessary, either update it yourself or have another registrar update it. Print two copies.

Step 13: Prepare package for Section Head.

You will need to give the Section Head the following:

- One copy of the Gallery Map and any area or vitrine maps
- One copy of the Final Gallery Inventory

Step 14: File Forms and Retire Clipboard

When the gallery is completed, file everything properly in the Gallery Book and throw away the work sheets. The clipboard will now be available for use with a new gallery.

31.3. Regular Gallery Inventory

After the museum has been fully inventoried, the RCMDD will need to work with the section heads to develop a schedule for regular inventories. At the least, the office can inventory the objects on display regularly, perhaps with a schedule of two galleries a week (so that inventorying the display galleries would take about a year).

NOTE: The section heads do inventory their objects, but it is not clear to the project at the moment how this is scheduled.

For the moment, due to resource limitations, movement of objects into or out of galleries that have already been inventoried should of course be recorded in the database, but it will not be possible to run new inventories each time. Make sure the movement is indicated on the printed copy of the inventory. If more than 10 objects are moved in or out of a gallery, run, print and store a new inventory in the computer and manual systems. Move the old inventory into the archives.

31.4. Single/Group Object Inventory

Until the museum has been fully inventoried, you will frequently need to inventory a single object or a group of objects. This happens most often in connection with Loans, Exhibitions, and Outside Requests.

When you receive a list or group for inventory and cross-check, you will begin by checking each object in the database to see whether or not it has been inventoried previously. You will only need to inventory objects that have NOT been inventoried previously. You will check this as part of the Group Set Up in the Group Checking Protocol. To reiterate here, records for inventoried objects should have:

- All relevant ID Numbers
- A number check
- A Current Location
- A Permanent Location (with a location code of [Display] or [Storage])
- A master image
- All relevant facsimiles attached and in the proper order

To inventory objects which have not been inventoried, follow these steps:

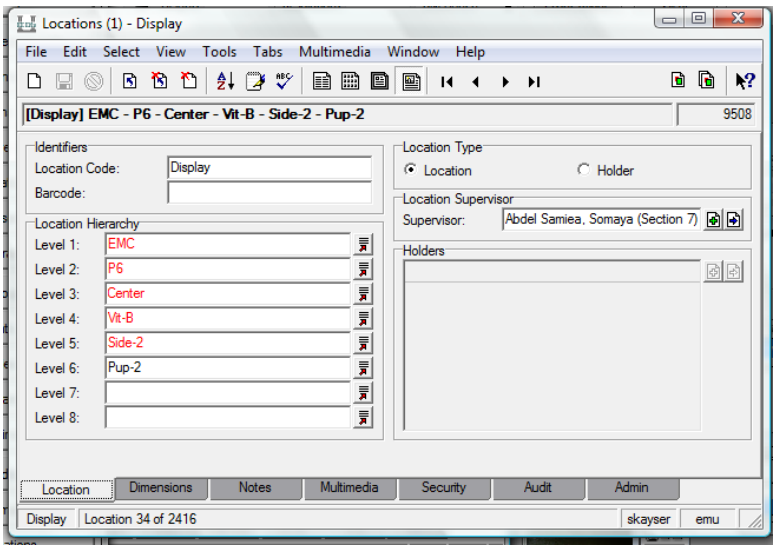
Step 1: Do Preliminary Database Work

- Do a search for the object. Make sure:

  All relevant ID numbers are in the ID Number field

  All of the relevant facsimiles are attached
- Find a preliminary location. You will most often find this in the SR. If you cannot find an SR number, look in the JE, TR, or CG Position Book.
- Enter the preliminary location into the Permanent Location field, according to protocol (e.g. [From SR] R30 - N1).
- If the location does not autofill (with the correct location code), the Location Module will open (or you should go to it by pushing the blue arrow next to the field). Fill out the location properly, making sure the location code is correct (i.e., if the location is from the SR, the location code should be [From SR]).
- If you modify or change a location, make sure it is not attached to other records, or that if it is, the change is valid for the other records as well.

Repeat for each object you need to inventory.



Step 2: Print a Preliminary Gallery Inventory Report

- Pull up the objects you need to inventory as a group.
- Sort by Location.
- Go to Tools->Reports and select EM Preliminary Gallery Inventory. Click on Report All.
- Print the report in black and white. You do not need to save the report.

Step 3: Do In Situ Inventories

- Get Gallery Maps for all relevant galleries from the Gallery Book and put them onto your clipboard, leaving sticky notes in the book to indicate that you have them.
- Go to the first Gallery (with Clipboard, Apron, and Camera) and find your object.

- Make any necessary modifications to the map, and map any new vitrines or wall areas which contain objects on your list.
- Fill in the blanks on the report

    Do number checks.

    Fill in the detailed location.

    Take photographs, if needed.

    Measure, if needed.

    Note if a number needs to be written on the object.

    Do a condition report if necessary.

Step 4: Process Manual Work and Photographs

- Download photographs into a folder on your desktop according to protocol.
- Make any corrections to the information in the database.
- Add number check.
- Add Permanent Location.
- Add Current Location (with movement date of 1/1/1111, if you do not know the correct date).
- Rename photographs.
- Import photographs to database and attach them to Catalogue records.
- Attach Condition reports to records.
- If you have made any additional modifications to the Gallery map, the computer file should be updated at this point.
- Scan any new vitrine or wall area maps and file them in the computer system.
- Re-file gallery maps and file any new vitrine or wall area maps in the Gallery Books, so that they will be available to everyone.
- Remember that if the objects are for a loan or exhibition, the object records should be taken to approval as quickly as possible.

32. Object Movement and Current Location

An object's current location is tracked through movement -- movements are tracked on manual forms and then entered into the database in the Location tab, in the current location fields, of the Catalogue module. The last movement entered into these fields will show up on reports as the object's Current Location.

Current Location is also entered into the database when an initial Current Location has been confirmed visually during the Inventory process, as a "virtual" movement. (Remember that in these cases, the Movement date should be 1/1/1111; under Movement Notes it should say Gallery Inventory (seen in situ - DATE OF INVENTORY); under Registrar it should have the name of the team member (ARCE or RCMDD) who has done the inventory; under Home Curator it should have the name of the section head responsible for the object.)

The RCMDD now officially attends all object movements in the museum. This includes the movement of objects from one place to another within the museum, the movement of objects into the museum, and the movement of objects out of the museum. If the RCMDD discovers that a movement has taken place without a registrar present, a memo should be written immediately to the Museum Director.

Note that there will be situations in which the RCMDD will choose not to attend committees: with many objects leaving the museum for the GEM and NMEC very quickly, and a lack of clear planning and scheduling, in some cases it will not be useful for the registrars to attend these committees, as the team simply does not have time to keep up. In such cases (as with the current GEM object transfer), the RCMDD should be provided immediately with the lists of objects that have left and the photographs taken during the inventory. These images will be added to the database and the movements processed as "No Registrar Present," with an explanation of the circumstances in the Movement Notes field.

Movements are recorded on manual forms. This data should be entered into the database immediately, in order to keep object information up to date. Movement forms should be processed the same day or the next day, if possible. They should never remain unprocessed for longer than a week.

Most movements should be entered into the Current Location area in the Location Tab of the Catalogue module -- the fields here feed the movement history fields AND the report fields. If the movement needs to be edited, you should do this through the Internal Movements module -- if you make edits to the Current Location fields in the Catalogue module after the record has been saved, a new record will be added to the movement history (which you do not want!). Also use the Internal movements module if an older movement needs to be entered.

Whenever you add a new movement to the database, make sure that the movement history is essentially correct, in that there are no duplicate movements and all locations make sense (and have location codes).

32.1. Object Movement - RCMDD Present

The Associate Registrar for Movement must check with the Curatorial Coordinator each day to see if any movements are scheduled. Hopefully the office will also know if movements have been

scheduled previously. If the office is told about movements prior to the day of the movement, these should be put onto the master calendar. The heads should be informed of all movements so that they can assign RCMDD staff to the committees.

During the movement, the registrars are responsible for the following:

- Filling out the movement form.
- Taking photographs of any objects for which the database does not yet contain good images.
- Doing number checks on the objects.
- Inventorying the object's starting and ending locations.
- Making sure to record any incidents or problems that occur during the movement.

The ideal is for one registrar to attend each object movement. If there are many objects being moved, two registrars may be necessary; these assignments should be made at the discretion of the department heads.

Step 1: Prepare to Attend Committee

The registrar or registrars assigned to the committee should prepare for the committee by making sure they have a Movement form (Ruby->RCMDD-ADMIN->Forms->RCMDD Forms->Movement_Form.doc and extra Object Inventory forms (Ruby->RCMDD-ADMIN->Forms->RCMDD Forms->Object_Inventory.doc) on their clipboard. If the movement is for an exhibition or a loan, you may also have a preprinted Incoming or Outgoing Receipt to bring with you. Also essential are aprons and a camera.

Step 2: Fill out the Movement Form

On the front of the form, the following fields should be filled out at the movement:

1. Top blank line: This is used for Exhibitions and Loans. Put the Exhibition or Loan number here, if applicable.
2. Accountable Unit: Usually the section; sometimes the conservation lab; sometimes also the museum or magazine to which the objects are going; sometimes a shipper/packer.
3. Date of Form.
4. Purpose: Please check only ONE box here (NOTE: This is a protocol change as of early 2010). Use the following simple guidelines to decide which box to check:

   Permanent move w/in EMC: Use ONLY when an object is being moved from one Permanent Location to another WITHIN the museum; in other words, only use this when the Permanent Location is being changed.

   Permanent move out of EMC: Use ONLY if an EMC object is leaving the museum for good, i.e. being transferred to another SCA museum or storage space. The location codes for these locations should be:

   [STORAGE] for magazines and [DISPLAY] for museums, IF a registrar is present for the move;

   [From Section] or [From Committee] if a registrar is not present.

Permanent move into EMC: Use ONLY if an object is coming to the museum and will most likely be accessioned. If an object comes to the museum, for example, for an exhibition, use Exhibition as the purpose.

Conservation: Use this ONLY when regular conservation work is being carried out that is not in connection with an exhibition or loan.

Temporary: Use if the object is being moved temporarily, generally for Photography, Outside Study, or Temporary Storage.

Exhibition Number: Use for any move of objects connected with an in-house exhibition. (NOTE: If objects are moved to make space for an in-house exhibition, but are not part of the exhibition, check Temporary.)

Loan Number: Use for any move connected with a traveling loan.

5. Proposed Schedule: At this point, the RCMDD is rarely informed of movements before the day they occur, so this is generally left blank.
6. Actual Move: Date and Time of move should be filled out; at the end of the move, count the number of objects and/or pieces moved carefully and fill this in under # of Objects.
7. Movement Notes: Any secondary purpose for the move should be recorded here, along with information about any incidents that might have occurred during the move. Here is a list of possible secondary purposes:

   Conservation (for Exhibitions or Loans)

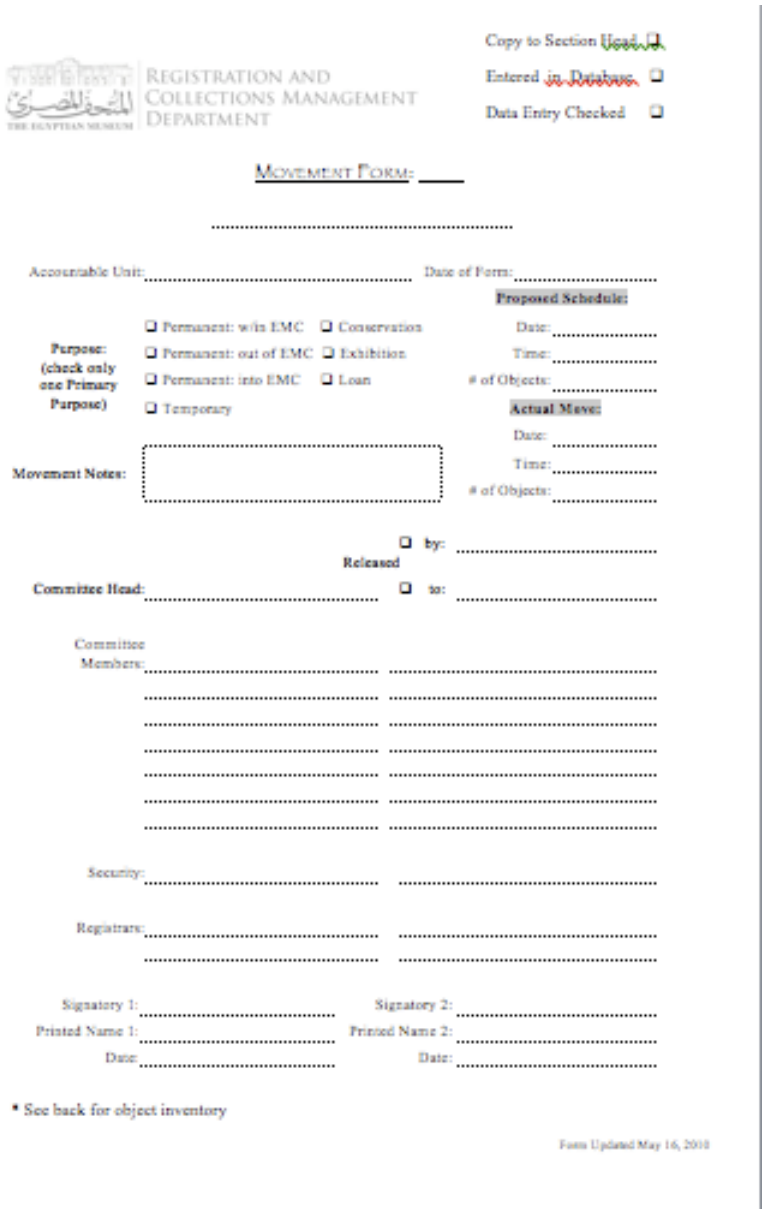
   Condition Reporting

   Photography

   Outside Study

   Packing

   Shipping



Copy to Section Head ❑
Entered in Database ❑
Data Entry Checked ❑

REGISTRATION AND COLLECTIONS MANAGEMENT DEPARTMENT

MOVEMENT FORM: ____

.....

Accountable Unit: ..... Date of Form: .....

Purpose: (check only one Primary Purpose)

❑ Permanent: w/in EMC ❑ Conservation
❑ Permanent: out of EMC ❑ Exhibition
❑ Permanent: into EMC ❑ Loan
❑ Temporary

Proposed Schedule:
Date: .....
Time: .....
# of Objects: .....

Actual Move:
Date: .....
Time: .....
# of Objects: .....

Movement Notes:

Released ❑ by: .....
Committee Head: ..... ❑ to: .....

Committee Members: .....

Security: .....

Registrars: .....

Signatory 1: ..... Signatory 2: .....
Printed Name 1: ..... Printed Name 2: .....
Date: ..... Date: .....

* See back for object inventory

Form Updated May 16, 2010

Returned to EMC

Unpacking

Back Home

Installation

Deinstallation

8. Committee Head: Usually a section head.
9. Released by: Use if there is a transfer of responsibility; this will usually be the same as the Committee Head.
10. Released to: Use if there is a transfer of responsibility; this can be a section head, conservator, inspector, etc.
11. Curators.
12. Conservators.
13. Security: Member of the security staff attending the committee.
14. Registrars: Staff of RCMDD only.
15. Signatory 1: Signature of Committee Head/person releasing objects.

    Printed Name 1: Write name here if signature is illegible.

    Date: Date of signature.

    IMPORTANT NOTE: If the person releasing the objects does not sign the form, this area should be left blank!
16. Signatory 2: Signature of person to whom the objects are released.

    Printed Name 2: Write name here if signature is illegible.

    Date: Date of signature.

    IMPORTANT NOTE: If the person receiving the objects does not sign the form, this area should be left blank!
17. Notes: This is where you will record any incidents or problems that occur or arise during the move.

NOTE: You MUST make sure that all responsible parties are listed as committee members. If responsibility for the object is being transferred from one person to another, you must make sure that the names of both the person releasing the object (Released by) and the person to whom the object is released (Released to) are listed as are listed as Committee Head and/or Committee Members, not just in the Released by and Released to fields.

Step 3: Fill out Movement Object List

An object list must also be attached to the Movement Form. There are two possible types of lists:

- A printed report generated from the database: This is generally an Exhibition or Loan report of some sort, or a list of objects that are being moved to another SCA museum. Hopefully, in the future it will be more common to be able to use such reports, if the museum begins to plan movements in advance so that lists can be prepared.

- The back of the Movement Form has space for an Object Inventory, laid out exactly as on the Object Inventory forms, to be filled out as usual:

  Leave the first column blank.

  Fill out the ID from the section and a number check in the second column.

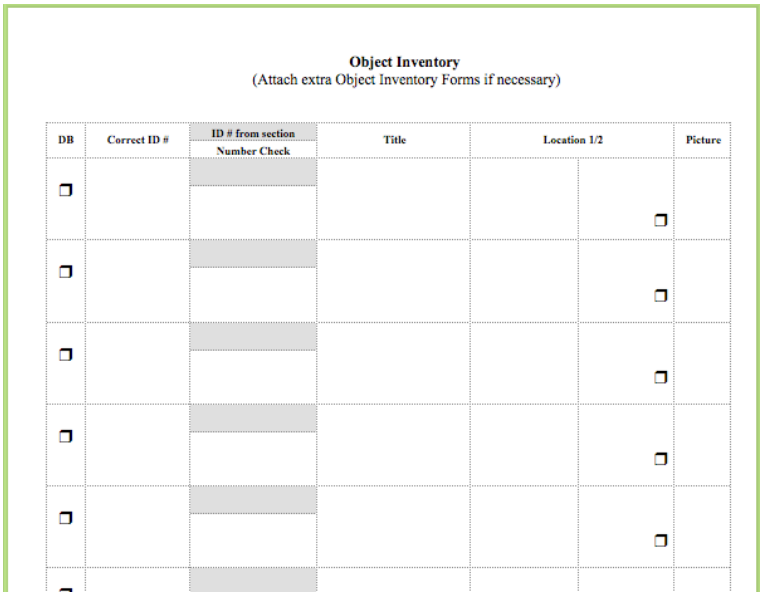
  Add a title to the third column. Include enough information here so that the object is easy to identify. "Amulet" is not enough -- you must add enough information here so that you will be able to distinguish the objects on the list from one another.

  Add the Location **from** which the object is being moved (Location 1) and the location **to** which the object is being moved (Location 2), according to protocol, in the fourth column.

  If you take a photo, add a sequential number for the photo in the fifth column.
  If you need space for additional objects, attach additional Object Inventory forms as needed. Make sure to fill out your name and the date, and use the purpose line to cross-reference the movement.

  Notes: There is a space for notes at the bottom of the form.

  If you need additional space, use additional Object Inventory forms. Fill out your name, the date, and use the Purpose line to cross-reference the movement.



Object Inventory
(Attach extra Object Inventory Forms if necessary)

DB	Correct ID #	ID # from section / Number Check	Title	Location 1/2		Picture
❒					❒	
❒					❒	
❒					❒	
❒					❒	
❒					❒	

Step 4: Process Movement

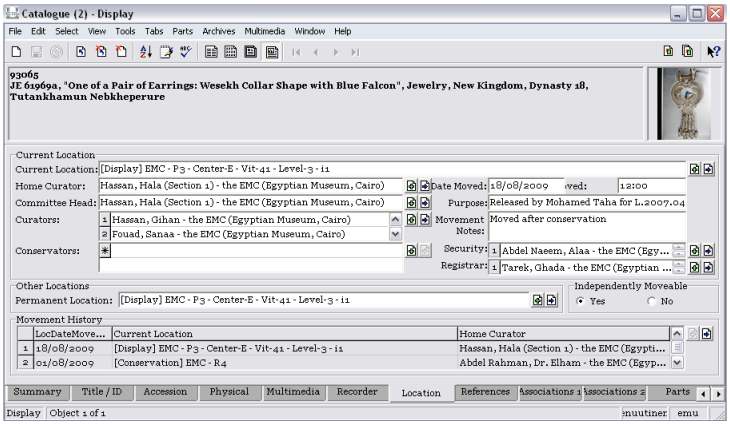
The movement should be processed as soon as possible.

First, you need to make sure that the ID numbers are correct; make sure to write the confirmed or corrected numbers in the Correct ID# field on the Object Inventory form.

Search for the first object by ID number and go to: Catalogue Module->Location Tab->Current Location area.

The following information from the Movement Form should be entered into the database:

- Current Location: Specific location to which the object was moved. (Note that the Location will autofill if it is already in the Location module. Otherwise the Location module will open to give you a choice of locations or to allow you to add a location. If the correct location is not in the database already, you should add the location at this point.)



  NOTE: If an object moves permanently out of the museum (and the registrars are present for the movement), the following location codes should be used (and the same location should be attached, of course, to both the Permanent and Current Location fields):

  To an SCA magazine: [STORAGE]

  To another SCA Museum: [DISPLAY]

- Home Curator: Person responsible for the gallery, lab, museum, or storage area to which the object has been moved, e.g. person listed on the movement form under Released to.
- Committee Head: Person who is responsible for the object during the move.
- Curators
- Conservators
- NOTE: Remember that all people present, especially the person who releases the object or accepts responsibility for it must be listed under at least one of these fields: Home Curator, Committee Head, Curators, or Conservators. This is important so that the parties records for all committee members are attached to the movement record.
- Date Moved
- Time Moved
- Purpose: This is where you will add the information from the "Purpose" checkboxes and exhibition or loan numbers. The entry here should take the following form:

  Permanent Move out of EMC

  Permanent Move w/in EMC

  Permanent Move into EMC

  Temporary

  Conservation

  Exhibition number

  Loan number

- Movement notes: more detail about the purpose of the move taken from the Movement Notes field on the Movement form can go here, e.g. Packing, along with any problems encountered.

If there is a significant incident associated with the move, a separate event record should be created in the database, and a memo should be generated and given to the Museum Director. If one of the people either releasing or accepting responsibility for the object is not the Committee head or the Home Curator, note this here.

- Security: Attach the "Not Present" Parties record if there is no security present.
- Registrars: Remember to attach the "Not Present" Parties record if the RCMDD did not join the committee. Remember that you should NOT enter the movement until the current location of each object has been verified, *in situ*, by a registrar.

Step 5: Change Permanent Location (if relevant)

If the object's Permanent Location has changed, change it in the Permanent Location field on the Locations Tab.

Step 6: Repeat for each object

Once you have completed the data entry for the first object, use the Partial Ditto function to enter the movement for the additional objects. If you are going to use the ditto for a large group of records, have a senior checker come and check the first record to make sure that the spelling is correct before beginning the ditto.

- Copy the information in the Current Location fields into the Ditto "clipboard": Edit->Ditto->Use Current Record for Ditto. This will place the movement information into the memory of your computer.
- Open the Catalogue record for the next object.
- Go to the Location tab in the new record and select Edit->Ditto->Current Tab (or Shift+Ctrl +F9). This will fill in the fields of the Location tab that you have selected with the information that was in the record you chose to duplicate.
- If necessary, change the Current Location, or any other location information that is different from one object to the other.
- If necessary, change the Permanent Location for the object.

IMPORTANT NOTE: If you are moving an object that is composed of pieces (i.e. moving the Parent of a Parent-Child object, you cannot use the ditto function in the Internal Movement module or the new current location will not be added to the Child records. You must instead enter the movement by hand from in the Location tab of the Catalogue module.

Step 5: Have Senior Checker Check the Objects

Once a movement form has been entered into the database, put the movement forms in a folder (called "Lists to be cross-checked") that is kept on the Head Registrar's desk. Senior checkers should get these forms from the folder and make sure full cross-checks have been done on all objects associated with the move. If there are any problems, the senior checker should consult with one of the registrars who attended the movement. After checking the group (the Movement Registrar should always write down the name of the group, if one has been created, on the movement form), the senior checker should move the checked movement forms to the Movement Checks folder, also on the Head Registrar's desk.

Step 6: Check Movement data entry

After the object has been checked a second registrar should do a second check of the movement data entry. If there are any problems, the registrar should consult with the senior checker or the person who did the original data entry.

Step 7: File Movement Forms

Movement Forms are filed in the Movement Logbook (Bookcase-2), in chronological order.

32.2. Parent-Child Moves

In most cases, you will be moving the parent and its children together. However, in other cases, you will move a child by itself. The following protocols cover both possibilities.

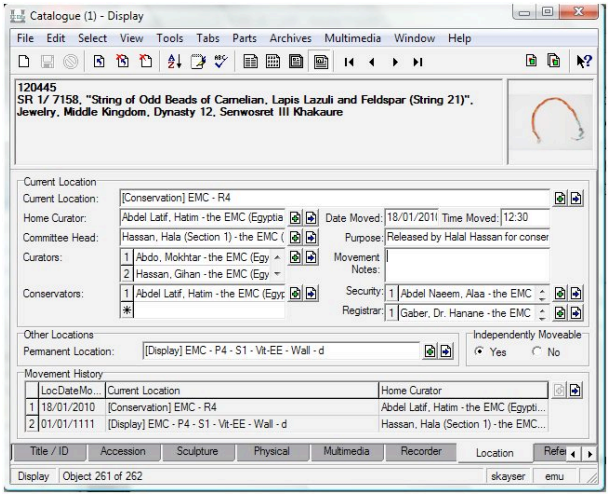
32.2.1. Moving Parent and Children Together

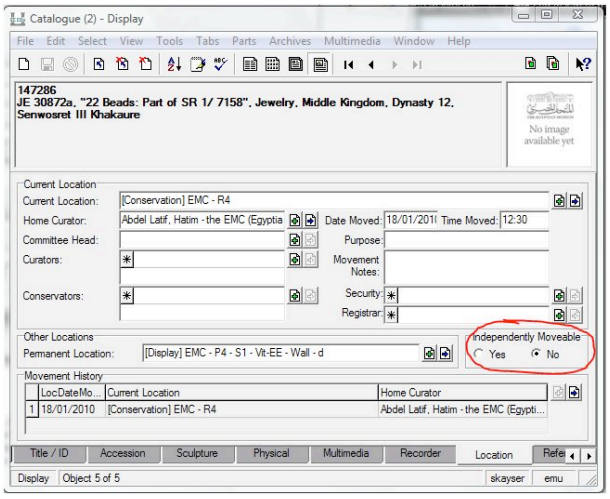
When you have a set of Parent and Child records, you can move all of them to a new location (changing the Current Location) at the same time by just entering the Movement information in the Parent record.

Step 1: Make sure that your Parent record has the radio button for "Independently Moveable?" set to "Yes" and that your Child records have the radio button for "Independently Moveable?" set to "No."

Step 2: Enter the movement data in the Parent record and save.

Step 3: In the Child record, go to the Catalogue module, Location tab and check that the Current location has been updated. NOTE that only the Current Location the Date, Curator in Charge and Movement Notes will be filled out in the Child record; the rest of the committee information will not show up in the Child record. If the records are not updated, refresh the page (View->Refresh or Ctrl+R) and the new information should appear.

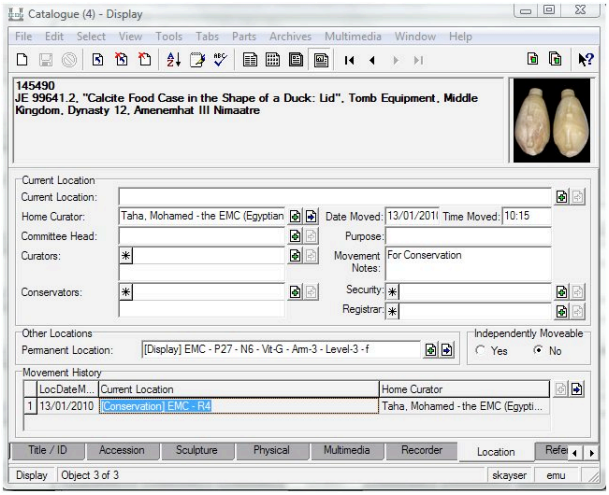




32.2.2. Moving Children Separately

Leave the “Independently Moveable” radio button set to No. Process movement as you would for a Parent record in the Child record. Only the Child record you update will be changed; the parent and any other children will stay where they were.

NOTE: Sometimes there is a "parent record" for objects which are not in the same place (like a coffin lid and box). In such cases, make sure you move only the child record, NOT the parent!



32.3. Object Movement -- RCMDD Not Present

As of the writing of these protocols, the section heads do not tell the RCMDD about object movements all of the time. In some cases, the section head will inform the RCMDD about a movement after it has happened; in others, the RCMDD will discover the movement by accident. Also, there may well be cases in which the RCMDD does not hear about or discover the movement at all; at this point, there is nothing we can do about this. In addition, as mentioned above, there are movement committees that the RCMDD may choose not to attend, as there is no way for them to keep up with the pace that is set at the committee. If proper information cannot be acquired in any case because the committee is working too quickly or the committee head is refusing to give the registrar full access, it is better to simply get the information later (although as soon as possible), and enter the movement as Not Present. Otherwise, since things like number checks and exact locations will have to be acquired later anyway, the registrar is wasting precious time attending the committee.

32.3.1. Movement Information Available

For situations where information is given by or can be obtained from the committee head, either after the move or because a registrar has been able to join the movement in progress, the RCMDD should follow these steps:

Step 1: Ask for information

Ask the committee head for information about the move, including the date, time, locations to which the objects were moved, and an object list. If photos were taken, request these as well. If a registrar has joined a movement in progress, make sure to take photographs.

Step 2: Begin filling out a Movement Form

Make sure that the date of the form reflects the day on which the form is filled out, and that it is clearly noted that there were no registrars present in the Registrar field (attach the "Not Present" Parties record). If a registrar has joined the movement in progress, indicate this in the Movement Notes field, with the name of the registrar in parentheses.

Step 3: Inventory the objects

Inventory the objects on the list immediately, getting at least the new Current Location by *in-situ* inventory, doing a number check, and taking a photograph if necessary. If the object has been moved into a storage area, the RCMDD should insist that the storage area be opened so that the object can be checked *in situ*. The movement should not be processed until all the objects have been inventoried. Make sure to note where and how the objects have been inventoried in the Movement Notes field, with the name of the registrar doing the inventory in parentheses.

Step 4: Enter movements in database

Remember to indicate Not Present under the Registrar field.

Remember that if the RCMDD is not present for a move out of the museum, it can not be entered as a regular move, since you will not be able to do a number check to confirm that the correct object is being moved. There are two possibilities:

- For objects that have left the museum before the RCMDD's inception, and information about movement out of the museum is taken from the register books (usually the Special Register) (see Objects that have Left the Museum):

  Permanent Location: [From SR/JE/TR] NAME OF MUSEUM/MAGAZINE

  Current Location: [From SR] NAME OF MUSEUM/MAGAZINE

- For objects that have left the museum recently, but during movements not attended by the RCMDD:

  Permanent Location: [From Committee] NAME OF MUSEUM/MAGAZINE

  Current Location: [From Committee] NAME OF MUSEUM/MAGAZINE

32.3.2. Movement Information Not Available

If the RCMDD team finds that an object has moved from a location already in the database (i.e., there is already at least one movement recorded in the database), and but has no information about when this move occurred, do **not** fill out a movement form. Just enter the movement as follows:

- Movement Date: date on which the object is seen by the RCMDD in the new location.
- Home Curator: Section head in charge of the object.
- Location: Location where object is seen *in situ*.
- Registrar: Not Present.
- Movement Notes: Movement date unknown: seen *in situ* (Name of Registrar).

As soon as they learn of an unreported movement of any sort, the department heads should write a memo to the Museum Director. An event should be created in the database, and a memo run from the event. A template for this event is available: this is record number EV.2010.8.

32.3.3. Movement Information Provided But Unconfirmed

In some cases, a section head will tell the RCMDD about a movement after it is too late for the registrars to confirm, for example after the object has moved again. In these cases, do **not** fill out a movement form. Enter the movement as follows:

- Movement Date: date on which the section head says it was moved.
- Home Curator: Section head in charge of the object.
- Location: Location to which the section head says the object was moved.
- Registrar: Not Present.
- Movement Notes: Movement date unconfirmed: Information from Section Head (not seen *in situ*).

In other cases, movement information, often of an object to another museum, but also of permanent movements within the museum or of the inclusion of objects in loans, will be recorded in the SR. In these cases, do **not** fill out a movement form. Enter the movement as follows:

- Movement Date: date recorded in the SR. If no date is recorded, use the protocol: 1/1/1111 to indicate that the date is unknown.
- Home Curator: Supervisor of new location, if known (e.g. director of new museum or chief inspector at magazine).
- Location: Museum or other location recorded in the SR. Code: [From SR]
- Registrar: Not Present.
- Movement Purpose: Vhoose the relevant purpose, e.g. Permanent Move Out of Museum.
- Movement Notes: Movement information from SR (not seen *in situ*).

If the object has left the museum, you may add a current location as well (see Objects that have left the museum).

32.4. Location "Changes" without Movements

There will be instances in which you will need to change the current location (movement) record attached to an object, even if it has not actually moved, usually because the RCMDD's map for a particular gallery has been changed or refined because of protocol changes.

In these cases, you should edit the location record, and also edit the relevant Internal Movement record by adding a note in the Movement Notes field as follows: Location revised + DATE. Remember not to do this edit in the Catalogue module, as this will create a new movement record. Also be aware that the revised location will not show up in the Location tab; this is a glitch in the database, but know that the correct information is there, just not visible from the Object record.

32.5. Group Movements

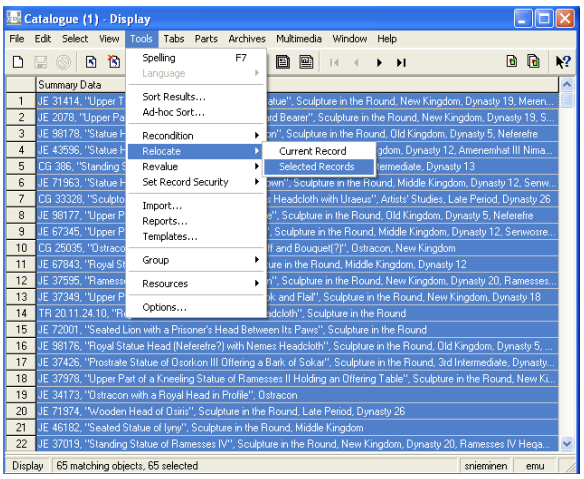
In some instances, you will want to move a group of objects at one time, rather than moving them one by one. This will be especially useful when moving groups of loan objects from venue to venue. This can be done from any module in which you can select a group of objects.

Step 1: Select Group of Objects

Bring up a group of objects in list view, either by doing a search in the catalogue module, or by bringing up a list of objects in another module (for example, in the loan or event module, go to the objects tab, where you will find a list of objects in the loan). Select all the objects that you want to move by highlighting one object and pressing Apple/Command/Cntrl+A or holding down shift and selecting each object in turn.

Step 2: Relocate Objects

Go to Tools->Relocate->Selected Records



The Location Update window will open. Fill out the following fields:

- New Location (note that this links to the Location Module. If there is already a record for the new location, this field should auto-fill if you enter enough of the location string, or open a set of records in the Location module for you to choose from. Otherwise, you will need to create a new record.
- Requested By: For Venue movement, this will be the name of the exhibition organizer. For Regular movement, this will be the name of the Home curator for the location. This information will go to the Home Curator field in the location tab.
- Released By: The name of the SCA staff member in charge of the previous location (for Venue movement, this will be the name of the previous courier). Note that this does not show up anywhere in the movement history or in the location tab.
- Accepted by: The name of the SCA staff member in charge of the new location (for Venue movement, this will be the name of the new courier). Note that this does not show up anywhere in the movement history or in the location tab.
- Date Moved: The date of the movement (for Venue movement, the date on which the objects are moved to the new venue, if known, otherwise use the date on which the exhibition opens at the venue).
- Time Moved: You will rarely know this; if you do, enter it here, otherwise let the database enter a default time.

Click on Update, and the objects will all move. If you go to the Location Tab for any object, and check the Current Location, you will find the new location visible here.

33. In-house Exhibitions

The RCMDD, under the leadership of the Head Registrar and the Associate Registrar for In-house Exhibitions, plays an important role in exhibitions that are held in the museum, usually of SCA objects. The following protocol outlines the procedures to be followed for such exhibitions.

Typically, the museum or the SCA will receive a request for an exhibition from a foreign organization, or the museum itself (usually the director) will begin to plan an exhibition. A request is usually accompanied by suggested dates and a tentative list of objects.

It is essential that the RCMDD be provided with information and relevant correspondence about all requests as soon as this process begins. The RCMDD will work closely with the Egyptian Museum's Exhibition Coordinator (EC) during this entire process, and will also be in contact with any external exhibition organizers when requested to do so by the Exhibition Coordinator.

It is also essential that once the RCMDD is involved in the exhibition, all lists associated with the exhibition be generated and distributed by the RCMDD.

It will probably not be possible to carry out these steps in the ideal order; the important thing is that everything is done in a timely fashion and that the RCMDD is able to track the process of planning, installing, and de-installing the exhibition.

33.1. Exhibitions Overview

The RCMDD tracks the exhibition for its entire period, both before and after approval is given by the appropriate authorities. The following outlines the main phases of the exhibition process, covering the entire period of time during which the objects are chosen, brought to the museum (if applicable), prepared for the exhibition, displayed, and returned to their permanent locations.

This introductory section is meant as a general outline of the process; details about the procedures followed by the RCMDD are reviewed in the protocols below. Steps here often occur in different orders, or do not occur at all. The active or responsible party for each step is indicated in parentheses. Exhibition approval can occur at any point in this process.

Phase 1: Preparation -- Request Submitted; Object Lists Prepared

- Request for exhibition is submitted (*exhibition organizer*).
- Preliminary group of objects selected (*museum staff, sometimes including RCMDD heads, or exhibition organizer*).
- Proposed objects are cross-checked and object list is prepared (*RCMDD*).
- Full Location list prepared for the conservation lab, EC, and exhibition organizers (*RCMDD*).
- Conservation lab reviews and approves or rejects EMC objects (*Head of Conservation*). NOTE THAT THIS DOES NOT CURRENTLY HAPPEN, ALTHOUGH IT MAY IN THE FUTURE.
- Museum director and/or Museum Director approve object list.
- Master Lists (including Section and Magazine Master lists) prepared and distributed (*RCMDD prepares; RCMDD and EC distribute*).
- Exhibition Checklist and Incoming Receipts prepared (*RCMDD*).

Phase 2: Development

- Objects are moved from magazines to the museum, or from their home locations within the museum, to the conservation lab to be prepared for display (*magazine staff, section heads; EC, conservation; recorded by RCMDD*).

Phase 3: Installation

- Exhibition space is prepared and objects are mounted in the exhibition (*exhibition curators, recorded by RCMDD*).
- Exhibition space is inventoried (*RCMDD*).
- In the future, it might be possible to complete condition reports on the exhibition objects. Currently, this is not realistic, but should be kept in mind for the future.

Phase 4: Deinstallation

- Exhibition is deinstalled (*EC; conservation staff; organizers; recorded by RCMDD*).
- Objects are returned to their permanent locations (*magazine staff; section heads; EC; conservators; recorded by RCMDD*).
- Exhibition is closed down.

33.2. RCMDD In-house Exhibition Procedures

The following are the procedures to be followed by the RCMDD for in-house exhibitions. It is difficult to detail all of these procedures in order, since there is no standard procedure followed by the museum. Therefore, outlined here are all of the steps that should be taken at some point during the course of the exhibition, in general as soon as possible, along with details about the forms used and reports generated and disseminated by the RCMDD.

33.2.1. Exhibition Setup (Manual, Computer, and Database)

Each exhibition needs to be tracked in the manual, computer, and database systems of the RCMDD. You will do a preliminary setup in each category, and continue to develop each system as more information becomes available, and as the exhibition goes through the approval and development process. Set up the exhibition in all of the systems as soon as you have enough information to do so.

Manual System

The manual files for current exhibitions are stored in the Current Exhibition filing drawer in the Exhibitions File Cabinet. Note that the files for completed exhibitions are moved into the Completed Exhibitions Drawers in this cabinet. At some point in the future, it will probably be necessary to move overflow from this cabinet into another.

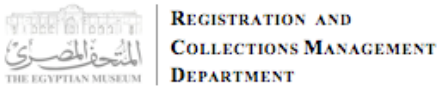
The following are the principal elements of the manual system, and how they are managed:

Exhibition Information Form

For each exhibition, there should be a completed Exhibition Information Form (hard copies located in the Exhibition File Cabinet, in the Blank Forms folder; soft copy in Ruby->RCMDD-CM->Exhibitions->Exhibition Forms->Exhibition_Information_Form). In the early stages of the

exhibition, it will usually only be possible to fill out a small part of this form. Use pencil, as there may be changes. Continue to fill this out as the information becomes available to the office.

- Exhibition Name: This may be tentative at the beginning; if there is not yet an official name for the exhibition, use something that identifies the exhibition in some way (e.g. Hungarian Exhibition).



Exhibition Information Form

Exhibition Name:	
Exhibition Number:	# of objects:
Exhibition Start Date:	Exhibition End Date:
Organizer:	
Contact:	Title:
Address:	Phone:
	Fax:
	Email:
Location:	
Curator in Charge:	

- Exhibition Number: Even though the exhibition may never happen, it is important to assign an exhibition number from the beginning of the process. This will help track the process in the database and the manual system, and often exhibitions are cancelled and then reactivated. The exhibition number should take the form: E.four-digit-year.two-digit-sequence number (example: E.2006.09). This number should be assigned by the Associate Registrar for Exhibitions.
- Total # of Objects/Pieces: detail here objects, as counted by the museum, as well as pieces, as counted by the RCMDD.
- Exhibition Start Date: Opening date of exhibition.
- Exhibition End Date: Closing date of exhibition.
- Organizer: Name of institution organizing exhibition.
- Contact Person (for organizer).
- Title (of Contact Person).
- Address (of Institution).
- Phone (of Contact Person).
- Fax (of Contact Person).
- Email (of Contact Person).
- Location of Exhibition (normally R44).
- Curator in Charge (normally the Exhibition Coordinator).

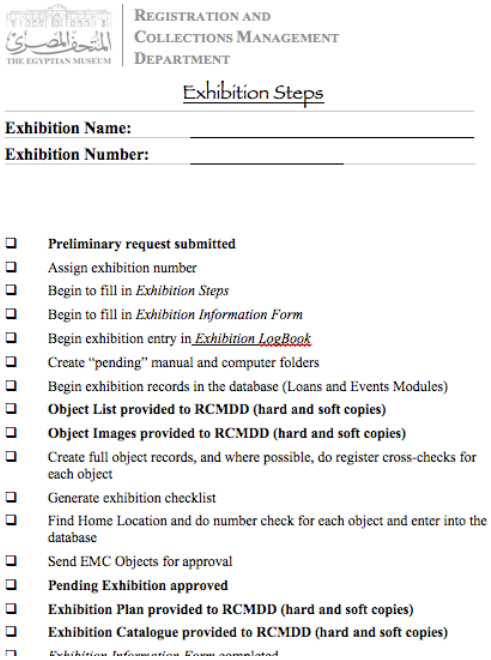
NOTE: Again, it will not be possible to get complete information at the outset of the process; the form should be completed as additional information becomes available.

The partially filled out Exhibition Information Form should be filed in the Pending Exhibitions folder in the front of the Exhibitions filing drawer, inside a manila folder marked in pencil with

the exhibition number and a tentative name (e.g. E.2008.02 - Australian Exhibition). All correspondence and tentative object lists should go into this folder as well.

Exhibition Steps

The Exhibition Steps form will help you track the progress of your work on the exhibition. When you are informed of the exhibition, get a new Exhibition Steps from the Blank Forms section of the Exhibitions File cabinet. Write the tentative name of the exhibition and the Exhibition Number on the top of the form and begin tracking your work. By the end of the exhibition, all possible steps should be checked off on this form. If a step cannot be carried out for some reason, put an X through the checkbox.


THE EGYPTIAN MUSEUM

REGISTRATION AND COLLECTIONS MANAGEMENT DEPARTMENT

Exhibition Steps

Exhibition Name: _____

Exhibition Number: _____

- ❑ **Preliminary request submitted**
- ❑ Assign exhibition number
- ❑ Begin to fill in *Exhibition Steps*
- ❑ Begin to fill in *Exhibition Information Form*
- ❑ Begin exhibition entry in *Exhibition LogBook*
- ❑ Create "pending" manual and computer folders
- ❑ Begin exhibition records in the database (Loans and Events Modules)
- ❑ **Object List provided to RCMDD (hard and soft copies)**
- ❑ **Object Images provided to RCMDD (hard and soft copies)**
- ❑ Create full object records, and where possible, do register cross-checks for each object
- ❑ Generate exhibition checklist
- ❑ Find Home Location and do number check for each object and enter into the database
- ❑ Send EMC Objects for approval
- ❑ **Pending Exhibition approved**
- ❑ **Exhibition Plan provided to RCMDD (hard and soft copies)**
- ❑ **Exhibition Catalogue provided to RCMDD (hard and soft copies)**

Preliminary File Folder (for pending exhibitions)

Mark a manila folder in pencil with the Exhibition Number and proposed name for the exhibition (e.g. E.2010.02: Returning Stolen Treasures). File the partially filled out Exhibition Information Form and Exhibition Steps in this folder, which will go into the Pending Exhibitions hanging folder in the front of the Exhibition filing drawer. All correspondence and object lists should go into this folder as well.

Full Filing System (for approved exhibitions)

Once the exhibition has been approved, you will set up the full filing system.

In the Exhibition filing drawer, a new hanging folder should be labeled with the exhibition number and name. Inside this hanging folder, the following folders, labeled in pencil with the exhibition number on the front and the folder name on the tab, should be placed. The following material should be placed inside (as it becomes available):

- Master Folder. Inside this will eventually be stored:

  Exhibition Steps

  Exhibition Information Form

  Exhibition Checklist

  Exhibition Inventory

  Master List

  Exhibition Map

  Exhibition Report Log

  Exhibition Booklet/ Photographs

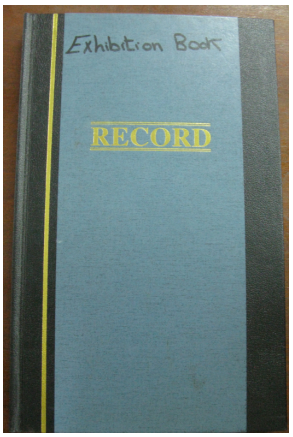
- Working Lists: All working object lists should be filed here.
- Movement Information: Incoming and Outgoing Receipts and all Movement Forms. (These are kept on a clipboard during the active phases of the exhibition, then stored in this folder, or stored in this folder from the beginning. This is done at the discretion of the Associate Registrar for Exhibitions.)
- General Information

    Correspondence

    Permissions

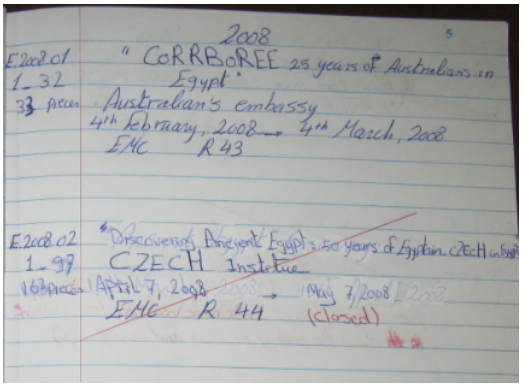
    Copies of relevant memos

Exhibition Logbook (for all exhibitions)



Using pen, the loan should be recorded in the Exhibition Logbook, which is kept in the log Bookcase.

- Each year should begin on a new right-hand page.
- Each exhibition should be listed consecutively, with a space between each exhibition.
- The exhibition number and, when you know it, the number of objects (as a range, e.g. 1-139), and the number of pieces (e.g. 145 pieces) should be written in three lines in the left-hand margin.
- The name of the exhibition, in quotation marks, should be on the first line for the record on the main page.
- The name of the organizer (institution) should be on the second line of the main page.
- On the third line, write out the inclusive dates: the start date and the end date (the date the exhibition will open and the date it will close), e.g. June 14, 2007 to September 20, 2008.



- If at some point the exhibition is not approved, cross out the entry in pen and write "Not Approved + DATE" next to the line.
- If at some point the exhibition is cancelled after approval, cross out the entry in pen and write "cancelled + DATE."
- EMC - Gallery number

You may not be able to complete all of the information here; add to it as the information comes into the office. Do not check this off on your Exhibition Steps until it is complete.

NOTE: When the exhibition is closed (see below), put a line through the entry and write "(closed + DATE)."

Manual Object Files

In the Object filing cabinets, the relevant object files should be flagged with green post-it flags as soon as the final object list is approved.

33.2.2. Computer System

The computer files for loans are stored on Hommus and should be backed up whenever changes are made. The backups are on Ruby->RCMDD-CM->Exhibitions->In-house_Exhibitions.

Within the In-house_Exhibition folder (on both Hommus and Ruby), there are four main folders, labeled as follows:

1-Pending_Exhibitions

2-Active_Exhibitions

3-Closed_Exhibitions

4-Cancelled_Exhibitions

1-Pending_Exhibitions Computer Folder (for unapproved exhibitions)

Before the exhibition is approved, make a new folder labeled with the exhibition number and the proposed name for the exhibition inside the In-house_Exhibitions Folder->1-Pending_Exhibitions on Hommus. Put all soft copies of object lists and correspondence inside this folder, and back them up immediately on Ruby.

2-Active_Exhibitions Computer Folder (for approved exhibitions)

After the exhibition has been approved, move your preliminary folder from the Pending Exhibitions folder to Hommus Desktop-> In-house_ Exhibitions->2-Active_Exhibitions. If the exhibition name has changed, modify the folder name accordingly: it should be Exhibition Number_ Exhibition_Short_Name, e.g. E.2009.02_Stolen_Treasures.

Inside this folder, you will create a series of additional folders, as follows (each with the folder name preceded by Exhibition Number_):

- Exhibition Number_Master: This contains the following files:

  All final lists generated in connection with the exhibition, including scans of any hard copies stamped with official seals.

  Exhibition map: the final map of the exhibition.
- Exhibition Number_ Working Lists (soft copies)
- Exhibition Number_ General Information: Correspondence, permissions for receiving packing supplies, soft copy of the catalogue, etc.
- Exhibition Number_Catalogue Name (Catalogue Name as provided by exhibition organizers; just add Exhibition Number before the name). Also attach the soft copy of the catalogue to its bibliography record in the database.

3-Closed_Exhibitions Computer Folder (for closed exhibitions)

After the exhibition is completely closed (all objects returned to their Permanent Locations), move the entire Exhibition folder into the Closed Exhibitions folder.

4-Cancelled_Exhibitions Computer Folder (for cancelled exhibitions)

If the exhibition is cancelled, move the folder into the Cancelled Exhibitions folder.

33.2.3. Database System

As soon as possible, you should create loan and event records for the exhibition in the database. Each exhibition will have a Loan record in the Loan module, and a Master Event record in the Event module.

Loan Record

Create a new record in the Loan module, and fill out the relevant information in the database record from the Exhibition Information Form.

On the Information 1 Tab:

- Loan Number (in this case the Exhibition Number)
- Loan Direction (Incoming)
- Loan Status from the dropdown list:

  I-Pending

  II-Approved

  III-In Process

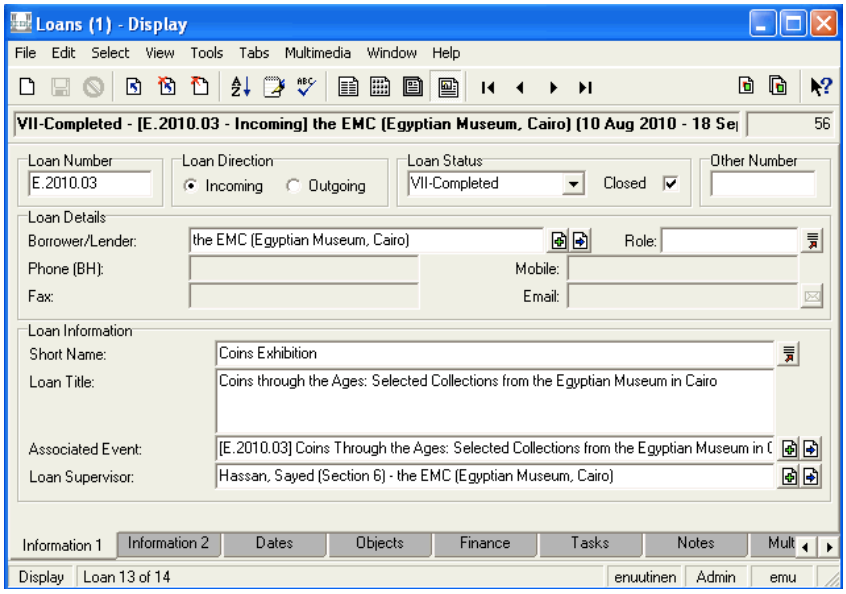
  IV-Installed

  V-Packed

  VI-Deinstalled

  VII-Completed

  VIII-Cancelled



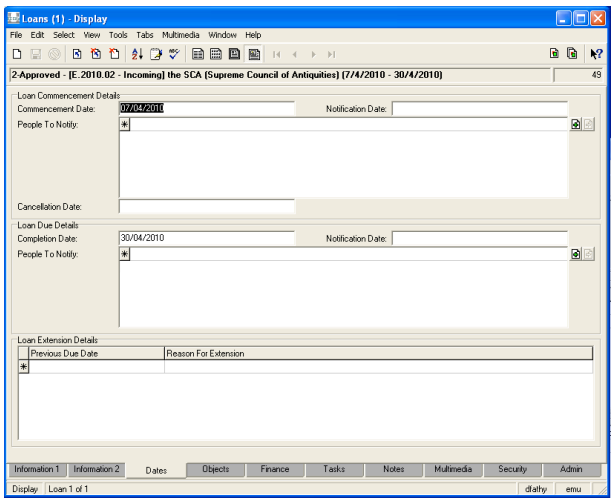
- Radio button for Closed - tick this when the Exhibition is completed.
- Borrower/Lender (institution sponsoring the exhibition - should attach to record in the Parties module).
- Short Name: the short name used by the museum, e.g. Stolen Treasures.
- Loan Title: (name of the exhibition) this should be the full, official name of the exhibition, as soon as it is known; e.g. Stolen Treasures: Restoring Egypt's Heritage.
- Associated Event (Master Event record for the exhibition that will be created in the Event module).
- Loan Supervisor (contact for the organizing institution - should attach to record in the Parties module).

On the Information 2 Tab:

- Requested By: Organizers.
- Authorized By: Usually EMC.

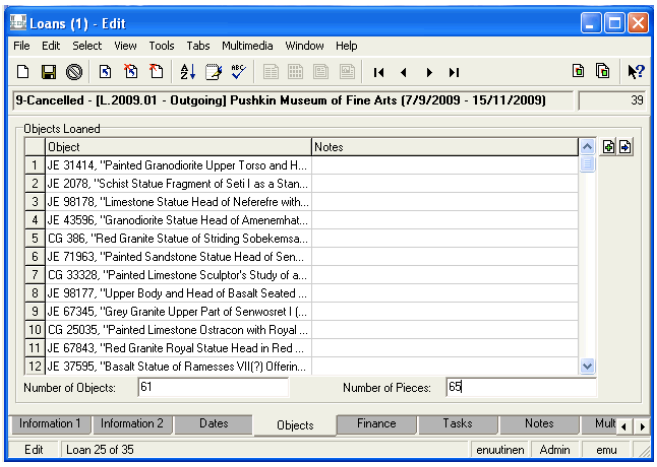
On the Dates Tab:

- Commencement Date (date on which the exhibition opens).
- Completion Date (date on which the exhibition closes).
- Previous Due Date (use if the exhibition dates are changed to record the original dates).



On the Objects Tab:

- Objects: The records for all objects included as part of the exhibition should be attached here. The preliminary list can be attached here, and then updated as changes are made to the object list, or you can work in the Catalogue module first, and attach the list here later in the process.
- Number of Objects: Add the number of objects here.
- Number of Pieces: Add the number of pieces here.



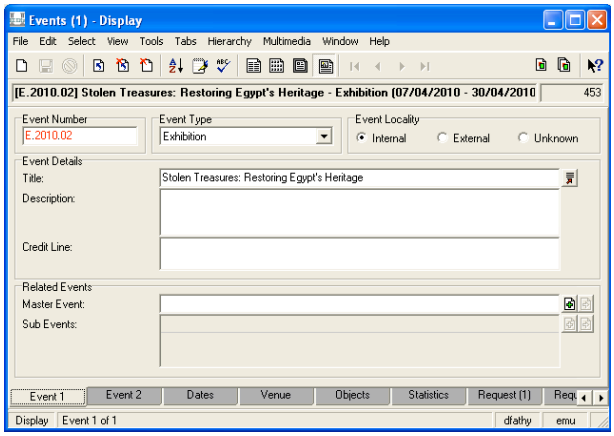
Master Event Record

Step 1: Create a Master Event record for the exhibition.

In the master event record, fill out the relevant information.

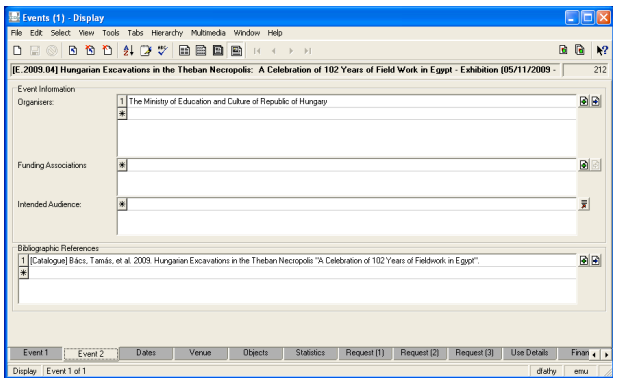
On the Event 1 tab:

- Event Number (the Exhibition number).
- Event Type (Exhibition).
- Event Locality (Internal).
- Title (Title of the Exhibition).
- Description (Short Name).



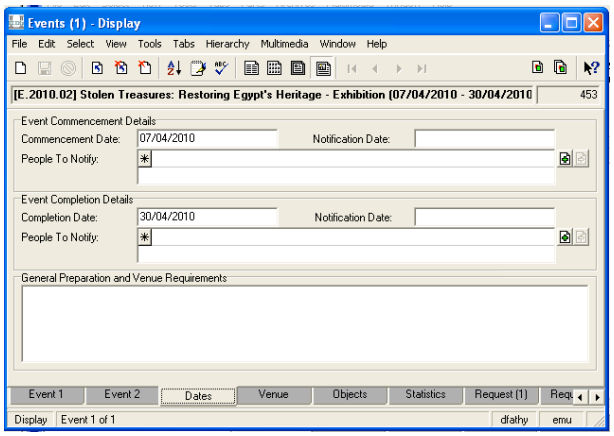
On the Events 2 Tab:

- Add the name of the institution organizing the exhibition under Organisers.
- Under Bibliographic Reference, attach the Bibliography record for the exhibition catalogue, when you have it (probably much later in the process).



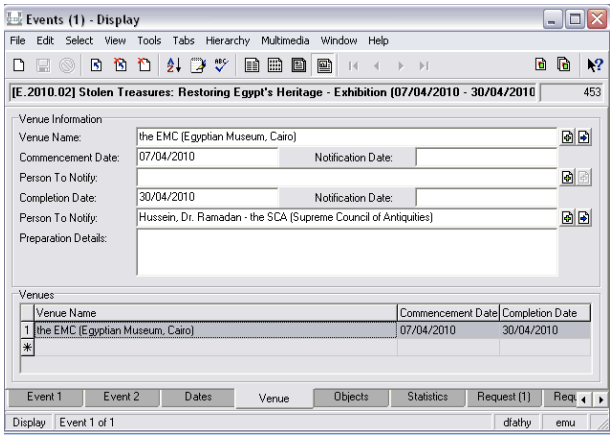
On the Dates Tab:

- Commencement Date (date on which the exhibition begins).
- Completion Date (date on which the exhibition ends).



On the Venue Tab:

- Venue, which will usually be EMC - R44.
- Commencement Date (this should be the date at which the exhibition opens).
- Completion Date (this should be the date on which the exhibition closes).
- Person to Notify (exhibition organizer; this should link to the Parties module).
- Preparation details (any other useful information).



On the Object Tab:

- When it has been completed and checked, the full object list should be attached to the Object tab (see below).

On the Multimedia Tab:

- You need to choose a master image to represent the exhibition, and place it first in the multimedia tab. This image will show up online when the exhibition is published on the museum website.
- Eventually, a map of the exhibition space will be attached here (see below).

Sub Event Records

You will need to create individual Sub event records for each of the individual sources (magazines, other museums, sections within the EMC) for the objects included in the exhibition. To do this, simply ditto the Master Event record, and add the name of the magazine, museum, or section in parentheses after the exhibition name. Then go to the object tab and leave only the objects relevant for that magazine, museum, or section attached to its Sub event record.

Remember to link the Sub event record to its Master Event record on the Events 1 tab.

33.2.4. Publishing an In-House Exhibition on the Museum Internet Site

All pending and current exhibitions should be published on the museum Internet site. The site draws all the exhibition information from the database. You need to fill the following fields correctly before publishing an exhibition.

- Exhibition title comes from Master Event: Events module - Event 1 tab - Title.
- Venue comes from Master Event: Events module - Venue tab - Venue Name.
- Dates come from Master Event: Events module - Venue tab - Commencement date, Completion date.
- Image comes from Master Event: Events module - Multimedia tab. First image shows.
- Narrative text comes from Narratives module, from a record attached to the Master Event.
- You need to mark the Loan record, Master Event record and Narrative record to be published on Internet to make the record show correctly.

33.3. Prepare Object Records and Lists

Probably the most important part of the RCMDD's work on exhibitions is to create lists of objects for each exhibition. It is essential that all objects associated with an exhibition, whether on preliminary or final lists, be cross-checked as fully as possible so that accurate lists can be provided to the Exhibition Coordinator, the Museum Director, and other authorized personnel (including the conservation lab). Begin processing lists as soon as they come to the office; do not wait for final object lists. You can modify the object list as necessary, until the final list has been approved.

NOTE: Preliminary lists should be set up by the Associate Registrar for Exhibitions. The object records should be created and cross-checked first by one of the senior checkers, then checked by the Associate Registrar for Exhibitions, and then sent for approval by the department heads.

Create Object List (Loan module)

Each Exhibition record should have a group of objects associated with it. Once you have a tentative object list, you can immediately attach these to the Object tab in the Loan module. It is best to do this here so that it can be copied over to the Event modules easily. If there are objects without catalogue records, you will need to create one now.

- If an object comes from the Egyptian Museum, use all official museum numbers to create and cross-check record (See Cross-checking Object Records).
- If an object has another SCA museum number, or a proper SCA magazine number, this should be used in the ID field. Make sure to use the correct Object Status for non-EMC objects.
- If an object does not have one of these types of numbers, a provisional number (Exhibition.Number.sequential number, e.g. E.2007.04.15) should be used as the ID number. These numbers will be assigned by the Associate Registrar for Exhibitions. Make sure to write all temporary exhibition numbers directly onto a hard copy of the object list.

Whenever the RCMDD is given a copy of the Exhibition Catalogue, this should be used to acquire and check object information. Remember to attach the exhibition catalogue record reference to each object (Reference tab), and add the catalogue # and page # to the Bibliographic Notes field.

Any RCMDD-assigned Exhibition Numbers should be added in pencil to the catalogue. The catalogue itself will be kept on the Catalogue Bookcase.

Make sure that any other numbers that are being used by the museum for tracking (sometimes excavation numbers but most often non-unique magazine numbers) are entered into the Excavation # and Magazine # fields on the database (Catalogue module). These numbers are often used by the museum's Exhibition Coordinator. A magazine number will generally be referred to in the lists that come to the office as "Magazine no. xxx," Reg. no. xxx" or "Exc. No. xxx." Enter them as "Reg. xxxx." Excavation numbers can take a variety of forms.

Cross-Check Objects (Catalogue module)

Begin the process of doing full cross-checks on all these items. By the time the final object list is ready, all exhibition objects should be fully cross-checked, and as many as possible should be sent for approval. This means not only that all object information should be checked against the registers and Porter and Moss, but also that images and locations should be obtained and locations confirmed. The Exhibition Checklist will help you track this process.

- Flag the objects in the database, in the Object Status field of the Catalogue module, as Chosen for Exhibition.
- Make sure you have at least one reference image for each object.

  If the object is from the Egyptian Museum and there is no image in the database, find the object in the galleries and photograph it, following the usual RCMDD protocols.

  If the object is not from the Egyptian Museum, coordinate, if possible, with the museum or magazine from which it will come and get an image.

  The exhibition organizers will usually have images of all of the objects. Try to get soft copies of these to add to the database.
- Make sure you have Permanent and Current locations for all exhibition objects:

  Working with the section heads wherever necessary, find proper Permanent and Current Locations for all of the Egyptian Museum objects that do not already have Permanent and Current Locations in the database (see Inventory). Add these to the database.

If the object belongs to another SCA museum or storage magazine, attach the Level 1 location record for this museum or magazine to the Permanent location field of the record. If a more detailed location is known, you can attach this; as always, do not attach a current location unless you have confirmed it yourself.

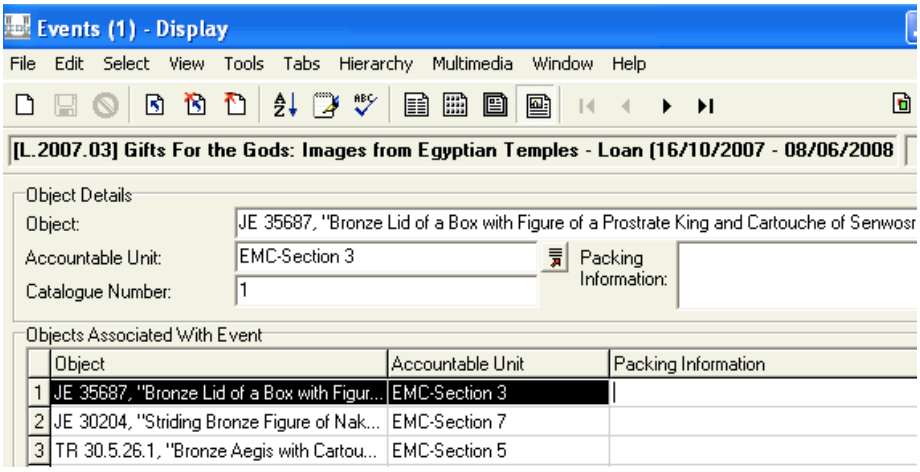
- Do number checks on all objects *in situ*, if possible (this is likely to be possible only for EMC objects).
- Once the final list has been approved, send all EMC objects that have not already been approved for Object Record approval. Once each object is approved, create a catalogue card and manual object file.

Copy Object List to Event Records

When the object list has been finalized, copy it from the Loan module to Event records. You can do this by going to the Object tab in the exhibition record in the Loan module, opening the list in the Catalogue module, and dragging the list to the Master Event record. Remember that if there are changes later, you will need to update these by hand in each module, or update them in the Loans module and then recopy the list to the Events module.

Enter Exhibition Catalogue Numbers (Events module)

So that lists can be sorted consistently, all final exhibition objects should be assigned Exhibition/Loan Catalogue Numbers. These numbers are entered into the Events module -- highlight each object associated with the exhibition (in the Objects tab of the Event record) and enter the number in the Catalogue Number field.

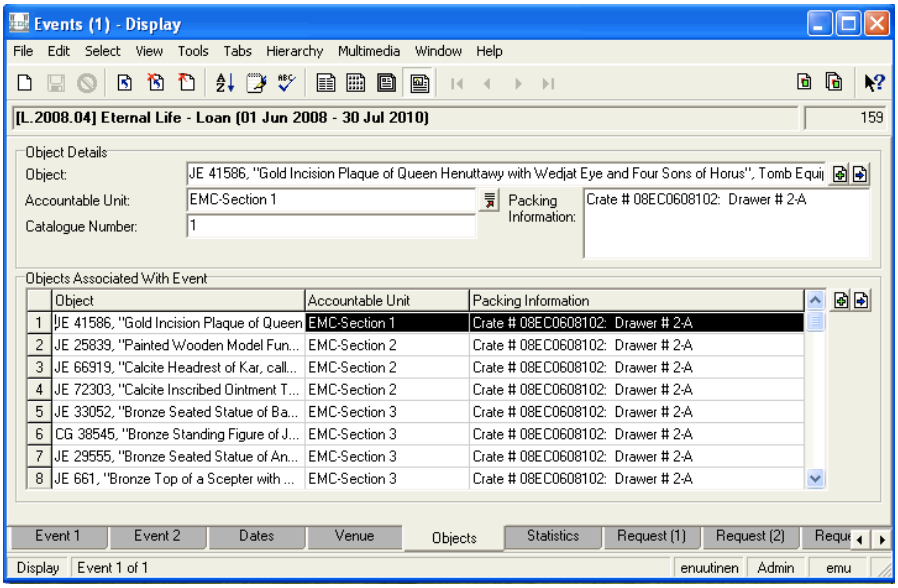


If numbers have been assigned by the exhibition organizers, use these numbers (and try very hard to get this information from the organizers as soon as possible). Otherwise, sort your list by JE, then CG, then TR, then SR, and number the objects according to this sort order.

NOTE: Pieces that belong to one object (e.g. a canopic vase and its lid) should be given #.1 and #.2, etc. In general, the last catalogue number should correspond with the number of objects, not the number of pieces.

Enter Sections or Outside Museums/Magazines (Events module)

In the Accountable Unit field, enter the EMC section to which the object belongs (e.g. EMC-Section-1), or the outside SCA museum or magazine that is its Permanent location. You might be able to use this field for reports, although currently sub events are also created for the purpose or sorting this information.



Enter Packing Information (Events module)

The exhibition organizer and/or the SCA magazines/museum staff should provide the RCMDD with detailed information about how the objects will be packed. This should be entered in the Master Event record for the exhibition, in the Notes field.

The format will be: L#_the full number of the box, e.g. L.2010.01_Box-08EC0608-01.

Use only one line per object.

33.4. Provide Object Lists

An important part of the job of the RCMDD is to provide accurate object lists at various stages of the process. In the early part of the process, these will be used to assist the various committees in choosing objects. Later on these will be the final lists given to the exhibition organizers and the Museum Director's office; these will be the official lists.

It is essential NOT to give out lists that have not been properly checked. Preliminary/interim lists must go through the full Cross-check process before they can be given out. The RCMDD is often pressured to give out lists before they are ready; please avoid doing this at all costs. Giving out object information that has not been checked properly puts the reputation of the office in jeopardy, and could undermine the the effectiveness of the RCMDD.

Final object lists should go through the Group cross-checking process; as mentioned above, and all records for EMC objects should be submitted for final approval.

NOTE: Remember to save all of these lists as pdfs in the Exhibitions Folder on Hommus. The lists can be printed again from these pdfs, if necessary, and they serve as backups.

Exhibition Report Log: Remember to record all lists that are given out on the Exhibition Report Log that should be created for the exhibition and stored in the Master Folder. This is a manual form that records the name of the report, a description, the date on which the list was generated, the name of the person to whom it was given, and the date on which it was delivered.

The following are the types of reports that should be created for dissemination. The name of the module from which the report should be run is in parentheses after the name of the report.

Master Exhibition List (from Events module)

When all of the objects have been Fully Cross-checked and approved, generate and print the Master Exhibition List, sorted by Exhibition Catalogue Number. This should be run from the Master Event record.

The title on the report should be Exhibition Number - Exhibition Name (generated from the database). The filename should be Exhibition.Number_Master_List.

Store an electronic copy in the computer filing system, and print a hard copy for the manual files.

E.2009.04
Hungarian Excavations in the Theban Necropolis- A Celebration of 102 Years of Fieldwork in Egypt

THE EGYPTIAN MUSEUM

Exhibition Dates: 05/11/2009 to 15/01/2010 **Report Date:** 16/12/2010

Cat. No. 25	Canopic Jar of Senneferi: Jar				
QU.TAR.399b QU.TAR.399b Ex. No. 05/IA/3b,8a	Pottery **H** 8.70 cm **W** **D/L** **Dm** 10.70 cm **Wt** New Kingdom Dynasty 18 ca. 1550-1295 BC		Thebes (Diospolis Magna; Luxor) Thebes: West Sheikh Abd el-Qurna TT65: Nebamun/Imyseba		
Source: **Permanent Loc.:**	Excavated by T. Bács for the ELTE (Eötvös Loránd University) in 2005 [STORAGE] MAG Qurna-Tarif				
Cat. No. 15	Two Offering Trays				
QU.TAR.439 QU.TAR.439	Clay (Unfired) **H** **W** **D/L** **Dm** **Wt** Middle Kingdom ca. 2030-1802 BC		Thebes (Diospolis Magna; Luxor) Thebes: West el-Khokha TT184: Nefermenu		
Source: **Permanent Loc.:**	Excavated by Z. Fábián for the ELTE (Eötvös Loránd University) in 2006 [STORAGE] MAG Qurna-Tarif				
Cat. No. 16	Undecorated Rectangular Wooden Coffin				
QU.TAR.457 QU.TAR.457 Ex. No. 2004.W.001	Wood (Unspecified) **H** **W** 39.00 cm **D/L** 170.00 cm **Dm** **Wt** New Kingdom ca. 1550-1070 BC		Thebes (Diospolis Magna; Luxor) Thebes: West el-Khokha TT32: Thutmose		
Source: **Permanent Loc.:**	Excavated by L. Kákosy for the ELTE (Eötvös Loránd University) in 1991 [STORAGE] MAG Qurna-Tarif				
Cat. No. 17	Rectangular Coffin of a Child				
QU.TAR.456 QU.TAR.456 Ex. No. 2004.W.100	Wood (Unspecified) **H** 22.00 cm **W** 22.00 cm **D/L** 66.00 cm **Dm** **Wt** New Kingdom ca. 1550-1070 BC		Thebes (Diospolis Magna; Luxor) Thebes: West el-Khokha TT32: Thutmose		
Source: **Permanent Loc.:**	Excavated by L. Kákosy for the ELTE (Eötvös Loránd University) in 2002 [STORAGE] MAG Qurna-Tarif				
Cat. No. 18	Pottery Coffin of a Child				
QU.TAR.460 QU.TAR.460 Ex. No. AN.V.001	Pottery **H** **W** **D/L** 56.50 cm **Dm** **Wt** New Kingdom		Thebes (Diospolis Magna; Luxor)		

Copies of the Master Exhibition list should go to

- The Museum Director
- The Exhibition Coordinator
- The head of the Conservation Lab
- The exhibition organizers

Section Head and Magazine/Museum Lists (from Events module)

You will also need to print a list of the objects from each outside SCA magazine and museum, and from each EMC section, for the person responsible for each group of objects. You will do this by going to the relevant Sub event record for the location, and running the Master Exhibition list. The filename should be e.g. Exhibition.Number_Section/MAGX.

Website Information

For each exhibition, a narrative record that includes the name, dates, venue(s), and a brief narrative text about the exhibition should be prepared. If possible, the exhibition organizers should be asked to prepare the narrative text; otherwise, the department heads should take charge of this. See Narrative Module for details on how to create

Repatriating Stolen Treasures

March 25, 2010 to April 30, 2010
Egyptian Museum, Room 44

This text will be a description of the individual exhibition or loan, which will be drawn from the Narratives module. his text will be a description of the individual exhibition or loan, which will be drawn from the Narratives module. his text will be a description of the individual exhibition or loan, which will be drawn from the Narratives module. his text will be a description of the individual exhibition or loan, which will be drawn from the Narratives module. his text will be a description of the individual exhibition or loan, which will be drawn from the Narratives module. his text will be a description of the individual exhibition or loan, which will be drawn from the Narratives module.

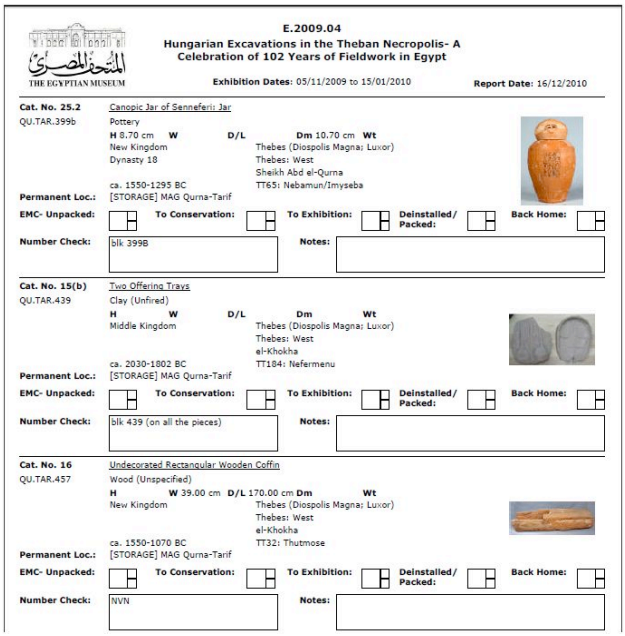
these records.

33.5. Track Process

Once the exhibition has been approved, you will need to make sure that all of the office protocols have been followed, and track the movement of the objects through the various stages of the exhibition.

33.5.1. Process Tracking Forms

The office has a number of forms to assist you with tracking the exhibitions process. One of these, the Exhibition Steps form, is discussed above, as this should be started at the very beginning of the process.


E.2009.04
Hungarian Excavations in the Theban Necropolis- A Celebration of 102 Years of Fieldwork in Egypt
THE EGYPTIAN MUSEUM
Exhibition Dates: 05/11/2009 to 15/01/2010 Report Date: 16/12/2010

Cat. No. 25.2 Canopic Jar of Senneferi: Jar
QU.TAR.399b Pottery
H 8.70 cm W D/L Dm 10.70 cm Wt
New Kingdom Thebes (Diospolis Magna; Luxor)
Dynasty 18 Thebes: West
Sheikh Abd el-Qurna
ca. 1550-1295 BC TT65: Nebamun/Imyseba
Permanent Loc.: [STORAGE] MAG Qurna-Tarif
EMC- Unpacked: To Conservation: To Exhibition: Deinstalled/ Packed: Back Home:
Number Check: blk 399B Notes:

Cat. No. 15(b) Two Offering Trays
QU.TAR.439 Clay (Unfired)
H W D/L Dm Wt
Middle Kingdom Thebes (Diospolis Magna; Luxor)
Thebes: West
el-Khokha
ca. 2030-1802 BC TT184: Nefermenu
Permanent Loc.: [STORAGE] MAG Qurna-Tarif
EMC- Unpacked: To Conservation: To Exhibition: Deinstalled/ Packed: Back Home:
Number Check: blk 439 (on all the pieces) Notes:

Cat. No. 16 Undecorated Rectangular Wooden Coffin
QU.TAR.457 Wood (Unspecified)
H W 39.00 cm D/L 170.00 cm Dm Wt
New Kingdom Thebes (Diospolis Magna; Luxor)
Thebes: West
el-Khokha
ca. 1550-1070 BC TT32: Thutmose
Permanent Loc.: [STORAGE] MAG Qurna-Tarif
EMC- Unpacked: To Conservation: To Exhibition: Deinstalled/ Packed: Back Home:
Number Check: NVN Notes:

The following forms and reports should be generated as soon as possible, and used to track various aspects of the exhibition.

Exhibition Checklist (from Events Module)

To help the office track the overall process, you will want to print an EM Exhibition Checklist from the Events module. You will use this to make sure you have all the relevant information, including images, number checks, and locations for each object, and to track the major movements associated with the Exhibition (to the museum, to conservation, installed, deinstalled, returned home).

If an object is dropped from the exhibition and does not come to the museum at all, you should cross it out from the list and write NIE (Not In the Exhibition). Put NIE in the Event Catalogue number field in the Event module of the database.

If the object has already come to the museum, but is not displayed, write ND (Not Displayed) in the blank field next to the ID number field. Put ND in the Event Catalogue number field in the Event module of the database.

If additional objects are added to the final list, you can print out a checklist for only these objects and add it to the original one.

For all objects that have already been fully cross-checked, check off the appropriate steps for these objects. Continue to fill in the blanks or check off the items on this list as the exhibition progresses:

- Number Check: make sure a number check has been done on the object. If this was completed before the Exhibition Checklist was printed, there should be a notation in the box already. By the time the exhibition is installed, there should be a visible number on each object or piece.

- Permanent Location: A Permanent location should be found for each exhibition object as soon as possible.
- The boxes at the bottom of each record should be checked off as the major object movements connected with the exhibition occur:

  To the EMC/Unpacked

  To Conservation

  Installed

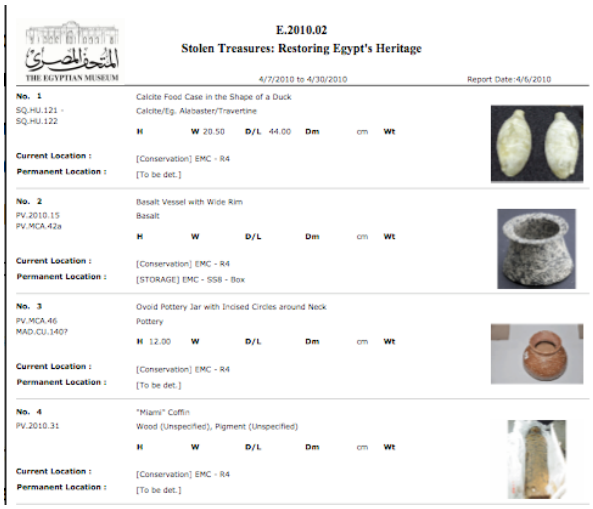
  Deinstalled/Packed

  Returned Home

Exhibition Full Location List (from Loans module)

This list provides ID numbers, title, material, dimensions, Current and Permanent locations, and thumbnails. The title should be Exhibition Number - Exhibition Name (pulled up automatically in the report), and the filename should be Exhibition.Number_Full_Location. A copy of this should be given to the EC and the Conservation Lab as soon as the object records have been fully cross-checked, to help them organize their work.

A soft copy should be kept in the Working Lists folder in the computer system.



THE EGYPTIAN MUSEUM

E.2010.02
Stolen Treasures: Restoring Egypt's Heritage

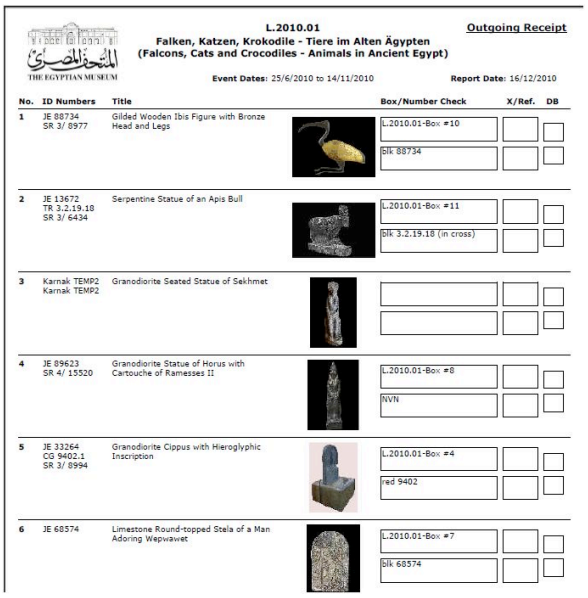
4/7/2010 to 4/30/2010 — Report Date:4/6/2010

No.	Title / Material	Dimensions	Current Location	Permanent Location
1 (SQ.HU.121 - SQ.HU.122)	Calcite Food Case in the Shape of a Duck; Calcite/Eg. Alabaster/Travertine	H; W 20.50; D/L 44.00; Dm; cm; Wt	[Conservation] EMC - R4	[To be det.]
2 (PV.2010.15, PV.MCA.42a)	Basalt Vessel with Wide Rim; Basalt	H; W; D/L; Dm; cm; Wt	[Conservation] EMC - R4	[STORAGE] EMC - SS8 - Box
3 (PV.MCA.46, MAD.CU.140?)	Ovoid Pottery Jar with Incised Circles around Neck; Pottery	H 12.00; W; D/L; Dm; cm; Wt	[Conservation] EMC - R4	[To be det.]
4 (PV.2010.31)	"Miami" Coffin; Wood (Unspecified), Pigment (Unspecified)	H; W; D/L; Dm; cm; Wt	[Conservation] EMC - R4	[To be det.]

Incoming and Outgoing Receipts for non-EMC Objects (from Event module)

Make sure to print separate Incoming and Outgoing Receipts for the objects that do not belong to the EMC, but which will be brought to the museum for the exhibition. These will be used to track their arrival at the museum and their return to their Permanent locations.

- Go to the relevant Sub event record for the magazine or outside museum.
- Generate an Incoming and Outgoing Receipt for these objects from the Events module (EM Incoming Receipt; EM Outgoing Receipt)
- Repeat for each non-EMC location.



THE EGYPTIAN MUSEUM

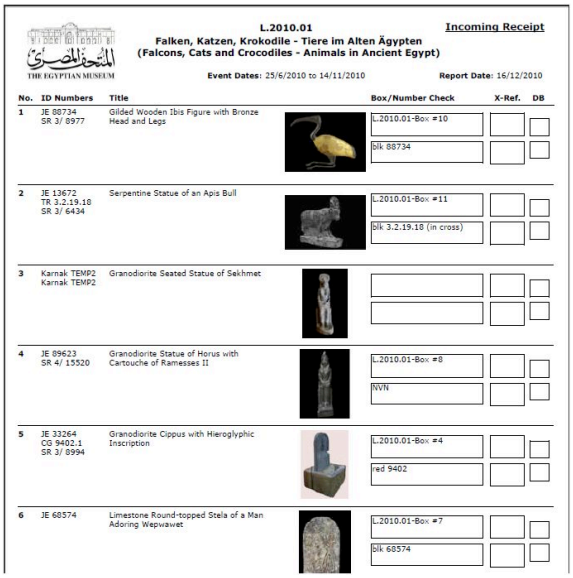
L.2010.01 — **Outgoing Receipt**
Falken, Katzen, Krokodile - Tiere im Alten Ägypten
(Falcons, Cats and Crocodiles - Animals in Ancient Egypt)

Event Dates: 25/6/2010 to 14/11/2010 — **Report Date:** 16/12/2010

No.	ID Numbers	Title	Box/Number Check	X/Ref.	DB
1	JE 88734 SR 3/ 0977	Gilded Wooden Ibis Figure with Bronze Head and Legs	L.2010.01-Box #10 blk 88734		
2	JE 13672 TR 3.2.19.18 SR 3/ 6434	Serpentine Statue of an Apis Bull	L.2010.01-Box #11 blk 3.2.19.18 (in cross)		
3	Karnak TEMP2 Karnak TEMP2	Granodiorite Seated Statue of Sekhmet			
4	JE 89623 SR 4/ 15520	Granodiorite Statue of Horus with Cartouche of Ramesses II	L.2010.01-Box #8 NVN		
5	JE 33264 CG 9402.1 SR 3/ 8994	Granodiorite Cippus with Hieroglyphic Inscription	L.2010.01-Box #4 red 9402		
6	JE 68574	Limestone Round-topped Stela of a Man Adoring Wepwawet	L.2010.01-Box #7 blk 68574		

NOTE: Remember, If an object is dropped from the exhibition and does not come to the museum at all, you should cross it out on the receipt list and write NIE (Not In Exhibition).

NOTE: If an object is accessioned into the museum rather than returned to its original Permanent Location, cross it off the outgoing receipt and write accessioned on the form.



L.2010.01 — Incoming Receipt

Falken, Katzen, Krokodile - Tiere im Alten Ägypten
(Falcons, Cats and Crocodiles - Animals in Ancient Egypt)

Event Dates: 25/6/2010 to 14/11/2010 — Report Date: 16/12/2010

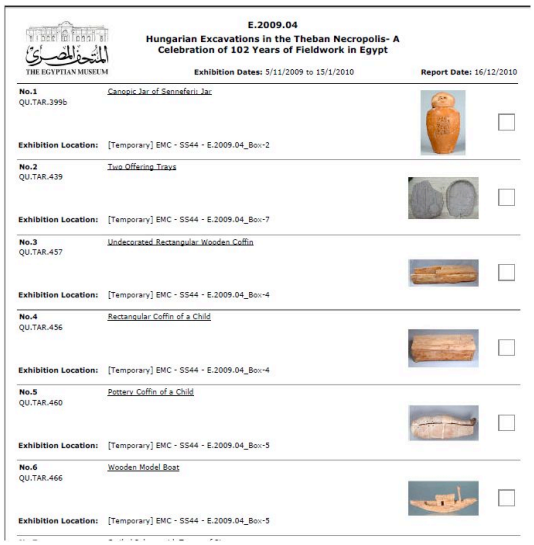
No.	ID Numbers	Title	Box/Number Check	X-Ref.	DB
1	JE 88734 SR 3/ 8977	Gilded Wooden Ibis Figure with Bronze Head and Legs	L.2010.01-Box #10 blk 88734		
2	JE 13672 TR 3.2.19.18 SR 3/ 6434	Serpentine Statue of an Apis Bull	L.2010.01-Box #11 blk 3.2.19.18 (in cross)		
3	Karnak TEMP2 Karnak TEMP2	Granodiorite Seated Statue of Sekhmet			
4	JE 89623 SR 4/ 15520	Granodiorite Statue of Horus with Cartouche of Ramesses II	L.2010.01-Box #8 NVN		
5	JE 33264 CG 9402.1 SR 3/ 8994	Granodiorite Cippus with Hieroglyphic Inscription	L.2010.01-Box #4 red 9402		
6	JE 68574	Limestone Round-topped Stela of a Man Adoring Wepwawet	L.2010.01-Box #7 blk 68574		

Exhibition Map

Usually the RCMDD is provided with the map of the exhibition space (hard and soft copy). The soft copy should be kept in the Exhibition Master folder, labeled as Exhibition.number_Map, e.g. E. 2007.05_Map. If this map is modified before or during the installation of the exhibition, save the updated map over this one -- in the end, you should have the soft copy of only the final map. Store any hard copies of the map, or variations of it, in the Master folder in the manual system.

Exhibition Inventory List (from Event module)

This is the list to be used to inventory the exhibition. It contains abbreviated object information, thumbnails, and Current Location. It should be generated immediately after the installation of the exhibition, to confirm that all objects are in place and the movements have been entered correctly.



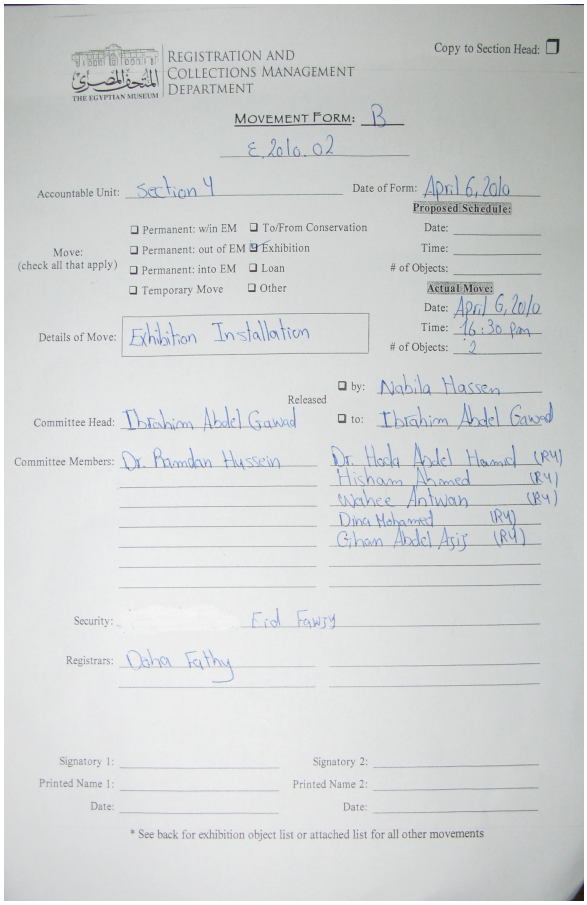
E.2009.04
Hungarian Excavations in the Theban Necropolis- A Celebration of 102 Years of Fieldwork in Egypt

Exhibition Dates: 5/11/2009 to 15/1/2010 — Report Date: 16/12/2010

No.1 QU.TAR.399b	Canopic Jar of Sennefari Jar	Exhibition Location: [Temporary] EMC - SS44 - E.2009.04_Box-2
No.2 QU.TAR.439	Two Offering Trays	Exhibition Location: [Temporary] EMC - SS44 - E.2009.04_Box-7
No.3 QU.TAR.457	Undecorated Rectangular Wooden Coffin	Exhibition Location: [Temporary] EMC - SS44 - E.2009.04_Box-4
No.4 QU.TAR.456	Rectangular Coffin of a Child	Exhibition Location: [Temporary] EMC - SS44 - E.2009.04_Box-4
No.5 QU.TAR.460	Pottery Coffin of a Child	Exhibition Location: [Temporary] EMC - SS44 - E.2009.04_Box-5
No.6 QU.TAR.466	Wooden Model Boat	Exhibition Location: [Temporary] EMC - SS44 - E.2009.04_Box-5

Track Movements and Inventory Exhibition

You will now use the process tracking forms to track the movements of the objects throughout the course of the exhibition. Continue to fill out the Exhibition Steps and Exhibition Checklist throughout the process.



Copy to Section Head: ❑

REGISTRATION AND COLLECTIONS MANAGEMENT DEPARTMENT

THE EGYPTIAN MUSEUM

MOVEMENT FORM: B

E.2010.02

Accountable Unit: Section 4

Date of Form: April 6, 2010

Move: (check all that apply)

❑ Permanent: w/in EM ❑ To/From Conservation
❑ Permanent: out of EM ❑ Exhibition
❑ Permanent: into EM ❑ Loan
❑ Temporary Move ❑ Other

Proposed Schedule:
Date:
Time:
# of Objects:

Actual Move:
Date: April 6, 2010
Time: 16:30 pm
# of Objects: 2

Details of Move: Exhibition Installation

Released ❑ by: Nabila Hassen ❑ to: Ibrahim Abdel Gawad

Committee Head: Ibrahim Abdel Gawad

Committee Members: Dr. Ramadan Hussein, Dr. Hoda Abdel Hamed (R4), Hisham Ahmed (R4), Wahee Anwar (R4), Dina Mohamed (R4), Gihan Abdel Aziz (R4)

Security: Eid Fawzy

Registrars: Doha Fathy

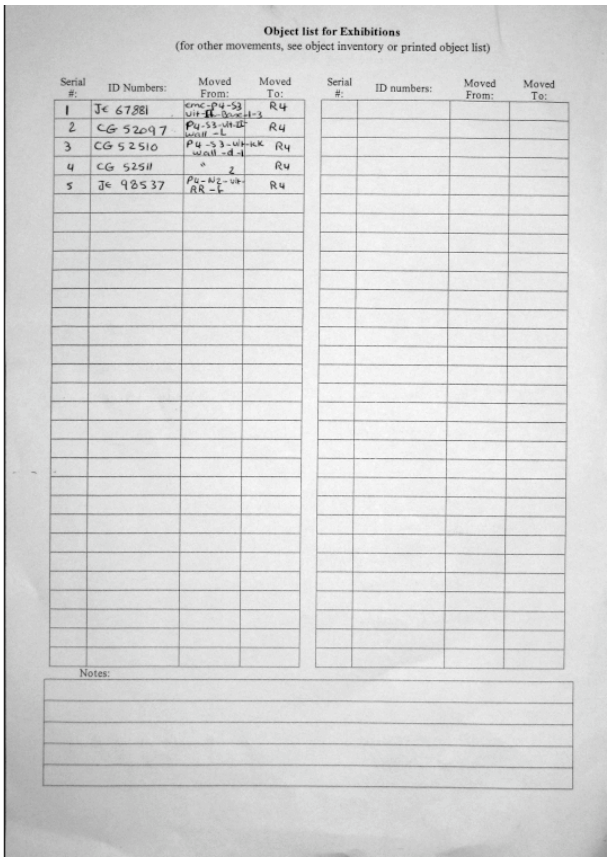
Signatory 1: Signatory 2:
Printed Name 1: Printed Name 2:
Date: Date:

* See back for exhibition object list or attached list for all other movements

The attending registrar(s) should, when possible take photos of those committees, as well as of the Installation and Deinstallation processes, and the opening of the exhibition. Choose the 25 best of these to store in the Multimedia Module and attach to the Exhibition Master Event record.

The attending registrar(s) should be fully prepared with their aprons with their tools, clipboards and the camera. Try to keep the number of registrars attending committees to a minimum, as there are many people at these sessions and it can get crowded, which endangers the objects.

You will use the regular Movement Forms for exhibition movements. Make sure you fill out the Exhibition number and name on the line beneath the title. The line next to the title is used as a cross-reference on your Exhibition Checklist. For details, see the Movement protocols.



Object list for Exhibitions
(for other movements, see object inventory or printed object list)

Serial #:	ID Numbers:	Moved From:	Moved To:	Serial #:	ID numbers:	Moved From:	Moved To:
1	JE 67881	EMC-P4-S3 Vit-II-Box-1-3	R4				
2	CG 52097	P4-S3-Vit-II wall-L	R4				
3	CG 52510	P4-S3-Vit-KK wall-d-4	R4				
4	CG 52511	" 2	R4				
5	JE 98537	P4-N2-Vit RR-L	R4				

Notes:

Under Purpose, always check the Exhibition box only. Any additional information will be entered in the Movement Notes box.

Track non-EMC Objects into the museum

Use a regular Movement form and the non-EMC Objects Incoming receipts for each museum or magazine.

Movement Notes: Leave blank unless there is some sort of incident that needs to be noted.

As soon as a complete group of objects has entered the museum from an outside source (SCA museum or magazine), the Incoming Receipt has been signed, and the objects checked off on the object list, make a copy of the receipt and object list and give it to the museum's Exhibition Coordinator and the curator or inspector from the SCA museum or storage magazine.

Mark that the receipt and object list have been copied and given out on the original forms and in

the Exhibition Report Log.

Track objects to conservation lab

Use a regular movement form for this. Use the back of the form to inventory the objects. The objects can go to the lab for a variety of reasons, so make sure to list these in the Movement Notes field. You may list one or more of the following:

Movement Notes: Conservation; Photography; Unpacking; Packing

Track objects to the exhibition space (Installation)

Use a regular movement form to track the objects into the exhibition space. Inventory on the back of the form and cross-reference on your Exhibition Checklist.

Movement Notes: Installation

Map the Exhibition Space

The RCMDD should have been provided with the map of the exhibition space at the early stages of the process in hard and soft copy. When the exhibition is mounted, you should either approve or modify this map. If you have not gotten a map from the exhibition organizers, you should make your own sketch map, in most cases using the R44 plan as a template (unless, of course, the exhibition is held in another gallery). You do not need to measure the vitrines, a sketch is sufficient. Make sure all locations and vitrines are properly labeled.

After you finish, you can scan the map. File the hard copy in the file cabinet in the exhibition folder and the soft copy in the computer system. Attach the scan to the Multimedia module and link it to the Exhibition records.

Inventory Objects *in situ*

- Print out the Exhibition Inventory List, which will include only the objects that have actually been displayed in the exhibition space.
- Do a full inventory of the gallery space. Make sure that the locations on the form are correct.
- Check these locations against the Current locations in the database (the current locations will reflect the movement into the exhibition space). Make sure everything is where it is supposed to be.
- File this list in the cabinet in the exhibition folder (See the manual system in Step 11 above).
- Take general views of the exhibition as a whole.
- Take at least one photograph of each vitrine.
- Store these photographs in the Event Images backup system, import them into the Multimedia module, and attach them to the Exhibition Master Event record, in the order in which you would like them to appear in your Exhibition Report. Make sure to give the images whatever captions you would like to have show up in the report.

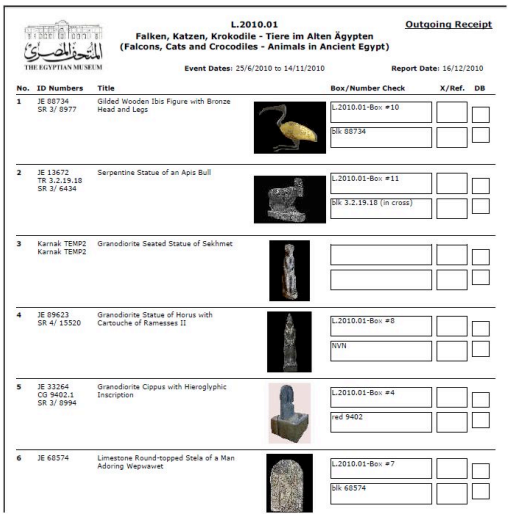
Monitor Exhibition

At least once a week, visit the exhibition space and make sure that everything is in its place and that no significant changes have occurred. If you notice a problem, bring it immediately to the attention of the Exhibition Coordinator and log the issue. If no action is taken, work with the

department heads to draft a memo about the issue and submit it to the Exhibition Coordinator, with a copy to the Museum Director. File the hard copy of the memo in the Exhibition Folder in the file cabinet and file the soft copy in the exhibition folder in the computer.

Track objects out of the Exhibition Space (Deinstallation)

For EMC objects, this will usually be back to their Permanent locations. For these, use the regular Movement form and inventory the objects on the back. Check off the objects on the Exhibition Checklist as they are returned to their Permanent Locations.



L.2010.01 — Outgoing Receipt

Falken, Katzen, Krokodile - Tiere im Alten Ägypten
(Falcons, Cats and Crocodiles - Animals in Ancient Egypt)

THE EGYPTIAN MUSEUM

Event Dates: 25/6/2010 to 14/11/2010 — Report Date: 16/12/2010

No.	ID Numbers	Title	Box/Number Check	X/Ref.	DB
1	JE 88734 SR 3/ 8977	Gilded Wooden Ibis Figure with Bronze Head and Legs	L.2010.01-Box #10 Blk 88734		
2	JE 13672 TR 3.2.19.18 SR 3/ 6434	Serpentine Statue of an Apis Bull	L.2010.01-Box #11 Blk 3.2.19.18 (in cross)		
3	Karnak TEMP2 Karnak TEMP2	Granodiorite Seated Statue of Sekhmet			
4	JE 89623 SR 4/ 15520	Granodiorite Statue of Horus with Cartouche of Ramesses II	L.2010.01-Box #8 NVN		
5	JE 33264 CG 9402.1 SR 3/ 8994	Granodiorite Cippus with Hieroglyphic Inscription	L.2010.01-Box #4 red 9402		
6	JE 68574	Limestone Round-topped Stela of a Man Adoring Wepwawet	L.2010.01-Box #7 Blk 68574		

Movement Notes: Returned Home

For non-EMC objects, this will usually be the packing step. Use the Outgoing Receipts for the individual magazines or museums.

Track non-EMC objects back to their Permanent locations

Note that there may be intermediate moves between the deinstallation and the return to the Home locations. Track these with regular Movement forms, but the Movement Notes field may be left blank (unless there is an incident that needs to be recorded).

For the move out of the museum, use a regular Movement form with the Outgoing Receipts that you have prepared for these objects.

Under Movement Notes: Moved out of EMC.

As soon as a complete group of objects has been sent back to its Permanent location (SCA museum or magazine), the Outgoing Receipt has been signed, and the objects checked off on the object list, make a copy of the receipt and object list and give it to the museum's Exhibition Coordinator and inspector or curator from the SCA museum or storage magazine.

Mark that the receipt and object list have been copied and given out on the original forms and on the Exhibition Report Log.

Note that in some cases, objects that come to the EMC for exhibitions are chosen to stay and be accessioned into the museum. If this happens, make a notation on the Outgoing Receipt with the relevant object, "Kept in EMC." Mark the object as selected for EMC, and change the Object Status and Rating accordingly.

It can often take a long time (even years) for objects that are brought to the museum for an exhibition to be returned to their permanent homes. If one or more objects or object groups remain in the museum for more than two months after the end of the exhibition, retire the exhibition clipboard, and move the Exhibition Checklist and the remaining Outgoing Receipts to a binder, kept in the Bookcase, filed according to exhibition number. The Associate Registrar for Exhibitions is responsible for checking this binder regularly. A a task with alarm/notification can also be created to remind the team to check this binder periodically.

33.6. Close Down Exhibition

Once all the objects have been returned to their home locations and all paperwork and database entry work has been completed, close down the exhibition.

- Mark the Loan Status in Loans Module as VII-Completed. Tick the radio button for Closed.
- Make sure to change the Object Status and Rating for the objects.
- Remove flags from the EMC object files.
- Cross out the exhibition in the Exhibition log book.
- Move the manual exhibition files to the Exhibition Archive cabinet.
- Move the computer folder to the Closed Exhibitions folder on Hommus and Ruby.

33.7. Create Exhibition Booklet

After the exhibition is over, put together an exhibition report as a reference for the museum and give copies to the Secretary General, the Museum Director, and the Exhibition Coordinator. This is set up as a report in the Events Module of the database.

As the exhibition is being processed, the team should be taking photographs of the process and adding them to the Multimedia module. Only the best and most informative photographs should be kept; the rest should be discarded. Make sure that good captions are written for these images and put into the Description field in the Multimedia module. These images should be attached to the Event record for the Exhibition in the order in which you want them to show up on the Exhibition Report. Once you have done this, you will only need to run the report as a pdf, then print hard copies for the Museum Director and the Secretary General. The EC may be given soft copy of the pdf.

34. Traveling Loans

An important responsibility of the RCMDD is to help the EMC and the SCA track their traveling loans. The museum has an Exhibitions Abroad Committee (henceforth EAC) to deal with these loans; it is the job of the RCMDD to support this committee, and to track any objects that come from or through the EMC to and from each loan. They also work closely with the Packing Coordinator, who is a curator from the museum responsible for overseeing the packing process and escorting the objects to and from the Cairo airport.

A loan is made up of a specific group of objects that are sent from the museum, or from the SCA system as a whole, since there are often objects included in traveling loans that come from other SCA museums and magazines that travel to one or more venues abroad and then are returned to Egypt. A single loan can include multiple venues as long as it is managed by a single organizer.

It is important that the RCMDD, led by the Associate Registrar for Loans and the Head Registrar, communicate frequently and effectively with the Exhibitions Abroad Committee and the Museum Director so that the office has access to information and correspondence about all loan requests as soon as the process begins, and throughout the period of the loan.

This protocol begins with an overview of the main phases of a loan, and then is divided into broad categories of tasks and responsibilities that are to be carried out by the RCMDD. Note that much of the work will be started before the loan has been officially approved, and some loans are cancelled after considerable effort has gone into them already. In general, process all loans as if they will take place; details about which procedures should not be carried out until the loan receives official approval are given below.

34.1. Loans Overview

The RCMDD tracks the loan for its entire period, both before and after approval is given by the Museum Board and the Permanent Committee. The following outlines the main phases of the loan process, covering the entire period of time during which the objects are chosen, prepared for travel, leave the museum, travel from one venue (exhibition location) to the next, return, are checked for damage, and are returned to their permanent locations.

This is meant as a general outline of the process; details about the procedures followed by the RCMDD are reviewed in the protocols below. Steps here often occur in different orders, or do not occur at all. The active or responsible party for each step is indicated in parentheses. Loan approval can occur at any point in this process.

Phase 1: Request Submitted; Object Lists Prepared

- Request for loan is submitted (*exhibition organizer*).
- Preliminary group of objects selected (*museum staff, sometimes including RCMDD heads, or exhibition organizer*).
- Proposed objects are cross-checked and object list is prepared (*RCMDD*).
- Full Location list prepared for the conservation lab and the EAC (*RCMDD.*)
- Conservation lab reviews and approves or rejects objects (*Head of Conservation*).
- Permanent Location List and Presentation prepared for EAC and Museum Board (*RCMDD*).

- Object list is reviewed and modified or approved by Museum Board (*Museum Board*).
- Approved Object list [Permanent Location List] sent to exhibition organizer (*RCMDD prepares list; Museum Director's office sends it out*).
- Contract prepared and signed; copy submitted to RCMDD for filing (*SCA legal department; exhibition organizers*).
- Loan and Venue Information provided to the RCMDD (*exhibition organizers; Museum Director's office; SCA Secretariat*).
- Insurance Values provided to the RCMDD (*Museum Director's office*).
- Master Lists (including Section Master lists) prepared and distributed (*RCMDD prepares; RCMDD and Museum Director's office distribute*).
- Packing and Shipping information provided to the RCMDD (*exhibition organizers; Museum Director's office*).
- Loan Checklist and Outgoing Receipts prepared (*RCMDD*).
- Copy of Outgoing Receipt given to Packing Coordinator, who is a curator from the museum (*RCMDD*)

Phase 2: Objects are Prepared and Leave Museum

- Objects are moved to conservation lab to be prepared (*section heads; conservation; recorded by RCMDD*).
- Condition reports are completed on the loan objects (*condition reporting committee; currently RCMDD has no role here*).
- Objects are moved to packing (*section heads; conservation; packing coordinator; packing company; exhibition organizers; recorded by RCMDD*).
- Objects are packed (*packing company; packing coordinator; exhibition organizers; recorded by RCMDD*).
- Objects leave museum (*packing company; packing coordinator; recorded by RCMDD*).

Phase 3: Objects Abroad

- Objects travel to one or more venue (*couriers, packing company; packing coordinator; exhibition organizers; recorded by RCMDD*).
- Incoming Receipts prepared (*RCMDD; copy of full receipt given to packing coordinator; Section Receipts given to sections*).

NOTE: Couriers send reports to the Exhibitions Abroad Committee from the venues. The RCMDD does not currently get a copy of these reports, but should try to do so in the future.

Phase 4: Objects Return

- Objects are returned to Egypt (*couriers, packing company; packing coordinator; exhibition organizers; recorded by RCMDD*).
- Objects are unpacked (*packing company; exhibition organizers; section heads; conservators; recorded by RCMDD*).

- Conditions of objects checked (*condition reporting committee; exhibition organizers; no role for RCMDD*).
- Object returned to their permanent locations (*section heads, conservation staff; recorded by RCMDD*).

34.2. RCMDD Traveling Loan Procedures

The following are the procedures to be followed by the RCMDD for traveling loans. It is difficult to detail all of these procedures in order, since there is no standard procedure followed by the museum. Therefore, outlined here are all of the steps that should be taken at some point during the course of the loan, in general as soon as possible, along with details about the forms used and reports generated and disseminated by the RCMDD.

34.2.1. Loan Setup (Manual, Computer, and Database)

Each loan needs to be tracked in the manual, computer, and database systems of the RCMDD. You will do a preliminary setup in each category, and continue to develop each system as more information becomes available, and as the loan goes through the approval process. Set up the loan in all of the systems as soon as you have enough information to do so.

Manual System

The manual files for loans are stored in the Current Loan filing drawers (Drawer-1 and Drawer-2) in File Cabinet 3.

The following are the principal elements of the manual system, and how they are managed:

Loan Information Form

For each loan, there should be a completed Loan Information Form. In the early stages of the loan, it will usually only be possible to fill out a small part of this form. Use pencil, as there may be changes. Continue to fill this out as the information becomes available to the office.

- Loan Name: This may be tentative at the beginning; if there is not yet an official name for the loan, use something that identifies the loan in some way (e.g. Spain Boat Loan).
- Loan Number: Even though the loan may never happen, it is important to assign a loan number from the beginning of the process. This will help track the process in the database and the manual system, and often loans are cancelled and then reactivated. The loan number should take the form: L.four-digit-year.two-digit-sequence number.
  Example: L.2006.09. This number should be assigned by the Associate Registrar for Loans.

REGISTRATION AND COLLECTIONS MANAGEMENT DEPARTMENT

Loan Information Form

Loan Name:	Loan Number:
Loan Start Date (date on which the objects will leave the museum):	Loan End Date (date on which the objects will return to the museum):
Borrower:	Total # of Objects/Pieces:
Contact:	Title:
Address:	Phone:
	Fax:
	Email:
Total # of Venues:	Total Fees Expected:
Insurance Company:	Total Insurance Value:
Outgoing Packing/Shipping Company:	Outgoing Packing Date:
	Outgoing Shipping Date:
Incoming Packing/Shipping Company:	Incoming Date:

Venue Schedule Exhibit Dates

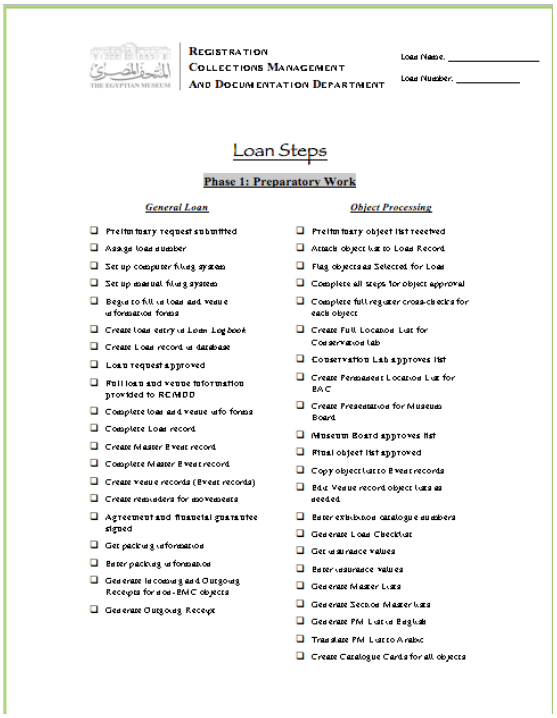
- Loan Start Date: opening date at first venue.
- Loan End Date: closing date at last venue.
- Borrower: Name of institution organizing loan.
  Fill this out if there is a single venue or a single organizer that will be overseeing the entire loan. If there will be multiple organizers, put SCA here, and detail information about the individual organizers on the venue forms (see below).
- Total # of Objects/Pieces: detail here both objects, as counted by the museum, and pieces, as counted by the RCMDD.
- Contact Person (for organizer).
- Title (of Contact Person).
- Phone (of Contact Person).
- Fax (of Contact Person).
- Email (of Contact Person).
- Total # of Venues: proposed number of venues to which the loan will travel.
- Total fee expected for loan: if known; note that the RCMDD rarely has access to this information).
- Insurance Company.
- Total Insurance Value: add this after the object list has been processed and the insurance values totaled.
- Outgoing Packing/Shipping Company.
- Outgoing Packing Date.
- Outgoing Shipping Date.
- Incoming Packing/Shipping Company.
- Incoming Date.

NOTE: Again, it will not be possible to get complete information at the outset of the process; the form should be completed as additional information becomes available.

When you have enough information to do so, you will fill in a brief Venue Schedule (dates and names of venues) by hand at the bottom of the form. If necessary, continue on the back.

Loan Steps

The Loan Steps form will help you track the progress of your work on the loan. When you are informed of the loan, get a new Loan Steps form from the Blank Forms section of the filing cabinet. Write the tentative name of the loan and the Loan Number on the top of the form and begin tracking your work. By the end of the loan, all possible steps should be checked off on this form. If a step cannot be carried out for some reason, put an X through the checkbox.



THE EGYPTIAN MUSEUM

REGISTRATION
COLLECTIONS MANAGEMENT
AND DOCUMENTATION DEPARTMENT

Loan Name: _____

Loan Number: _____

Loan Steps

Phase 1: Preparatory Work

General Loan

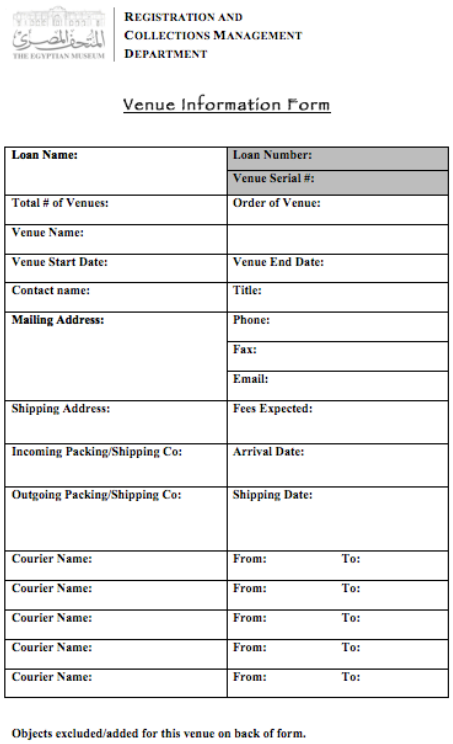
- ☐ Preliminary request submitted
- ☐ Assign loan number
- ☐ Set up computer filing system
- ☐ Set up manual filing system
- ☐ Begin to fill in loan and venue information forms
- ☐ Create loan entry in Loan Logbook
- ☐ Create Loan record in database
- ☐ Loan request approved
- ☐ Full loan and venue information provided to RCMDD
- ☐ Complete loan and venue info forms
- ☐ Complete Loan record
- ☐ Create Master Event record
- ☐ Complete Master Event record
- ☐ Create venue records (Event records)
- ☐ Create reminders for movements
- ☐ Agreement and financial guarantee signed
- ☐ Get packing information
- ☐ Enter packing information
- ☐ Generate Incoming and Outgoing Receipts for non-EMC objects
- ☐ Generate Outgoing Receipt

Object Processing

- ☐ Preliminary object list received
- ☐ Attach object list to Loan Record
- ☐ Flag objects as Selected for Loan
- ☐ Complete all steps for object approval
- ☐ Complete full register cross-checks for each object
- ☐ Create Full Location List for Conservation lab
- ☐ Conservation Lab approves list
- ☐ Create Permanent Location List for EMC
- ☐ Create Presentation for Museum Board
- ☐ Museum Board approves list
- ☐ Final object list approved
- ☐ Copy object list to Event records
- ☐ Edit Venue record object lists as needed
- ☐ Enter exhibition catalogue numbers
- ☐ Generate Loan Checklist
- ☐ Get insurance values
- ☐ Enter insurance values
- ☐ Generate Master Lists
- ☐ Generate Section Master lists
- ☐ Generate PM List in English
- ☐ Translate PM List to Arabic
- ☐ Create Catalogue Cards for all objects

Venue Information Forms

A Venue Information Form should be filled out for each venue, once you know what the venues will be (often after loan approval has been given). Again, it may not be possible to get complete information immediately, so missing information should be filled in as it becomes available.



THE EGYPTIAN MUSEUM

REGISTRATION AND
COLLECTIONS MANAGEMENT
DEPARTMENT

Venue Information Form

Loan Name:	**Loan Number:**	
	Venue Serial #:	
Total # of Venues:	**Order of Venue:**	
Venue Name:		
Venue Start Date:	**Venue End Date:**	
Contact name:	**Title:**	
Mailing Address:	**Phone:**	
	Fax:	
	Email:	
Shipping Address:	**Fees Expected:**	
Incoming Packing/Shipping Co:	**Arrival Date:**	
Outgoing Packing/Shipping Co:	**Shipping Date:**	
Courier Name:	**From:**	**To:**
Courier Name:	**From:**	**To:**
Courier Name:	**From:**	**To:**
Courier Name:	**From:**	**To:**
Courier Name:	**From:**	**To:**

Objects excluded/added for this venue on back of form.

- Loan Name
- Loan Number
- Venue Serial # (Event # for Venue from database, see below)
- Total # of Venues
- Order of Venue
- Venue Name
- Exhibition Start Date (at venue)
- Exhibition End Date (at venue)
- Contact Name
- Contact Title
- Contact Phone, Fax, and Email
- Mailing Address
- Shipping Address
- Fees Expected (information often unavailable)
- Incoming Packing/Shipping Company

- Arrival Date (not currently available to RCMDD)
- Shipping Address
- Outgoing Packing/Shipping Company
- Shipping Date (not currently available to RCMDD)
- Names and Tenures of the Couriers (information often unavailable)

Notes on any excluded or added objects for individual venues can be attached here.

Preliminary File Folder (for pending loans)

Mark a manila folder in pencil with the Loan Number and proposed name for the loan (e.g. Fayum Portraits). File the partially filled out Loan Information Form and Loan Steps in this folder, which will go into the Pending Loans hanging folder in the front of the Loans filing drawer. All correspondence and object lists should go into this folder as well.

Full Filing System (for approved loans)

Once the loan has been approved, you will set up the full filing system.

In the Loans filing drawer, a new hanging folder should be labeled with the Loan number and name. Inside this hanging folder, the following folders, labeled in pencil with the loan number on the front and the folder name on the tab, should be placed. The following material should be placed inside (as it becomes available):

- Master Folder. Inside this should be kept:

    Loan Information Form

    Venue Information Forms

    Loan Steps

    Final Object List

    Loan Checklist

    Loan Report Log
- Working Object Lists: All working object lists should be filed here.
- Legal Papers (the RCMDD rarely gets copies of any of this)

    Loan contract (often referred to as Exhibition Contract)

    Loan guarantee

    Certificate of Insurance
- Incoming and Outgoing Receipts and their cover sheets. These may be kept in a notebook or on a clipboard during the active phases of the loan, then stored in this folder, or stored in this folder from the beginning. This is done at the discretion of the Associate Registrar for Loans.
- Condition Reports (currently N/A)
- General Information

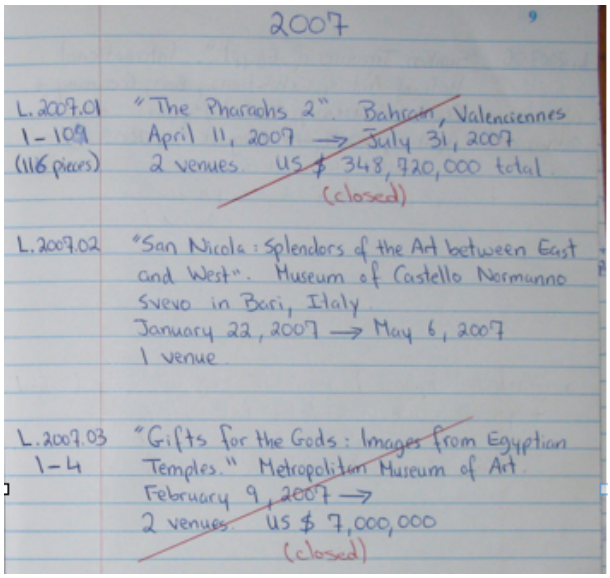
    Correspondence

    Permissions

Copies of relevant memos

Loan Logbook (for all loans)

Using pen, the loan should be recorded in the Loan Book, which is kept in the log Bookcase.


2007

L.2007.01 "The Pharaohs 2". Bahrain, Valenciennes
1-109 April 11, 2007 → July 31, 2007
(116 pieces) 2 venues US $ 348,720,000 total
(closed)

L.2007.02 "San Nicola: Splendors of the Art between East and West". Museum of Castello Normanno Svevo in Bari, Italy
January 22, 2007 → May 6, 2007
1 venue

L.2007.03 "Gifts for the Gods: Images from Egyptian Temples." Metropolitan Museum of Art
1-4 February 9, 2007 →
2 venues US $ 7,000,000
(closed)

- Each year should begin on a new right-hand page.
- Loans should be listed consecutively, with a space between each loan.
- The loan number and, when you know it, the number of objects (as a range, e.g. 1-139), and the number of pieces (e.g. 145 pieces) should be written in three lines in the left-hand margin.
- The name of the loan, in quotation marks, should be on the first line for the record on the main page.
- The name of the organizer should be on the second line of the main page.
- On the third line, write out the inclusive dates: the start date and the end date (the date the objects will leave the museum and the date they will return), e.g. June 14, 2007 to September 20, 2008.
- On the fourth line, write the total number of venues (when you know it) and the total insurance value (when you know it).
- If at some point the loan is not approved, cross out the entry in pen and write "Not Approved" next to the line.
- If at some point the loan is cancelled after approval, cross out the entry in pen and write "cancelled + DATE."

You may not be able to complete all of the information here; add to it as the information comes into the office. Do not check this off on your Loan Steps until it is complete.

Manual Object Files

In the Object filing cabinets, you will flag the relevant object files with blue post-it flags as soon as the final object list is approved.

34.2.2. Computer System

The computer files for loans are stored on Ice Cream and should be backed up whenever changes are made. The backups are on Ruby->RCMDD-CM->Loans->Outgoing Loans.

Preliminary Computer Folder (for unapproved loans)

Before the loan is approved, make a new folder labeled with the loan number and the proposed name for the loan inside the Outgoing Loan Folder->Pending Loans on Ice Cream. Put all soft

copies of object lists and correspondence inside this folder, and back them up immediately on Ruby.

Final Computer Folder (for approved loans)

After the loan has been approved, move your preliminary folder from the Pending Loans folder to Ice Cream Desktop->Loans. If the loan name has changed, modify the folder name accordingly: it should be Loan Number_Loan Short_Name, e.g. L.2006.09_Treasures.

Inside this folder, you will create a series of additional folders, as follows (each with the folder name preceded by Loan Number_):

- Master: all final lists generated in connection with the loan, including scans of any hard copies stamped with official seals
- Legal: insurance documents, agreements
- Packing , Shipping, and Receipts (including scanned versions of signed forms)
- Condition Reports (N/A for now; do not create unless system changes)
- Working Lists
- General Information: Correspondence, permissions for receiving packing supplies, etc.

34.2.3. Database System

As soon as possible, you should create loan and venue records for the loan in the database. Each loan will have a Loan record in the Loan module, and a Master Event record as well as a series of Venue records in the Event module.

Loan Record

Create a new record in the Loan module, and fill out the relevant information in the database record from the Loan Information Form.

Information 1 Tab

- Loan Number
- Loan Direction (Outgoing)
- Loan Status from the dropdown list:

  1-Pending

  2-Approved

  3-In Process

  4-Packed

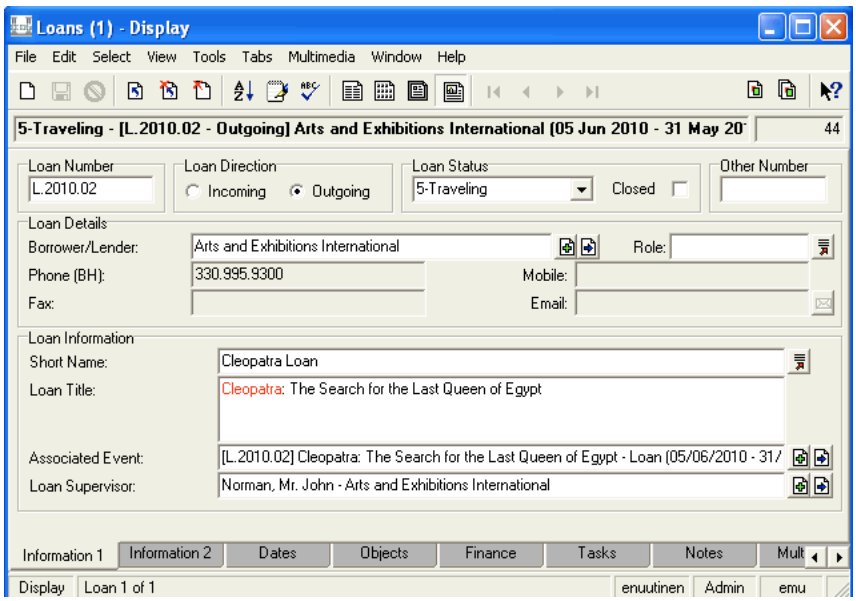
  5-Shipped

  6-Returned to EMC

  7-Unpacked/Returned

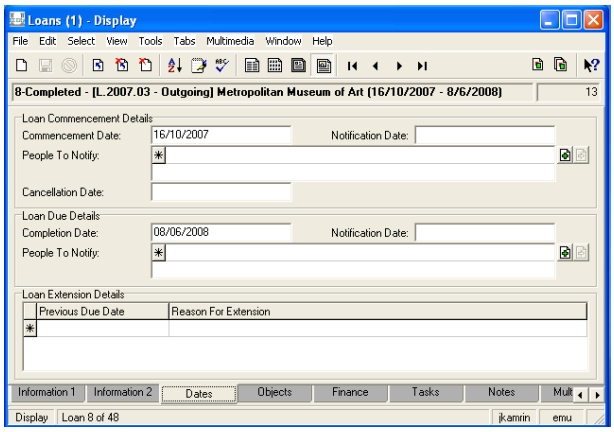
  8-Completed

  9-Cancelled



- Radio button for Closed - tick this when the Loan is completed.
- Borrower/Lender (exhibition organizer - should attach to record in the Parties module)
- Short Name: the short name used by the museum, e.g. Tut 1
- Loan Title: (name of the loan) this should be the full, official name of the loan, as soon as it is known; e.g. Tutankhamun and the Golden Age of the Pharaohs.
- Associated Event (Master Event record for the loan that will be created in the Event module)
- Loan Supervisor (name of chief curator or organizer for loan - should attach to record in the Parties module)

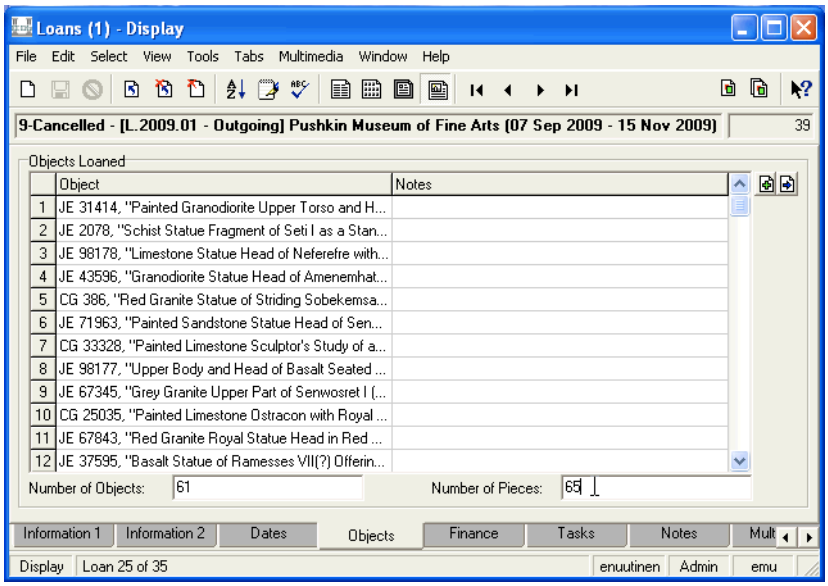
Dates Tab



- Commencement Date (date on which the exhibitions opens at the first venue)
- Completion Date (date on which the exhibition closes at the last venue)
- Notification Date-Loan Commencement Details (date on which the objects will leave the museum)
- Notification Date-Loan Due Details (date on which the objects will return to the museum)

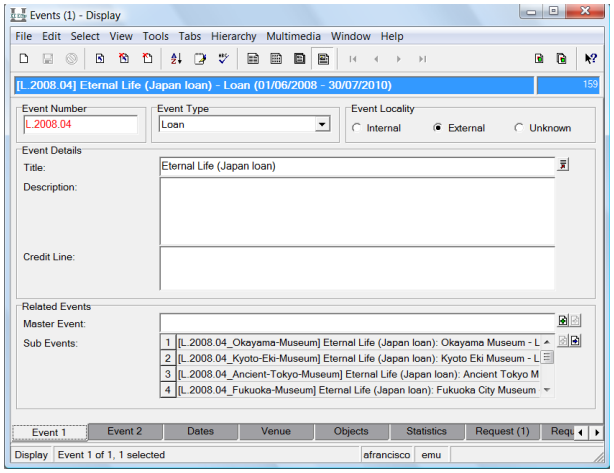
NOTE: Early in the process, you may only know the dates on which the exhibition itself will open and close at the first and last venues.

Object Tab



- Objects: the records for all objects included as part of the loan should be attached here. The preliminary list can be attached here, and then updated as changes are made to the object list, or you can work in the Catalogue module first, and attach list here later in the process.
- When you have the final count, add the number of objects and number of pieces in the appropriate fields.

Master Event and Sub Event Records



Step 1: Create a Master Event record for the loan. If there is only one venue for the loan, only one event record will be needed. If there are multiple venues, a sub event should also be created for each venue.

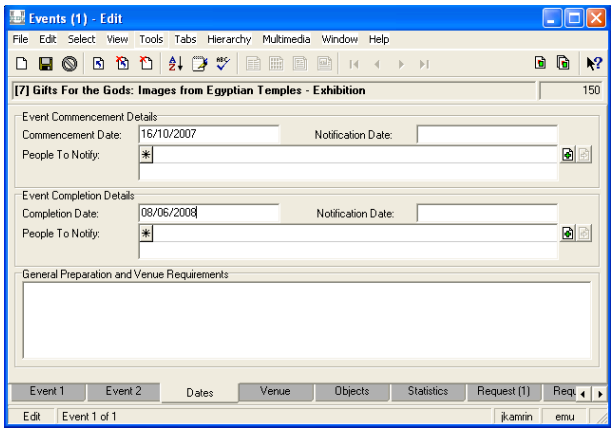
In the master event record, fill out the relevant information:

Event 1 Tab

- Event Number (the loan number)
- Event Type (Loan)
- Event Locality (External)
- Title (Title of the Loan, e.g. Eternal Life)
- Description (Short Name for the Loan, e.g. Japan Loan)

Dates Tab

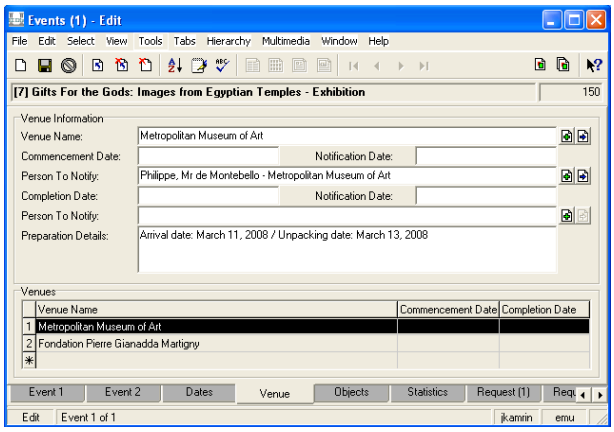
- Commencement Date (date on which the loan begins)
- Completion Date (date on which the loan ends)



Venue Tab

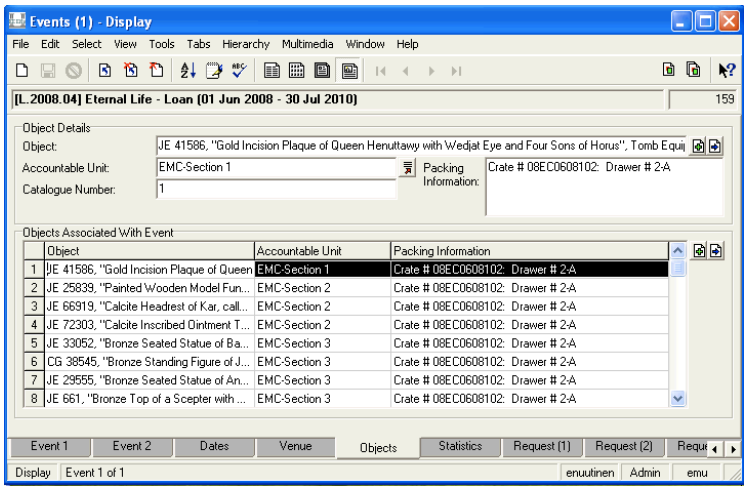
On the Venue Tab, fill out as many venues as necessary with the relevant information from the Venue Information Form.

- Venue Name (name of venue; this should link to the Parties module).
- Commencement Date (this should be the date at which the loan comes to the venue; for now, it will be the display date (the date on which the exhibition will open), since this is the only information received by the RCMDD).
- Completion Date (this should be the date at which the loan leaves the venue; for now, it will be the date on which the exhibition will



close, since this is the only information received by the RCMDD).

- Person to Notify (if possible, name of courier for venue; this should link to the Parties module).
- Preparation details (any other useful information).
- The full object list should be attached in the Object tab by opening the loan list in the Catalogue module, selecting all the objects in the list and dragging them over to the Object tab in the Master Event record. This list can be edited as the choice of objects is refined, but it is best to do this editing in the Catalogue module and copy the list across to both the Loan and Event when it is done. Make sure that ALL objects from all venues are included. In some instances, objects are added during the course of the loan; these should be added whenever such information reaches the RCMDD.

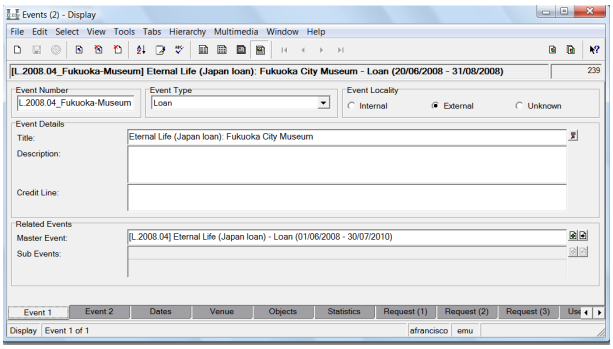


Multimedia tab

- You need to choose a master image to represent the loan, and place it first in the multimedia tab. This image will show up online when the loan is published on the museum website.

Step 2: Create Sub Events

If the loan has multiple venues, you need to create a sub event for each.



For each venue:

- In the Event 1 tab, fill out the Event Number field with the loan number plus a short form of the venue name (e.g. L.2009.03_MMA).
- Under Event Type, enter Loan.
- Under Title, enter the Loan name + the full name of the venue.
- Under Description, enter the Short Name.
- In the Master Event field enter the Master Event number and click on the green plus button. This will link the Master Event and the Sub event record.
- In the Dates tab complete the Commencement Date and Completion Date fields with the dates that the exhibition will be on display at this venue. (Again, the ideal would be the dates at which they come to and leave the venue, but the RCMDD simply does not get this information as yet.)

- In the Venue tab enter the Venue information.
- Once the object list for each venue has been finalized, make sure the object list is attached. Since in most cases the object list will be the same for all of the venues, you can simply ditto the object list from the Master Event record into the Venue records. If some objects are excluded from a particular venue, they can be removed from the object list for that venue only (remember that the Master Event record and the Loan record should include all the objects that will be traveling at any point during the loan). Since there can be many changes to object lists, it is recommended to add the object lists to the venue records late in the process. If there are major changes, you will want to delete the old list, update the Master Event record, and ditto the list again.

Note that the Sub Event records will appear in the Master Event record in the Sub Events fields on the Event 1 tab.

34.2.4. Publishing a Traveling Loan on the Museum Internet Site

All current loans should be published on the museum Internet. The site draws all the loan information from the database. You need to fill the following fields correctly before publishing a loan.

- Loan title comes from Master Event: Events module - Event 1 tab - Title.
- Venues comes from Master Event: Events module - Venue tab - Venue Name.
- Dates come from Master Event: Events module - Venue tab - Commencement date, Completion date.
- Image comes from Master Event: Events module - Multimedia tab. First image shows.
- Narrative text comes from Narratives module, from a record attached to the Master Event.
- You need to mark the Loan record, Master Event record and Narrative record to be published on Internet to make the record show correctly.

34.3. Prepare Object Records and Lists

Probably the most important part of the RCMDD's work on loans is to create lists of objects for each loan and each venue. It is essential that all object lists associated with a loan, whether preliminary or final, be cross-checked as fully as possible so that accurate lists can be provided to the Exhibition Committee, the Museum Director, and other authorized personnel (including the conservation lab). Begin processing lists as soon as they come to the office; do not wait for final object lists. You can modify the object lists as necessary, until the final list has been approved.

Create Object List (Loan module)

Each loan record should have a group of objects associated with it. Once you have a tentative object list, you can immediately add these to the Object tab in the Loan module. It is best to do

this here so that it can be copied over to the Event modules easily. If there is an object without a catalogue record, you will need to create one now.

- If an object comes from the Egyptian Museum, use all official museum numbers to create and cross-check record (see Cross-checking Object Records).
- If an object has another SCA museum number, or a proper SCA magazine number, this should be used in the ID field.
- If an object does not have one of these types of numbers, a provisional number (PV.4-digit-year.sequential number, e.g. PV.2007.15) should be used as the ID number. These numbers will be assigned by the Associate Registrar for the Permanent Collections.

Cross-Check Objects (Catalogue module)

Begin the process of doing full cross-checks on all these objects. By the time the final object list is ready, all loan objects should be fully cross-checked, and as many as possible should be sent for approval. This means not only that object information should be checked against the registers and Porter and Moss, but also that images and locations should be obtained and locations confirmed. The Loan Checklist will help you track this process.

- Flag the objects in the database, in the Object Status field of the Catalogue module, as Chosen for Loan.
- Make sure you have at least one reference image for each object.

  If the object is from the Egyptian Museum and there is no image in the database, find the object in the galleries and photograph it, following the usual RCMDD protocols.

  If the object is not from the Egyptian Museum, coordinate, if possible, with the museum or magazine from which it will come and get an image.
- Make sure you have Permanent and Current locations for all loan objects:

  Working with the section heads wherever necessary, find proper Permanent and Current Locations for all of the Egyptian Museum objects that do not already have Permanent and Current Locations in the database (see Inventory). Add these to the database.

  If the object belongs to another SCA museum or storage magazine, attach the Level 1 location record for this museum or magazine to the Permanent location field of the record. If a more detailed location is known, you can attach this; as always, do not attach a current location unless you have confirmed it yourself.
- Do number checks on all objects *in situ*, if possible (this is likely to be possible only for EMC objects).
- Once the final list has been approved, send all EMC objects for approval, and create a catalogue card and manual object file if one is not already in the system.

Enter Insurance Valuations (Catalogue module)

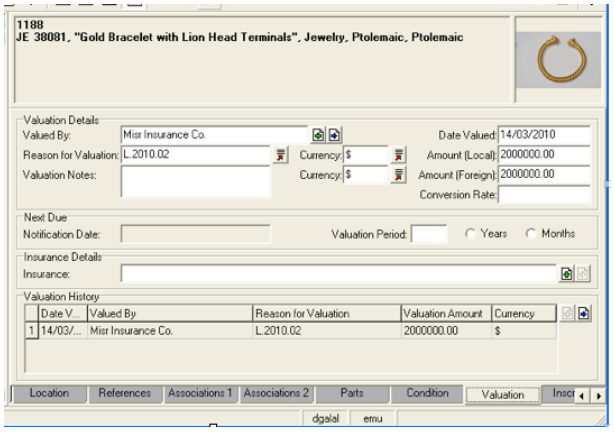
It is important to maintain accurate and up-to-date records of insurance values for objects traveling on loan. This information is part of the basic object information, **but should only be shared with museum staff and authorized exhibition organizers**. At present, insurance information is available only for objects on loan, as these are the only objects that are insured.

Note that multiple valuation records can be attached to each object. These will sort by date, with the most recent showing in the Valuation History of the Valuations tab of the Catalogue module. The following instructions cover both entering original valuations and entering subsequent valuations.

Step 1: Receive Insurance Information

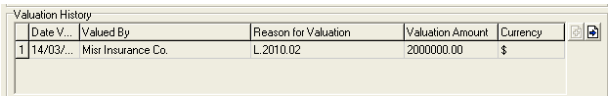
Insurance information will generally be given to the RCMDD by the museum's Exhibitions Abroad Committee.

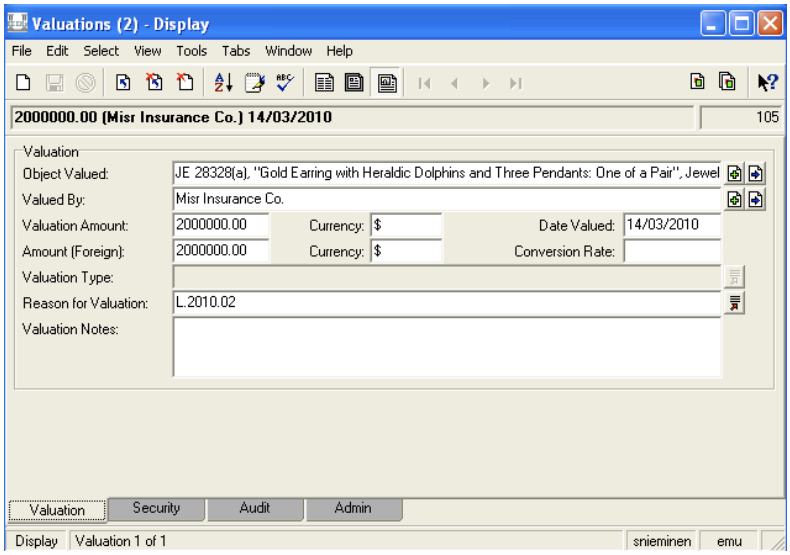
Step 2: Enter Valuation information into the Database



1. Open the Catalogue module and go to the Valuation tab.
2. If you know who has done the valuation, attach the parties record for the "Valued By" field to your record by pressing on the + button next to the field. The Parties Module will open. Search for the name you want; when you find it, press the + button at the top right corner of the screen. You can also type the name into the field and press the + button to run a search for your Parties record.
3. Type the loan number under Reason for Valuation from the Drop-down list. At the moment, loans are the only reason that museum objects are given insurance values.
4. Insurance values are always given in US dollars, so choose $ from the Drop-down menu in the first currency field.
5. Enter your valuation amount in both Amount (Local) and Amount (Foreign) fields.
6. The Date Valued is automatically filled in with the day on which you do the data entry; you can change this by hand if necessary.
7. Enter any notes in the Valuation Notes field.

8. Save and refresh your record (Ctrl+R or View->Refresh). A Valuations record has now been created in the Valuations Module and you can see the summary information in the Valuation History fields at the bottom of the tab.

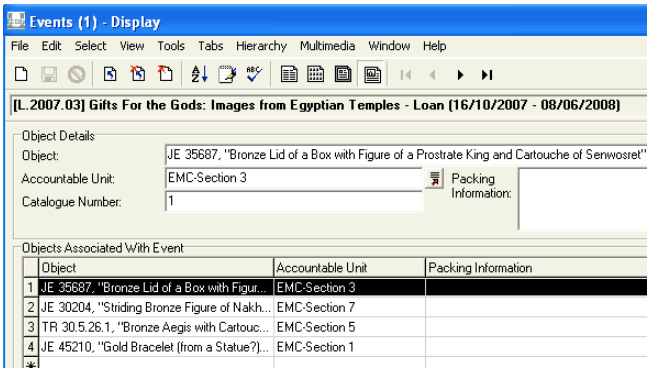




NOTE! If you need to make any changes to an existing Valuations record you should make them in the Valuations Module, NOT in the tab in the Catalogue Module.

Copy Object List to Event Records

When the object list has been finalized, copy it from the Loan module to the related Event records. You can do this by going to the Object tab in the Loan record, opening the list in the Catalogue module, and dragging the list to each Event record. Remember that if there are changes later, you will need to update these by hand in each module, or update them in the Loans module. It is probably best to work in the Master Event record at this point, and then copy this list over to the other records. Remember that the Master Event record should include all objects from all venues, and that the object lists attached to the sub event records can be edited separately.



Enter Exhibition Catalogue Numbers (Events module)

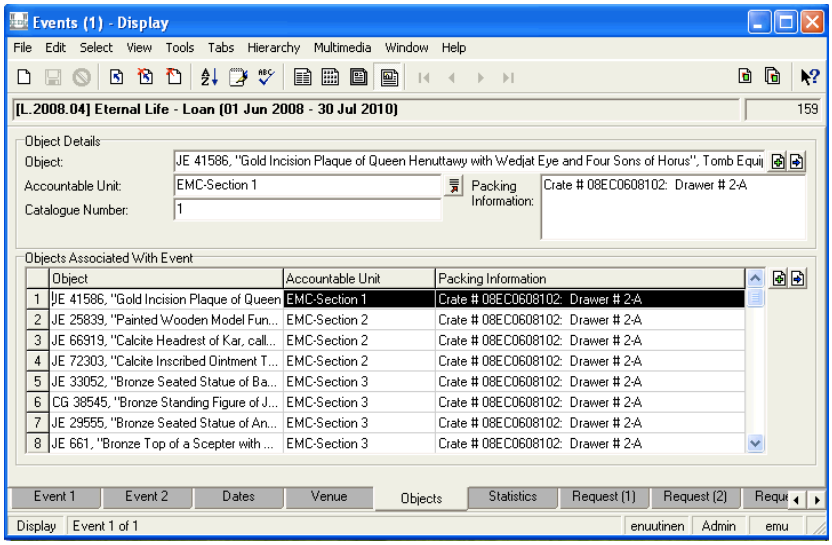
So that lists can be sorted consistently, all final loan objects should be assigned Exhibition/Loan Catalogue Numbers. These numbers are entered into the Events module -- highlight each object associated with the loan (in the Objects tab of the Event record) and enter the number in the Catalogue Number field.

If numbers have been assigned by the loan organizers, use these numbers (and try very hard to get this information from the organizers as soon as possible). Otherwise, sort your list by JE, then CG, then TR, then SR, and number the objects according to this sort order.

NOTE: Pieces that belong to one object (e.g. a canopic vase and its lid) should be given #.1 and #.2, etc. In general, the last catalogue number should correspond with the number of objects, not the number of pieces.

Enter Sections or Outside Museums/Magazines (Events module)

In the Accountable Unit field, enter the EMC section to which the object belongs, or the outside SCA museum or magazine that is its Permanent location. You will use this field for sorting and choosing subsets of objects for various lists/ reports.



Enter Packing Information (Events module)

The exhibition organizer and/or the packing/shipping company should provide the museum with detailed information about how the objects will be packed. This should be entered in the Master Event record for the loan, in the Notes field.

If the boxes are numbered; the code of the box should be: Ex. #_Accountable Unit_Box-# (e.g. E. 2009.01_MAG-Saqqara_Box-1)

If the boxes are NOT numbered the code of the box should be: Ex. #_Accountable Unit_Box(#) (e.g. E.2009.01_MAG-Saqqara_Box(1)]

Use only one line per object.

34.4. Provide Object Lists

An important part of the job of the RCMDD is to provide accurate object lists at various stages of the process. In the early part of the process, these will be used to assist the various committees in choosing objects. Later on these will be the final lists given to the exhibition organizers and the prime minister's office; these will be the official lists.

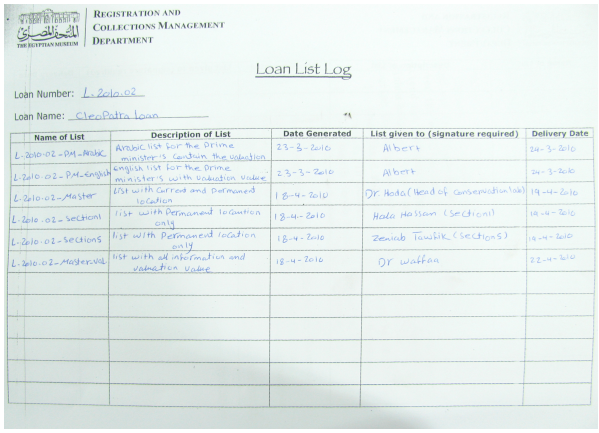
It is essential NOT to give out lists that have not been properly checked. Preliminary/interim lists must go through the full Cross-check process before they can be given out. **The RCMDD is often pressured to give out lists before they are ready; please avoid doing this at all costs. Giving out object information that has not been checked properly puts the reputation of the office in jeopardy, and could undermine the the effectiveness of the RCMDD.**

Final object lists should go through the Group cross-checking process; as mentioned above, and as many records as possible should be submitted for final approval.

NOTE: Remember to save all of these lists as pdfs in the Loans Folder on Ice Cream. The lists can be printed again from these pdfs, if necessary, and they serve as backups.

The following are the types of reports that should be created for dissemination. The name of the module from which the report should be run is in parentheses after the heading for the report.

Loan Report Log: Remember to record all lists that are given out on the Loan Report Log that should be created for the loan and stored in the Master Folder. This is a manual form that records the name of the list, a description, the date on which the list was generated, the name of the person to whom it was given, and the date on which it was delivered.



THE EGYPTIAN MUSEUM

REGISTRATION AND COLLECTIONS MANAGEMENT DEPARTMENT

Loan List Log

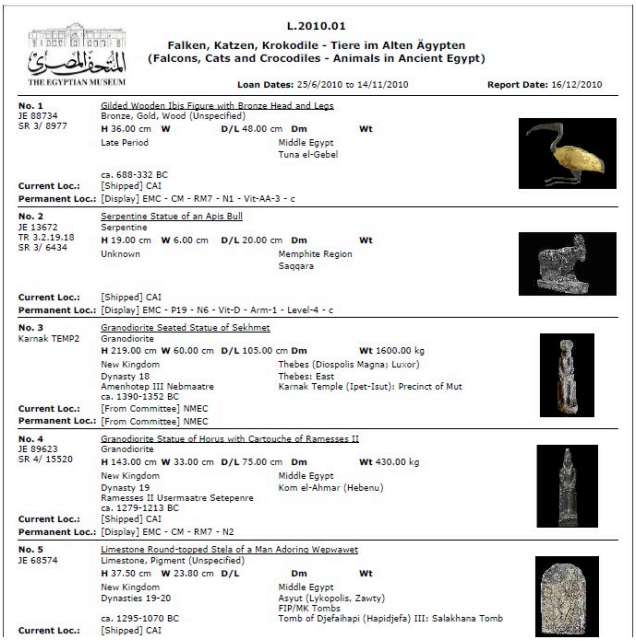
Loan Number: L.2010.02

Loan Name: CleoPatra Loan

Name of List	Description of List	Date Generated	List given to (signature required)	Delivery Date
L.2010.02-PM-Arabic	Arabic list for the Prime ministers contain the valuation	23-3-2010	Albert	24-3-2010
L.2010.02-PM-English	English list for the Prime ministers with valuation value	23-3-2010	Albert	24-3-2010
L.2010.02-Master	List with Current and Permanent location	18-4-2010	Dr. Hoda (Head of conservation lab)	19-4-2010
L.2010.02-Section1	list with Permanent location only	18-4-2010	Hala Hassan (Section1)	18-4-2010
L.2010.02-Section5	list with Permanent location only	18-4-2010	Zeinab Tawfik (Section5)	18-4-2010
L.2010.02-Master-val	list with all information and valuation value	18-4-2010	Dr. Waffaa	22-4-2010

Full Location Object List (from Loan module)

This list provides ID numbers, title, material, dimensions, Current and Permanent locations, and thumbnails. The title should be Loan Number - Loan Name (pulled up automatically in the report), and the filename should be Loan.Number_Full_Location. It should be sorted by Exhibition Catalogue number. A copy of this should be given to the Conservation Department so that they can review the list, preferably before the list is presented to the Museum Board.



THE EGYPTIAN MUSEUM

L.2010.01

Falken, Katzen, Krokodile - Tiere im Alten Ägypten
(Falcons, Cats and Crocodiles - Animals in Ancient Egypt)

Loan Dates: 25/6/2010 to 14/11/2010 **Report Date:** 16/12/2010

No. 1
JE 88734
SR 3/ 8977
Gilded Wooden Ibis Figure with Bronze Head and Legs
Bronze, Gold, Wood (Unspecified)
H 36.00 cm **W** **D/L** 48.00 cm **Dm** **Wt**
Late Period
ca. 688-332 BC
Middle Egypt
Tuna el-Gebel
Current Loc.: [Shipped] CAI
Permanent Loc.: [Display] EMC - CM - RM7 - N1 - Vit-AA-3 - c

No. 2
JE 13672
TR 3.2.19.18
SR 3/ 6434
Serpentine Statue of an Apis Bull
Serpentine
H 19.00 cm **W** 6.00 cm **D/L** 20.00 cm **Dm** **Wt**
Unknown
Memphite Region
Saqqara
Current Loc.: [Shipped] CAI
Permanent Loc.: [Display] EMC - P19 - N6 - Vit-D - Arm-1 - Level-4 - c

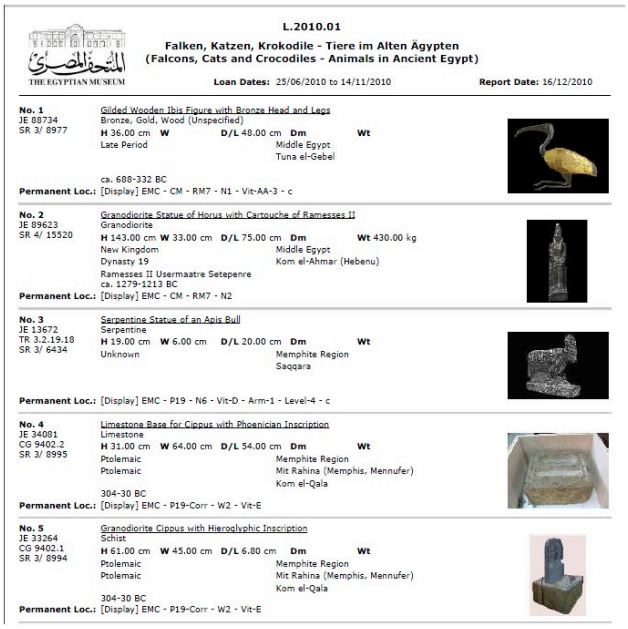
No. 3
Karnak TEMP2
Granodiorite Seated Statue of Sekhmet
Granodiorite
H 219.00 cm **W** 60.00 cm **D/L** 105.00 cm **Dm** **Wt** 1600.00 kg
New Kingdom
Dynasty 18
Amenhotep III Nebmaatre
ca. 1390-1352 BC
Thebes (Diospolis Magna; Luxor)
Thebes: East
Karnak Temple (Ipet-Isut): Precinct of Mut
Current Loc.: [From Committee] NMEC
Permanent Loc.: [From Committee] NMEC

No. 4
JE 89623
SR 4/ 15520
Granodiorite Statue of Horus with Cartouche of Ramesses II
Granodiorite
H 143.00 cm **W** 33.00 cm **D/L** 75.00 cm **Dm** **Wt** 430.00 kg
New Kingdom
Dynasty 19
Ramesses II Usermaatre Setepenre
ca. 1279-1213 BC
Middle Egypt
Kom el-Ahmar (Hebenu)
Current Loc.: [Shipped] CAI
Permanent Loc.: [Display] EMC - CM - RM7 - N2

No. 5
JE 68574
Limestone Round-topped Stela of a Man Adoring Wepwawet
Limestone, Pigment (Unspecified)
H 37.50 cm **W** 23.80 cm **D/L** **Dm** **Wt**
New Kingdom
Dynasties 19-20
ca. 1295-1070 BC
Middle Egypt
Asyut (Lykopolis, Zawty)
FIP/MK Tombs
Tomb of Djefaihapi (Hapidjefa) III: Salakhana Tomb
Current Loc.: [Shipped] CAI

Permanent Location Object List (from Loan module)

This list provides ID numbers, title, material, dimensions, provenance, dating, permanent locations, and thumbnails. The title should be Loan Number - Loan Name (pulled up automatically in the report), and the filename should be Loan.Number_Permanent_Location. It should be sorted by Exhibition Catalogue number. A copy of this should be given to the EAC to pass to the Museum Board.



THE EGYPTIAN MUSEUM

L.2010.01

Falken, Katzen, Krokodile - Tiere im Alten Ägypten
(Falcons, Cats and Crocodiles - Animals in Ancient Egypt)

Loan Dates: 25/06/2010 to 14/11/2010 **Report Date:** 16/12/2010

No. 1 JE 88734 SR 3/ 8977
Gilded Wooden Ibis Figure with Bronze Head and Legs
Bronze, Gold, Wood (Unspecified)
H 36.00 cm **W** **D/L** 48.00 cm **Dm** **Wt**
Late Period — Middle Egypt, Tuna el-Gebel
ca. 688-332 BC
Permanent Loc.: [Display] EMC - CM - RM7 - N1 - Vit-AA-3 - c

No. 2 JE 89623 SR 4/ 15520
Granodiorite Statue of Horus with Cartouche of Ramesses II
Granodiorite
H 143.00 cm **W** 33.00 cm **D/L** 75.00 cm **Dm** **Wt** 430.00 kg
New Kingdom, Dynasty 19, Ramesses II Usermaatre Setepenre, ca. 1279-1213 BC — Middle Egypt, Kom el-Ahmar (Hebenu)
Permanent Loc.: [Display] EMC - CM - RM7 - N2

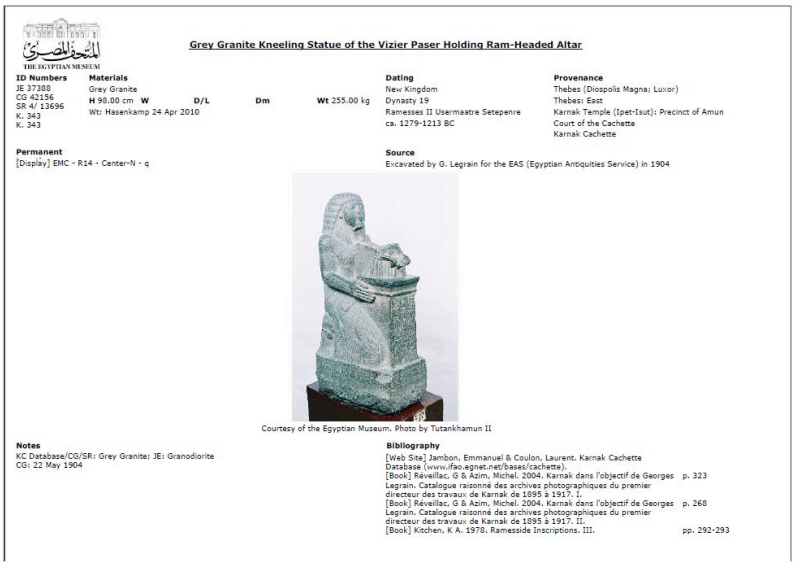
No. 3 JE 13672 TR 3.2.19.18 SR 3/ 6434
Serpentine Statue of an Apis Bull
Serpentine
H 19.00 cm **W** 6.00 cm **D/L** 20.00 cm **Dm** **Wt**
Unknown — Memphite Region, Saqqara
Permanent Loc.: [Display] EMC - P19 - N6 - Vit-D - Arm-1 - Level-4 - c

No. 4 JE 34081 CG 9402.2 SR 3/ 8995
Limestone Base for Cippus with Phoenician Inscription
Limestone
H 31.00 cm **W** 64.00 cm **D/L** 54.00 cm **Dm** **Wt**
Ptolemaic, Ptolemaic, 304-30 BC — Memphite Region, Mit Rahina (Memphis, Mennufer), Kom el-Qala
Permanent Loc.: [Display] EMC - P19-Corr - W2 - Vit-E

No. 5 JE 33264 CG 9402.1 SR 3/ 8994
Granodiorite Cippus with Hieroglyphic Inscription
Schist
H 61.00 cm **W** 45.00 cm **D/L** 6.80 cm **Dm** **Wt**
Ptolemaic, Ptolemaic, 304-30 BC — Memphite Region, Mit Rahina (Memphis, Mennufer), Kom el-Qala
Permanent Loc.: [Display] EMC - P19-Corr - W2 - Vit-E

Presentation: Outside Request Information (from Catalogue module)

This is used in the early stages of the loan to provide object images and basic information to the Museum Board to review. The department heads will normally take these presentations to the museum board and show them as slide shows on Preview. To create these, run the Outside Request Information report from the Catalogue module by opening the Object tab in the Loan module, clicking on the blue arrow to bring up the objects in the Catalogue module, and running the report.



THE EGYPTIAN MUSEUM

Grey Granite Kneeling Statue of the Vizier Paser Holding Ram-Headed Altar

ID Numbers JE 37388, CG 42156, SR 4/ 13696, K. 343, K. 343
Materials Grey Granite
H 98.00 cm **W** **D/L** **Dm** **Wt** 255.00 kg
Wt: Hasenkamp 24 Apr 2010
Dating New Kingdom, Dynasty 19, Ramesses II Usermaatre Setepenre, ca. 1279-1213 BC
Provenance Thebes (Diospolis Magna; Luxor), Thebes: East, Karnak Temple (Ipet-Isut): Precinct of Amun, Court of the Cachette, Karnak Cachette
Permanent [Display] EMC - R14 - Center-N - q
Source Excavated by G. Legrain for the EAS (Egyptian Antiquities Service) in 1904

Courtesy of the Egyptian Museum. Photo by Tutankhamun II

Notes KC Database/CG/SR: Grey Granite; JE: Granodiorite
CG: 22 May 1904

Bibliography
[Web Site] Jambon, Emmanuel & Coulon, Laurent. Karnak Cachette Database (www.ifao.egnet.net/bases/cachette).
[Book] Réveillac, G & Azim, Michel. 2004. Karnak dans l'objectif de Georges Legrain. Catalogue raisonné des archives photographiques du premier directeur des travaux de Karnak de 1895 à 1917. I. p. 323
[Book] Réveillac, G & Azim, Michel. 2004. Karnak dans l'objectif de Georges Legrain. Catalogue raisonné des archives photographiques du premier directeur des travaux de Karnak de 1895 à 1917. II. p. 268
[Book] Kitchen, K A. 1978. Ramesside Inscriptions. III. pp. 292-293

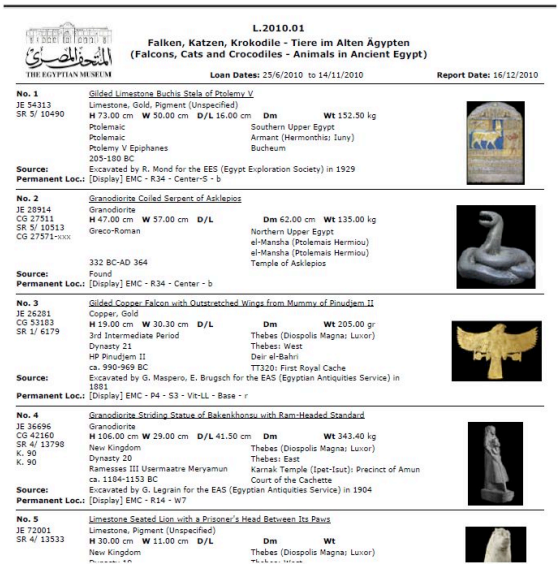
The filename for this should be Loan.Number_Presentation.

Master Loan Lists (from Events module)

When all of the objects have been Fully Cross-checked and approved, generate and print the Master Loan Lists, sorted by Exhibition Catalogue Number. These should be run from the Master Event record.

There are two of these: one that includes the valuations, and one without. Otherwise, they are identical, and should include the ID Number, title, full object information, and thumbnail.

The title on both reports should be Loan Number - Loan Name (generated from the database). The



THE EGYPTIAN MUSEUM

L.2010.01

Falken, Katzen, Krokodile - Tiere im Alten Ägypten
(Falcons, Cats and Crocodiles - Animals in Ancient Egypt)

Loan Dates: 25/6/2010 to 14/11/2010 **Report Date:** 16/12/2010

No. 1 JE 54313 SR 5/ 10490
Gilded Limestone Buchis Stela of Ptolemy V
Limestone, Gold, Pigment (Unspecified)
H 73.00 cm **W** 50.00 cm **D/L** 16.00 cm **Dm** **Wt** 152.50 kg
Ptolemaic, Ptolemaic, Ptolemy V Epiphanes, 205-180 BC — Southern Upper Egypt, Armant (Hermonthis; Iuny), Bucheum
Source: Excavated by R. Mond for the EES (Egypt Exploration Society) in 1929
Permanent Loc.: [Display] EMC - R34 - Center-S - b

No. 2 JE 28914 CG 27511 SR 5/ 10513 CG 27571-xxx
Granodiorite Coiled Serpent of Asklepios
Granodiorite
H 47.00 cm **W** 57.00 cm **D/L** **Dm** 62.00 cm **Wt** 135.00 kg
Greco-Roman, 332 BC-AD 364 — Northern Upper Egypt, el-Mansha (Ptolemais Hermiou), el-Mansha (Ptolemais Hermiou), Temple of Asklepios
Source: Found
Permanent Loc.: [Display] EMC - R34 - Center - b

No. 3 JE 26281 CG 53183 SR 1/ 6179
Gilded Copper Falcon with Outstretched Wings from Mummy of Pinudjem II
Copper, Gold
H 19.00 cm **W** 30.30 cm **D/L** **Dm** **Wt** 205.00 gr
3rd Intermediate Period, Dynasty 21, HP Pinudjem II, ca. 990-969 BC — Thebes (Diospolis Magna; Luxor), Thebes: West, Deir el-Bahri, TT320: First Royal Cache
Source: Excavated by G. Maspero, E. Brugsch for the EAS (Egyptian Antiquities Service) in 1881
Permanent Loc.: [Display] EMC - P4 - S3 - Vit-LL - Base - r

No. 4 JE 36696 CG 42160 SR 4/ 13798 K. 90 K. 90
Granodiorite Striding Statue of Bakenkhonsu with Ram-Headed Standard
Granodiorite
H 106.00 cm **W** 29.00 cm **D/L** 41.50 cm **Dm** **Wt** 343.40 kg
New Kingdom, Dynasty 20, Ramesses III Usermaatre Meryamun, ca. 1184-1153 BC — Thebes (Diospolis Magna; Luxor), Thebes: East, Karnak Temple (Ipet-Isut): Precinct of Amun, Court of the Cachette
Source: Excavated by G. Legrain for the EAS (Egyptian Antiquities Service) in 1904
Permanent Loc.: [Display] EMC - R14 - W7

No. 5 JE 72001 SR 4/ 13533
Limestone Seated Lion with a Prisoner's Head Between Its Paws
Limestone, Pigment (Unspecified)
H 30.00 cm **W** 11.00 cm **D/L** **Dm** **Wt**
New Kingdom — Thebes (Diospolis Magna; Luxor)

filename should be Loan.Number_Master

OR

Loan.Number_Master_Val.pdf

Store an electronic copy in the computer filing system, and print a hard copy for the manual files.

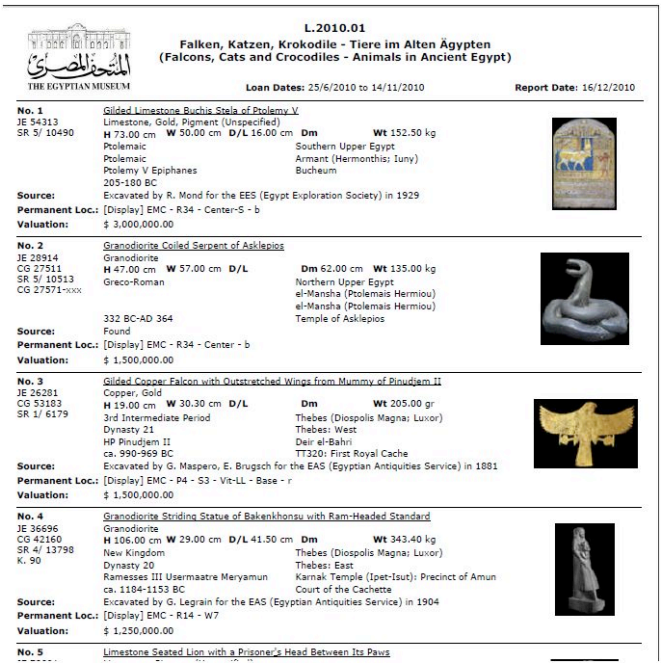
A copy of the Master_Val list should be given to the Museum Director.

Copies of the Master list **without valuations** should go to

The head of the Conservation Lab

The exhibition organizers

The Secretariat (the office of the Secretary General of the SCA)



THE EGYPTIAN MUSEUM

L.2010.01
Falken, Katzen, Krokodile - Tiere im Alten Ägypten
(Falcons, Cats and Crocodiles - Animals in Ancient Egypt)

Loan Dates: 25/6/2010 to 14/11/2010 **Report Date:** 16/12/2010

No. 1 Gilded Limestone Buchis Stela of Ptolemy V
JE 54313
SR 5/ 10490
Limestone, Gold, Pigment (Unspecified)
H 73.00 cm **W** 50.00 cm **D/L** 16.00 cm **Dm** **Wt** 152.50 kg
Ptolemaic — Southern Upper Egypt
Ptolemaic — Armant (Hermonthis; Iuny)
Ptolemy V Epiphanes — Bucheum
205-180 BC
Source: Excavated by R. Mond for the EES (Egypt Exploration Society) in 1929
Permanent Loc.: [Display] EMC - R34 - Center-S - b
Valuation: $ 3,000,000.00

No. 2 Granodiorite Coiled Serpent of Asklepios
JE 28914
CG 27511
SR 5/ 10513
CG 27571-xxx
Granodiorite
H 47.00 cm **W** 57.00 cm **D/L** **Dm** 62.00 cm **Wt** 135.00 kg
Greco-Roman — Northern Upper Egypt
el-Mansha (Ptolemais Hermiou)
el-Mansha (Ptolemais Hermiou)
332 BC-AD 364 — Temple of Asklepios
Source: Found
Permanent Loc.: [Display] EMC - R34 - Center - b
Valuation: $ 1,500,000.00

No. 3 Gilded Copper Falcon with Outstretched Wings from Mummy of Pinudjem II
JE 26281
CG 53183
SR 1/ 6179
Copper, Gold
H 19.00 cm **W** 30.30 cm **D/L** **Dm** **Wt** 205.00 gr
3rd Intermediate Period — Thebes (Diospolis Magna; Luxor)
Dynasty 21 — Thebes: West
HP Pinudjem II — Deir el-Bahri
ca. 990-969 BC — TT320: First Royal Cache
Source: Excavated by G. Maspero, E. Brugsch for the EAS (Egyptian Antiquities Service) in 1881
Permanent Loc.: [Display] EMC - P4 - S3 - Vit-LL - Base - r
Valuation: $ 1,500,000.00

No. 4 Granodiorite Striding Statue of Bakenkhonsu with Ram-Headed Standard
JE 36696
CG 42160
SR 4/ 13798
K. 90
Granodiorite
H 106.00 cm **W** 29.00 cm **D/L** 41.50 cm **Dm** **Wt** 343.40 kg
New Kingdom — Thebes (Diospolis Magna; Luxor)
Dynasty 20 — Thebes: East
Ramesses III Usermaatre Meryamun — Karnak Temple (Ipet-Isut): Precinct of Amun
ca. 1184-1153 BC — Court of the Cachette
Source: Excavated by G. Legrain for the EAS (Egyptian Antiquities Service) in 1904
Permanent Loc.: [Display] EMC - R14 - W7
Valuation: $ 1,250,000.00

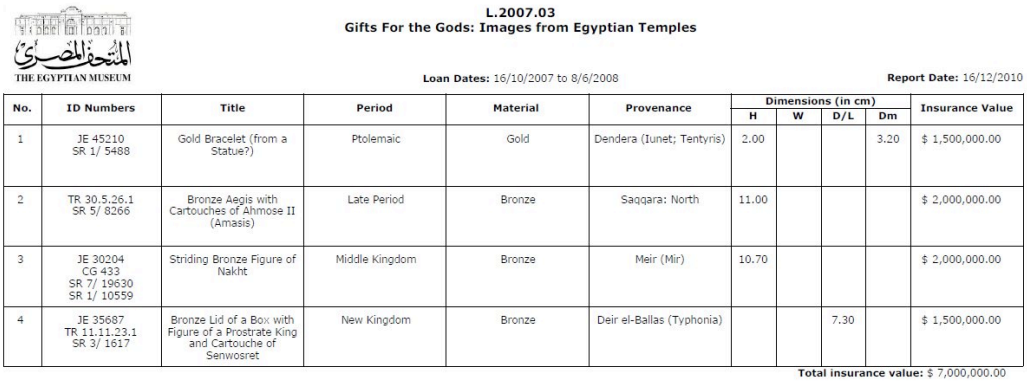
No. 5 Limestone Seated Lion with a Prisoner's Head Between Its Paws

Section Head Lists (from Catalogue module)

You will also need to print a list of the objects in each section for the appropriate section head. You will do this by going to the Object tab in the Master Event record, sorting by Event Section, highlighting the relevant objects (which will now be grouped together), opening these objects in the catalogue module by hitting the blue arrow, and running the Master Loan (without Valuations) list. The filename should be Loan.Number_SectionX.

Prime Minister's List (from Events module)

The Prime Minister's office will require an official object list to attach to the Exhibition Contract. When all numbers have been confirmed and all insurance values have been entered, generate this list (EM PM List), sorted by Exhibition Catalogue Number. Save this report as L.number.PM_English.



THE EGYPTIAN MUSEUM

L.2007.03
Gifts For the Gods: Images from Egyptian Temples

Loan Dates: 16/10/2007 to 8/6/2008 **Report Date:** 16/12/2010

No.	ID Numbers	Title	Period	Material	Provenance	Dimensions (in cm)				Insurance Value
						H	W	D/L	Dm	
1	JE 45210 SR 1/ 5488	Gold Bracelet (from a Statue?)	Ptolemaic	Gold	Dendera (Iunet; Tentyris)	2.00			3.20	$ 1,500,000.00
2	TR 30.5.26.1 SR 5/ 8266	Bronze Aegis with Cartouches of Ahmose II (Amasis)	Late Period	Bronze	Saqqara: North	11.00				$ 2,000,000.00
3	JE 30204 CG 433 SR 7/ 19630 SR 1/ 10559	Striding Bronze Figure of Nakht	Middle Kingdom	Bronze	Meir (Mir)	10.70				$ 2,000,000.00
4	JE 35687 TR 11.11.23.1 SR 3/ 1617	Bronze Lid of a Box with Figure of a Prostrate King and Cartouche of Senwosret	New Kingdom	Bronze	Deir el-Ballas (Typhonia)			7.30		$ 1,500,000.00

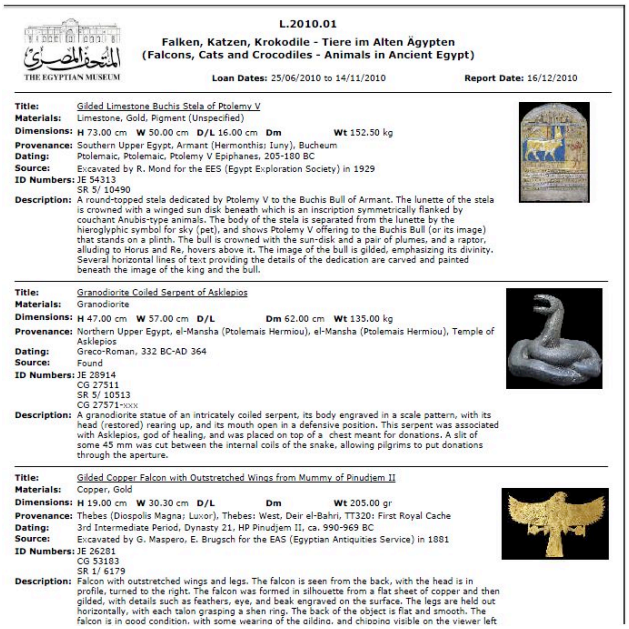
Total insurance value: $ 7,000,000.00

Using the Numbers template: Ruby->RCMDD-CM->Loans->Loan Forms->Prime_Minister's_Report_Template.numbers. Translate the Prime Minister's list into Arabic and save as L.number.PM_Arabic.

Give hard copies of both the English and Arabic versions to the office of the Museum Director.

Loan List with Description (from Loan module)

The museum has begun to ask the RCMDD for object descriptions, often for the purpose of catalogues. Since a description is an essential part of the catalogue card, these should be done immediately as part of the preparation process. Once all records are approved, a Loan List with Description report can be run and given to the Museum Director. This should be saved as L.number_Description.



THE EGYPTIAN MUSEUM

L.2010.01

Falken, Katzen, Krokodile - Tiere im Alten Ägypten
(Falcons, Cats and Crocodiles - Animals in Ancient Egypt)

Loan Dates: 25/06/2010 to 14/11/2010 **Report Date:** 16/12/2010

Title: Gilded Limestone Buchis Stela of Ptolemy V
Materials: Limestone, Gold, Pigment (Unspecified)
Dimensions: **H** 73.00 cm **W** 50.00 cm **D/L** 16.00 cm **Dm** **Wt** 152.50 kg
Provenance: Southern Upper Egypt, Armant (Hermonthis; Iuny), Bucheum
Dating: Ptolemaic, Ptolemaic, Ptolemy V Epiphanes, 205-180 BC
Source: Excavated by R. Mond for the EES (Egypt Exploration Society) in 1929
ID Numbers: JE 54313
SR 5/ 10490
Description: A round-topped stela dedicated by Ptolemy V to the Buchis Bull of Armant. The lunette of the stela is crowned with a winged sun disk beneath which is an inscription symmetrically flanked by couchant Anubis-type animals. The body of the stela is separated from the lunette by the hieroglyphic symbol for sky (pet), and shows Ptolemy V offering to the Buchis Bull (or its image) that stands on a plinth. The bull is crowned with the sun-disk and a pair of plumes, and a raptor, alluding to Horus and Re, hovers above it. The image of the bull is gilded, emphasizing its divinity. Several horizontal lines of text providing the details of the dedication are carved and painted beneath the image of the king and the bull.

Title: Granodiorite Coiled Serpent of Asklepios
Materials: Granodiorite
Dimensions: **H** 47.00 cm **W** 57.00 cm **D/L** **Dm** 62.00 cm **Wt** 135.00 kg
Provenance: Northern Upper Egypt, el-Mansha (Ptolemais Hermiou), el-Mansha (Ptolemais Hermiou), Temple of Asklepios
Dating: Greco-Roman, 332 BC-AD 364
Source: Found
ID Numbers: JE 28914
CG 27511
SR 5/ 10513
CG 27571xxx
Description: A granodiorite statue of an intricately coiled serpent, its body engraved in a scale pattern, with its head (restored) rearing up, and its mouth open in a defensive position. This serpent was associated with Asklepios, god of healing, and was placed on top of a chest meant for donations. A slit of some 45 mm was cut between the internal coils of the snake, allowing pilgrims to put donations through the aperture.

Title: Gilded Copper Falcon with Outstretched Wings from Mummy of Pinudjem II
Materials: Copper, Gold
Dimensions: **H** 19.00 cm **W** 30.30 cm **D/L** **Dm** **Wt** 205.00 gr
Provenance: Thebes (Diospolis Magna; Luxor), Thebes: West, Deir el-Bahri, TT320: First Royal Cache
Dating: 3rd Intermediate Period, Dynasty 21, HP Pinudjem II, ca. 990-969 BC
Source: Excavated by G. Maspero, E. Brugsch for the EAS (Egyptian Antiquities Service) in 1881
ID Numbers: JE 26281
CG 53183
SR 1/ 6179
Description: Falcon with outstretched wings and legs. The falcon is seen from the back, with the head is in profile, turned to the right. The falcon was formed in silhouette from a flat sheet of copper and then gilded, with details such as feathers, eye, and beak engraved on the surface. The legs are held out horizontally, with each talon grasping a shen ring. The back of the object is flat and smooth. The falcon is in good condition, with some wearing of the gilding, and chipping visible on the viewer left

Website Information

For each exhibition, a narrative record that includes the name, dates, venue(s), and a brief narrative text about the exhibition should be prepared. If possible, the exhibition organizers should be asked to prepare the narrative text; otherwise, the department heads should take charge of this. See Narrative Module for details on how to create these records.

Repatriating Stolen Treasures

March 25, 2010 to April 30, 2010
Egyptian Museum, Room 44

This text will be a description of the individual exhibition or loan, which will be drawn from the Narratives module. his text will be a description of the individual exhibition or loan, which will be drawn from the Narratives module. his text will be a description of the individual exhibition or loan, which will be drawn from the Narratives module. his text will be a description of the individual exhibition or loan, which will be drawn from the Narratives module. his text will be a description of the individual exhibition or loan, which will be drawn from the Narratives module. his text will be a description of the individual exhibition or loan, which will be drawn from the Narratives module.

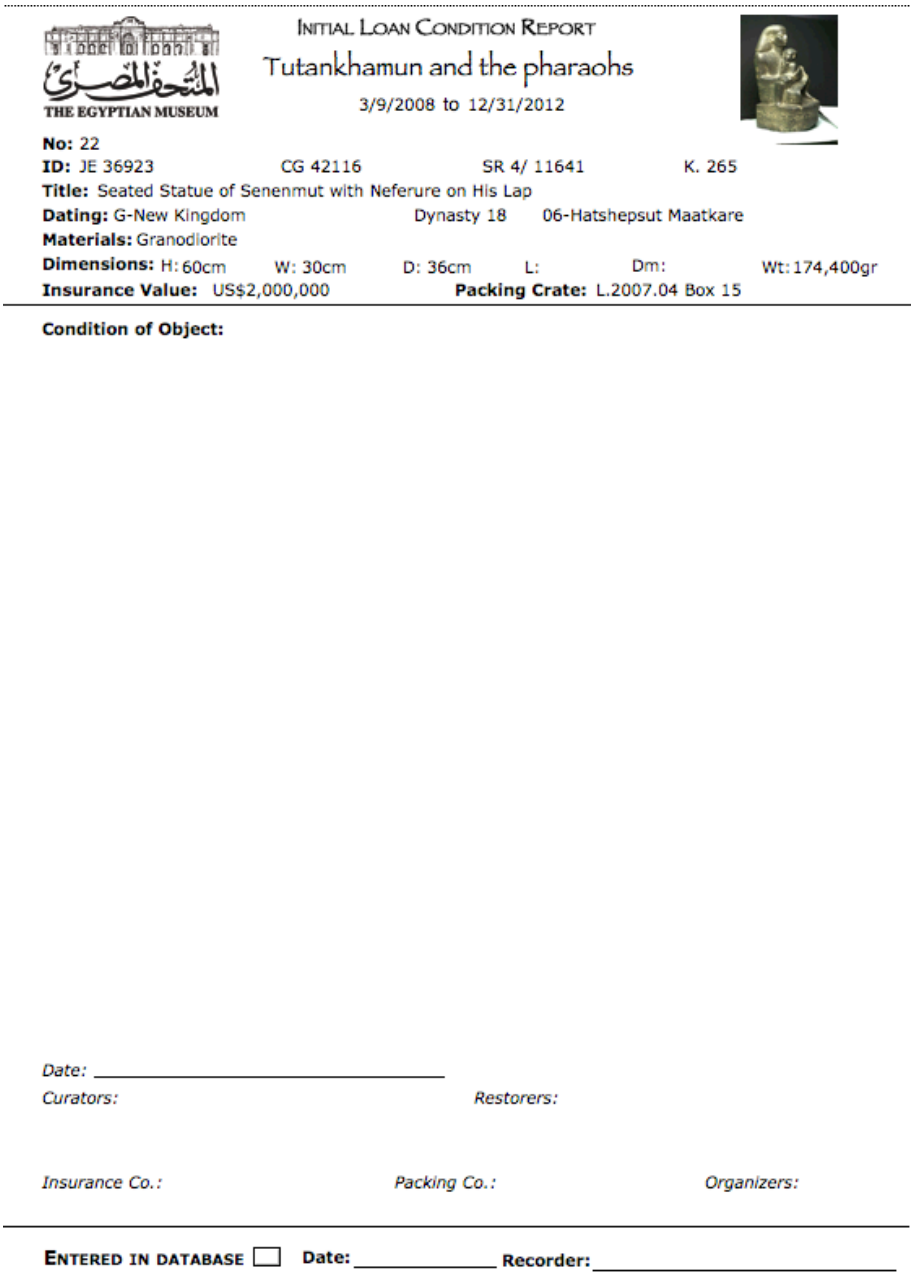
34.5. Prepare Condition Notebook

The project had previously developed a full process for this, but for now the Exhibitions Abroad Committee has declined to use the forms and notebooks that the RCMDD provided to them. Attached here are screenshots of the Filemaker reports that the project designed to track this process; if at a later date, the museum wants the assistance of the RCMDD in this process, similar reports could be designed in EMu.

The process is fairly simple: for each object, an Initial Loan Condition Report; a 1 Venue Loan Condition Report (which includes a space for the condition upon return to the EMC) or a Multi-Venue Loan Condition Report; and a Return to EMC Loan Condition Report. These should be arranged by Catalogue Number and put into a ring-binder for the condition reporting team to fill out and pass on to the couriers.

Below are examples of each of these types of report.

Initial Loan Condition Report



THE EGYPTIAN MUSEUM

INITIAL LOAN CONDITION REPORT

Tutankhamun and the pharaohs

3/9/2008 to 12/31/2012

No: 22
ID: JE 36923 CG 42116 SR 4/ 11641 K. 265
Title: Seated Statue of Senenmut with Neferure on His Lap
Dating: G-New Kingdom Dynasty 18 06-Hatshepsut Maatkare
Materials: Granodiorite
Dimensions: H: 60cm W: 30cm D: 36cm L: Dm: Wt: 174,400gr
Insurance Value: US$2,000,000 **Packing Crate:** L.2007.04 Box 15

Condition of Object:

Date: _____
Curators: *Restorers:*

Insurance Co.: *Packing Co.:* *Organizers:*

ENTERED IN DATABASE ☐ **Date:** _____ **Recorder:** _____

1-Venue Loan Condition Report

THE EGYPTIAN MUSEUM

VENUE CONDITION REPORT

Tutankhamun and the pharaohs (TUT 2)

No: 22

ID: JE 36923 CG 42116 SR 4/ 11641 K. 265

Title: Seated Statue of Senenmut with Neferure on His Lap

Sign off at each venue and return to the Egyptian Museum, Cairo, upon completion of loan. Please refer to packing instructions before packing.

1 Kunsthistorisches Museum, Austria March 9, 2008 to September 28, 2008

Incoming condition:

Date: _____ *Curators:*

Restorers: *Packing Co.:* *Organizers:*

Outgoing condition:

Date: _____ *Curators:*

Restorers: *Packing Co.:* *Organizers:*

Return to Egypt Museum:

Date: _____ *Curators:*

Restorers: *Packing Co.:* *Organizers:*

Multiple Venue Loan Condition Report

THE EGYPTIAN MUSEUM

VENUE CONDITION REPORT

Tutankhamun and the pharaohs (TUT 2)

No: 22

ID: JE 36923 CG 42116 SR 4/ 11641 K. 265

Title: Seated Statue of Senenmut with Neferure on His Lap

Sign off at each venue and return to the Egyptian Museum, Cairo, upon completion of loan. Please refer to packing instructions before packing.

1 Kunsthistorisches Museum, Austria March 9, 2008 to September 28, 2008

Incoming condition:

Date: _____ *Curators:*

Restorers: *Packing Co.:* *Organizers:*

Outgoing Condition:

Date: _____ *Curators:*

Restorers: *Packing Co.:* *Organizers:*

2 Atlanta Civic Center, Atlanta, GA, USA November 8, 2008 to May 31, 2009

Incoming condition:

Date: _____ *Curators:*

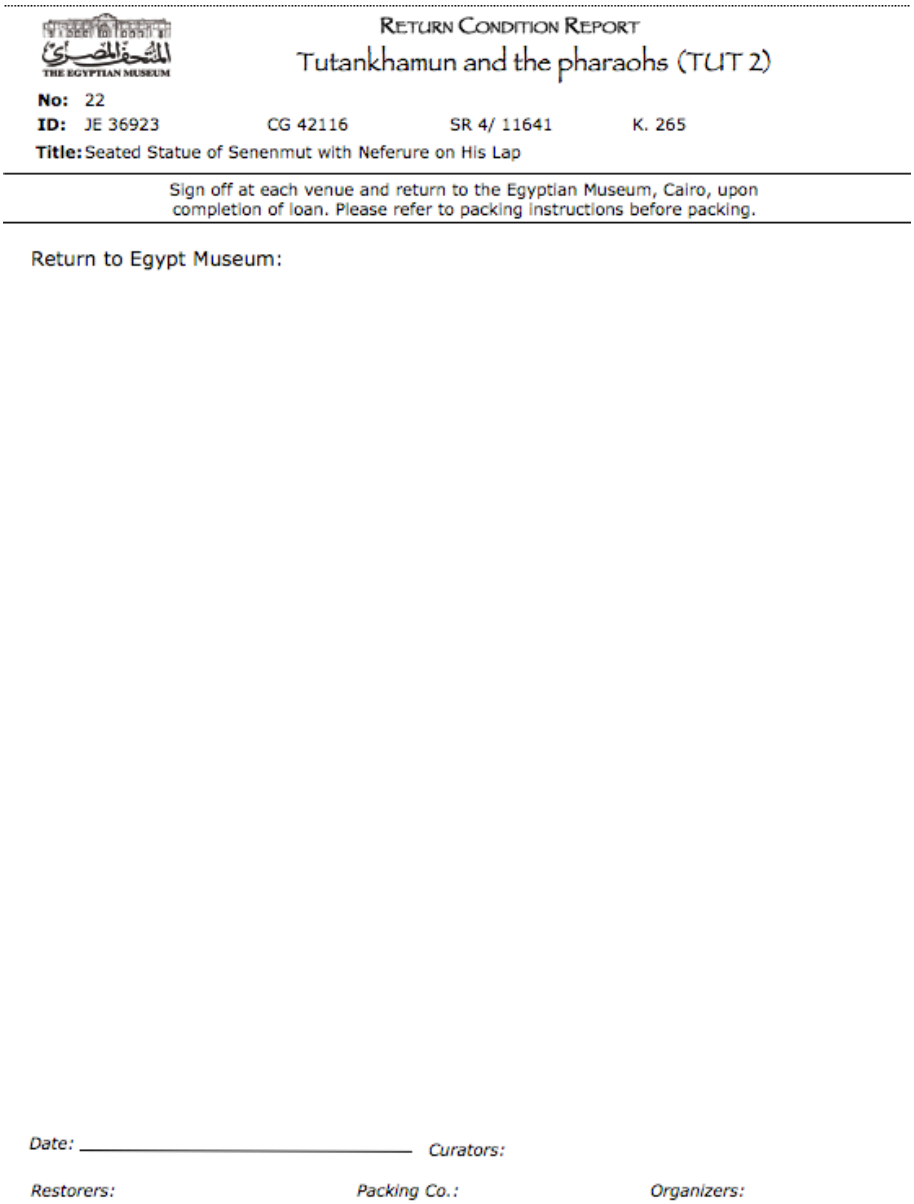
Restorers: *Packing Co.:* *Organizers:*

Outgoing Condition:

Date: _____ *Curators:*

Restorers: *Packing Co.:* *Organizers:*

Return to EMC Loan Condition Report



RETURN CONDITION REPORT

Tutankhamun and the pharaohs (TUT 2)

No: 22

ID: JE 36923 CG 42116 SR 4/ 11641 K. 265

Title: Seated Statue of Senenmut with Neferure on His Lap

Sign off at each venue and return to the Egyptian Museum, Cairo, upon completion of loan. Please refer to packing instructions before packing.

Return to Egypt Museum:

Date: _____ *Curators:*

Restorers: *Packing Co.:* *Organizers:*

34.6. Track Process

34.6.1. Process Tracking Forms

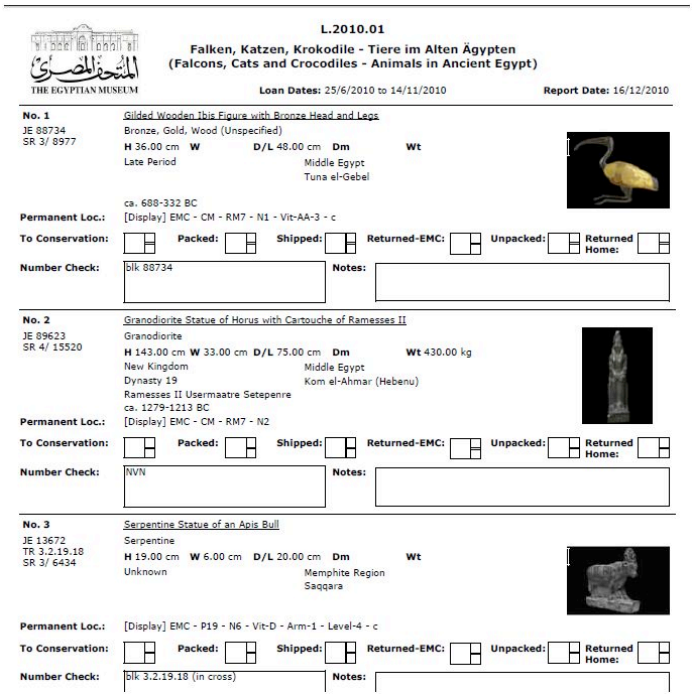
Once the loan has been approved, you will need to make sure that all of the office protocols have been followed, and track the movement of the objects through the various stages of the loan.

The office has a number of forms to assist you with tracking the loans process. One of these, the Loan Steps form, is discussed above, as this should be started at the very beginning of the process.

The following forms and reports should be generated as soon as possible, and used to track various aspects of the loan.

Loan Checklist (from Events Module)

To help the office track the overall process, you will want to print an EM Loan Checklist from the Events module. You will use this to make sure you have all the relevant information, including images and locations, for each object, and to track the major movements associated with the loan (to conservation, packed and shipped, returned home). You do not need to save this as a pdf, as it is a manual form.



L.2010.01

Falken, Katzen, Krokodile - Tiere im Alten Ägypten
(Falcons, Cats and Crocodiles - Animals in Ancient Egypt)

THE EGYPTIAN MUSEUM

Loan Dates: 25/6/2010 to 14/11/2010 Report Date: 16/12/2010

No. 1
JE 88734
SR 3/ 8977
Gilded Wooden Ibis Figure with Bronze Head and Legs
Bronze, Gold, Wood (Unspecified)
H 36.00 cm W D/L 48.00 cm Dm Wt
Late Period
Middle Egypt
Tuna el-Gebel
ca. 688-332 BC
Permanent Loc.: [Display] EMC - CM - RM7 - N1 - Vit-AA-3 - c
To Conservation: Packed: Shipped: Returned-EMC: Unpacked: Returned Home:
Number Check: blk 88734 Notes:

No. 2
JE 89623
SR 4/ 15520
Granodiorite Statue of Horus with Cartouche of Ramesses II
Granodiorite
H 143.00 cm W 33.00 cm D/L 75.00 cm Dm Wt 430.00 kg
New Kingdom
Dynasty 19
Ramesses II Usermaatre Setepenre
ca. 1279-1213 BC
Middle Egypt
Kom el-Ahmar (Hebenu)
Permanent Loc.: [Display] EMC - CM - RM7 - N2
To Conservation: Packed: Shipped: Returned-EMC: Unpacked: Returned Home:
Number Check: NVN Notes:

No. 3
JE 13672
TR 3.2.19.18
SR 3/ 6434
Serpentine Statue of an Apis Bull
Serpentine
H 19.00 cm W 6.00 cm D/L 20.00 cm Dm Wt
Unknown
Memphite Region
Saqqara
Permanent Loc.: [Display] EMC - P19 - N6 - Vit-D - Arm-1 - Level-4 - c
To Conservation: Packed: Shipped: Returned-EMC: Unpacked: Returned Home:
Number Check: blk 3.2.19.18 (in cross) Notes:

For all objects that have already been fully cross-checked, check off the appropriate steps for these objects. Continue to fill in the blanks or check off the items on this list as the loan progresses:

- Number Check: make sure a number check has been done on the object. If this was completed before the Loan Checklist was printed, there should be a notation in the box already. By the time the loan leaves the museum, there should be a visible number on each object or piece.
- Permanent Location: A Permanent location should be found for each loan object before the object is sent abroad.
- The boxes at the bottom of each record should be checked off as the major object movements connected with the loan occur:

  To Conservation

  Packed

  Shipped

  Returned to EMC

  Unpacked

  Returned Home

Incoming and Outgoing Receipts for non-EMC Objects (from Event module)

Make sure to print separate Incoming and Outgoing Receipts for the objects that do not belong to the EMC, but which will be brought to the museum before and after they travel. These will be used to track their arrival at the museum and their return to their Permanent locations.

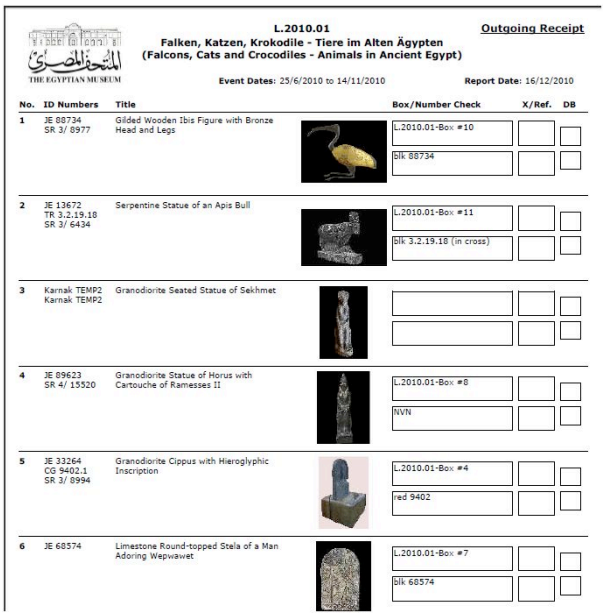
- In the Master Event Record, sort by Event Section.
- Highlight all of the objects in the first non-EMC location.
- Generate an Incoming and Outgoing Receipt for these objects from the Events module (EM Incoming Receipt; EM Outgoing Receipt)

- Repeat for each non-EMC location.

NOTE: Remember to save these lists as pdfs on Ice Cream as Loan.Number_MUS/MAG_Incoming/Loan.Number_MUS/MAG_Outgoing. The lists can be printed again from these pdfs, if necessary (and if the information has not changed), and they serve as backups.

Outgoing and Incoming Receipts for Loan

Outgoing and Incoming Receipts are used to track the loan objects out of the museum when the loan begins and back to the museum when the loan ends, and to record the person(s) taking responsibility for receiving the object(s). Create the Outgoing Receipt when your information about the packing and shipping dates, and packing information, is as complete as possible. Create the Incoming Receipt just before the loan objects are returned. Note that copies of both the Outgoing and Incoming Receipts should be provided to the Packing Coordinator, and Section Incoming Receipts should be given to the Section heads.


THE EGYPTIAN MUSEUM

L.2010.01 — Outgoing Receipt

Falken, Katzen, Krokodile - Tiere im Alten Ägypten
(Falcons, Cats and Crocodiles - Animals in Ancient Egypt)

Event Dates: 25/6/2010 to 14/11/2010 — Report Date: 16/12/2010

No.	ID Numbers	Title	Box/Number Check	X/Ref.	DB
1	JE 88734 SR 3/ 8977	Gilded Wooden Ibis Figure with Bronze Head and Legs	L.2010.01-Box #10 blk 88734		
2	JE 13672 TR 3.2.19.18 SR 3/ 6434	Serpentine Statue of an Apis Bull	L.2010.01-Box #11 blk 3.2.19.18 (in cross)		
3	Karnak TEMP2 Karnak TEMP2	Granodiorite Seated Statue of Sekhmet			
4	JE 89623 SR 4/ 15520	Granodiorite Statue of Horus with Cartouche of Ramesses II	L.2010.01-Box #8 NVN		
5	JE 33264 CG 9402.1 SR 3/ 8994	Granodiorite Cippus with Hieroglyphic Inscription	L.2010.01-Box #4 red 9402		
6	JE 68574	Limestone Round-topped Stela of a Man Adoring Wepwawet	L.2010.01-Box #7 blk 68574		

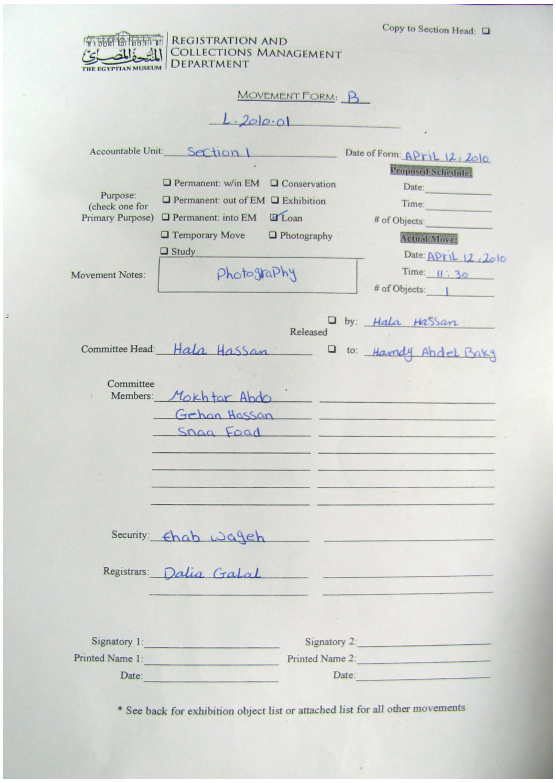
NOTE: Remember to save theses lists as pdfs on Ice Cream as Loan.Number_Outgoing/Loan.Number_Incoming. The lists can be printed again from these pdfs, if necessary (and if the information has not changed), and they serve as backups.

34.6.2. Track Movements

You will now use the process tracking forms to track the movements of the objects throughout the course of the loan. Continue to fill out the Loan Steps and Loan Checklist throughout the process.

You will use the regular movement cover sheets for loan movements. Make sure you fill out the loan number and name on the line beneath the title. The line next to the title is used as a cross-reference on your Loan Checklist.

Under Purpose, always check the Loan box only. Any addition information will be entered in the Movement Notes box.


THE EGYPTIAN MUSEUM — REGISTRATION AND COLLECTIONS MANAGEMENT DEPARTMENT

Copy to Section Head: ☐

MOVEMENT FORM: B
L.2010.01

Accountable Unit: Section 1 — Date of Form: April 12, 2010

Purpose: (check one for Primary Purpose)
☐ Permanent: w/in EM ☐ Conservation
☐ Permanent: out of EM ☐ Exhibition
☐ Permanent: into EM ☒ Loan
☐ Temporary Move ☐ Photography
☐ Study

Movement Notes: Photography

Proposed Schedule: Date: ____ Time: ____ # of Objects: ____

Actual Move: Date: April 12, 2010 Time: 11:30 # of Objects: 1

Released ☐ by: Hala Hassan ☐ to: Hamdy Abdel Baky

Committee Head: Hala Hassan

Committee Members: Mokhtar Abdo, Gehan Hassan, Snaa Faad

Security: Ehab Wageh

Registrars: Dalia Galal

Signatory 1: ____ Signatory 2: ____
Printed Name 1: ____ Printed Name 2: ____
Date: ____ Date: ____

* See back for exhibition object list or attached list for all other movements

Track non-EMC Objects into the museum

Use the non-EMC Objects Incoming receipts for each museum or magazine.

Movement Notes: Into EMC

Track objects to conservation lab

Use a regular movement form for this. Use the back of the form to inventory the objects. The objects can go to the lab for a variety of reasons, so make sure to list these in the Movement Notes field. You may list one or more of the following:

Movement Notes: Conservation; Photography; Condition Reports; Packing

Track objects to packing and shipping

Use the Outgoing Receipt you have prepared to track the objects to packing and then as they are shipped out of the museum. A separate cover sheet should be used for each committee overseeing release of the objects to the shipper, if the objects are packed or shipped in more than one group.

Movement Notes: Packing; Shipping

If the office is given packing information ahead of time, this will have been entered into the database already and will appear on the receipts. Otherwise, fill out the crate and drawer information by hand as the objects are packed and enter them into the database later.

The box below the crate and drawer numbers is for a final number confirmation (written manually in the lower rectangular box).

As each object is packed and shipped, check it off on your Loan Checklist.

Note that there may be intermediate movements between the conservation lab and packing/shipping, or even after the objects are packed and before they are shipped. Track these, but the Movement Notes field can be left blank.

Track movement of objects from venue to venue

This is done only in the database, using the Group Movement feature.

Track return of objects to museum and unpacking

Fill out a separate cover sheet for each committee that receives objects and attach these to the Incoming Receipt. These will be signed by the persons receiving responsibility for the objects.

Movement Notes: Returned to EMC

Fill out the Incoming Receipt as the objects are returned by the packing/shipping company to the museum.

Track the unpacking process.

Movement Notes: Unpacking

If the office is given packing information ahead of time, this will have been entered into the database already and will appear on the receipts. Otherwise, fill out the crate and drawer information by hand as the objects are unpacked and enter them into the database later.

The box below the crate and drawer numbers is for a final number confirmation (written manually in the lower rectangular box).

As each object is returned and unpacked, check these steps off on your Loan Checklist.

Track objects back to their Permanent locations

For EMC objects, use the regular Movement form and inventory the objects on the back. Check off the objects on the Loan Checklist as they are returned.

Movement Notes: Returned Home

Note that there may be intermediate moves between the return to the museum and the return to the Home locations. Track these, but the Movement Notes field may be left blank (unless there is an incident that needs to be recorded).

34.7. Close Down Loan

Once all the objects have been returned to their Permanent locations and all paperwork and database entry work has been completed, close down the loan.

Mark the Loan Status in Loans Module as 8-Completed. Tick the radio button for Closed.

Change Object Rating for all objects to their defaults.

Remove the post-it flags from the manual object files.

Move the manual file for the loan into the **Old Loans** filing cabinet.

The Associate Registrar for Loans should put a diagonal line through the loan entry in the Outgoing Loan Logbook in red, place the date the loan was returned in the margin, and initial.

35. Outside Requests

One of the RCMDD's responsibilities is to assist with the handling and tracking of outside requests for object information, photographs, and access to objects for study. Written guidelines for scholars, students, and photographers are available in hard or soft copy from the RCMDD during office hours. These will also be made available online, on the SCA and Egyptian Museum websites, as a downloadable PDF document.

There are four principal types of requests outlined here:

- Requests to consult the register books and the database itself
- Requests for basic object information
- Requests for object study
- Requests for images

For everything but the first type of request, it is essential to keep in close touch with the requester. It often will take a long time to process a request, especially if it involves multiple objects or objects in storage. When a request is received, the department heads must respond immediately, even if it is to say that the office will not be able to help anytime soon, and should keep the requester posted, sending an email at least once a month with an update.

It is also important to limit the scope of requests for information, object study, and images. The guidelines developed by the department are as follows:

- The request must be specific. The office will not assist with general requests such as "everything from the Late Period," or "objects from Deir el Medina." The office can only provide information or photographs for 20 objects per request.
- If the requester sends a list of specific objects, the list cannot contain more than 20 objects. If more than 20 objects are included, the office should inform the requester that only the first 20 objects will be processed, or ask them to resubmit the request with only 20 objects on it.
- Except for special circumstances (assisting a scholar who has contributed to the database or the office in some way), the RCMDD will not fill more than one request per quarter for any individual requester. This rule does not apply to SCA staff; requests from museum and other SCA personnel will be filled as quickly as possible, depending on their scope.
- The office is not expected to provide information from outside the register books, unless such information is already in the database. The RCMDD is NOT required to do scholarly research for scholars; they should do their own.

35.1. Requests to Consult Register Books and the Database

Scholars and students are welcome to consult the printed versions of the JEs and TRs whenever the office is open. When a scholar or student comes to the RCMDD to consult the register books, they should be greeted immediately by a member of the staff and given the guest book to sign. If necessary, they should be given a brief orientation on how to use the books. They may NOT take any of the register books out of the office or photograph books; this must be made clear.

Scholars and students may, as per a decree signed by the museum's director (see Appendix: Decree for Scholar Access), also use the Intranet version of the database, the Filemaker facsimiles, and the old Search database while in the office, on a computer dedicated to this purpose. Note that there are written instructions to be provided to all scholars and students. Anyone using the Intranet will need to sign a form to indicate that the rules have been understood and will be followed. See Handbook for Outside Users and Instructions for Intranet Use for Outside Users.

35.2. Requests for Object Information, Study, or Photographs

Outside requests for object information or photographs, or requests to study or photograph objects for scholarly purposes are usually received by letter or email. Scholars and students may also come in person without advance warning, and curatorial and SCA requests are also often made in person.

See Appendix for Guidelines for Outside Requests (for information or study), the SCA's Rights and Reproductions Policy, and related forms.

Process Overview

Requests for object study by outside scholars or students must be approved by the Museum Board, and must be managed by the Department of Foreign Missions, which will handle security clearance. The RCMDD will no longer be involved in managing these requests.

The request should be made at least 6 months before the study is to take place.

All requests should be submitted to the office of the Museum Director.

Outside Requests for information or images may be submitted to the RCMDD.

Requests for basic object information can be handled by the RCMDD, in cooperation with the curatorial staff.

Requests for images can also be handled by the RCMDD, in cooperation with the curatorial staff, and with approval from the SCA Secretary General.

For either object information or images, the requester should fill out an Outside Request Form, detailing their request. This should include:

- Name
- Date of Form
- Affiliation
- Email
- Phone/Fax
- Status (whether the requester is a student, scholar, photographer, publisher, or other)
- Description of the request (make sure to include the desired dates here if the requester has a deadline for receiving information or images)
- Purpose of the request

    Reference

Scholarly publication

Commercial publication

Other

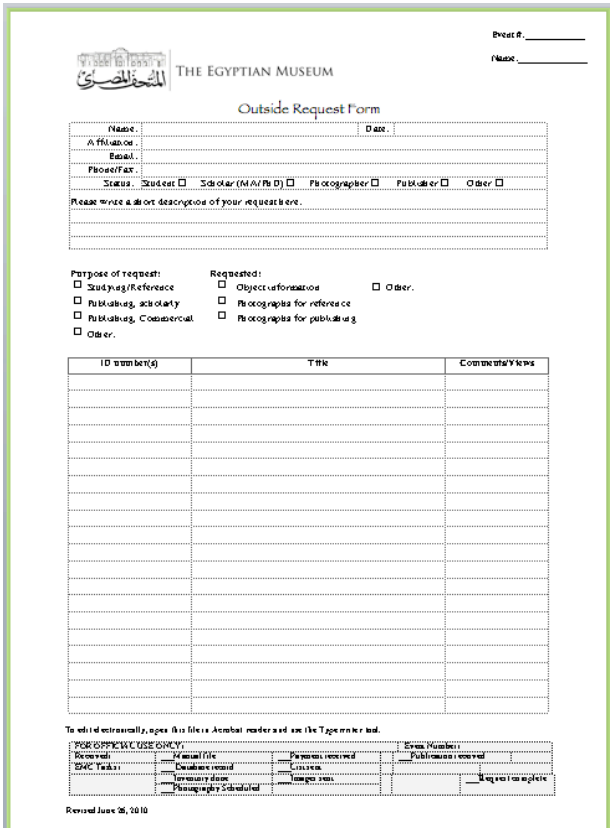
- What is requested

  Object information

  Reference photographs

  Publication-quality photographs

- A list of the relevant objects



Event #: _____

Name: _____

THE EGYPTIAN MUSEUM

Outside Request Form

Name: Date:

Affiliation:

Email:

Phone/Fax:

Status: Student ☐ Scholar (MA/Ph D) ☐ Photographer ☐ Publisher ☐ Other ☐

Please write a short description of your request here.

Purpose of request:
☐ Studying/Reference
☐ Publishing, scholarly
☐ Publishing, Commercial
☐ Other.

Requested:
☐ Object information
☐ Photographs for reference
☐ Photographs for publishing
☐ Other.

ID number(s)	Title	Comments/Views

To edit electronically, open this file in Acrobat reader and use the Typewriter tool.

FOR OFFICIAL USE ONLY:				Event Number:	
Received:	Manual file	Permission received		Publication received	
SAC Tab 1:	Database record	Contract			
	Inventory done	Images sent			Request complete
	Photography Scheduled				

Revised June 26, 2010

The Outside Request notebook is arranged alphabetically, by scholar's last name. The material for each request is kept together in a plastic sleeve.

If the request will require approval from the Museum Board and/or security clearance, it should be passed on to the office of the Museum Director.

35.2.1. Internal Process

Requests for object information, object study (if the RCMDD is told about it), and images of museum objects are tracked both in the manual system and in the database. The manual system for pending requests is stored in the Outside Request notebook; the database record is stored in the Events Module.

At the front of the Requests In Process section is a series of Outside Requests at a Glance forms. This is the master manual system on which the requests are tracked. When all of the requests on the top sheet have been completed (or crossed out because all pending requests have been copied to a new sheet), you can throw it away.

The outside requester should be provided with an Outside Request Form (available in hard copy in a plastic sleeve at the back of the OR folder. A copy is also kept in the blank forms file, and in electronic form on Ruby->RCMDD-ADMIN->Forms->RCMDD Forms, and is available for download on the SCA and Egyptian Museum websites) and asked to fill it out. If the request is made by SCA staff (curatorial or otherwise), the RCMDD may fill the form out for them. If the request is received by email, the RCMDD may also fill out the form for the scholar.

After the form has been filled out, follow these steps:

35.2.2. Begin Database Record

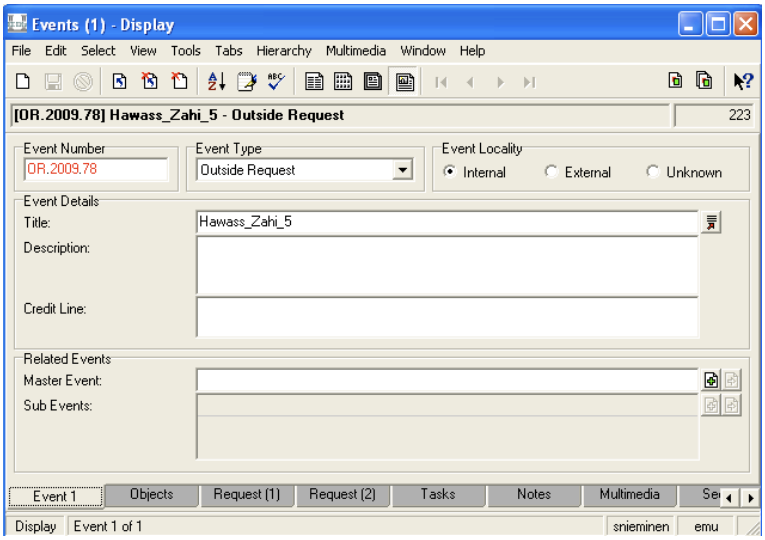
- In the database, go to the Events Module.
- Go to the Event 1 Tab, and create a new record. Fill out this tab with the following information:

Event Number: next sequential number.

Event Type: select “Outside Request.”

Event Locality:

- For requests from museum or SCA personnel, check Internal.
- For outside scholars or students, check External.



Title: this should be Last-name_First-name_sequential-number (unless this is the first request from the requester).

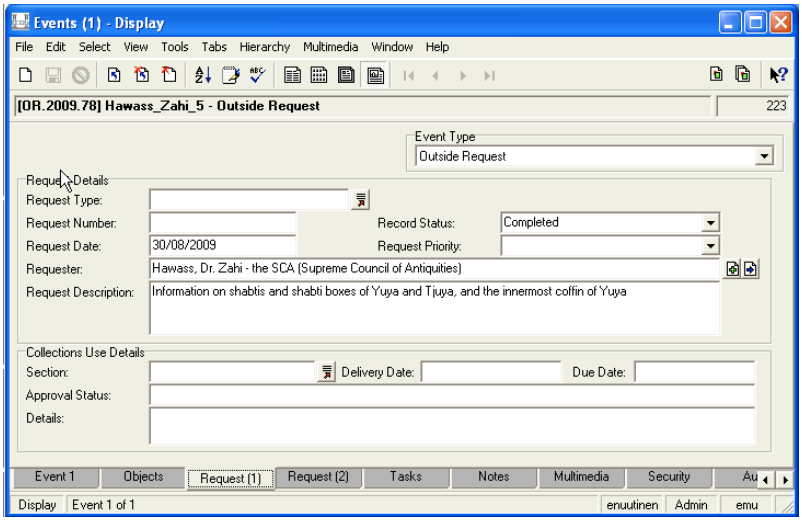
Description: fill in description, including dates, from the Outside Request Form.

- Go to the Request 1 Tab, and fill out the following:

Request Status: To do, On hold, Passed on, Awaiting Publication, Cancelled, or Completed.

Request date.

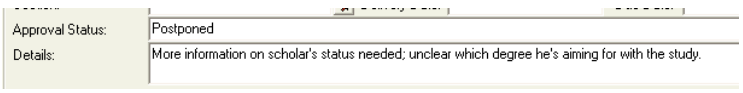
Request priority (assigned by the heads). This should be between 1 and 5.



Requester: Type in all or part of the name with * and hit tab, and you will be taken to the Parties database to choose the correct person; if there is no record for this person you should add it now (see Parties Module).

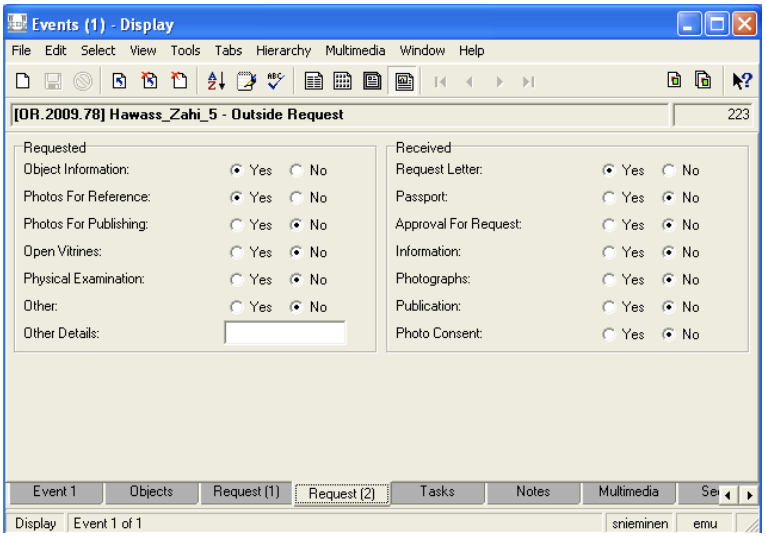
Request description: Any additional information about the request can go here (as on the Outside Request at a Glance form), such as a short but informative summary of the request. Please specify whether the scholar has provided proper ID #s or whether the RCMDD must search for them!!

Use of Collection: You will use this to record Museum Board approval or denial, again, only if the RCMDD is informed of this.

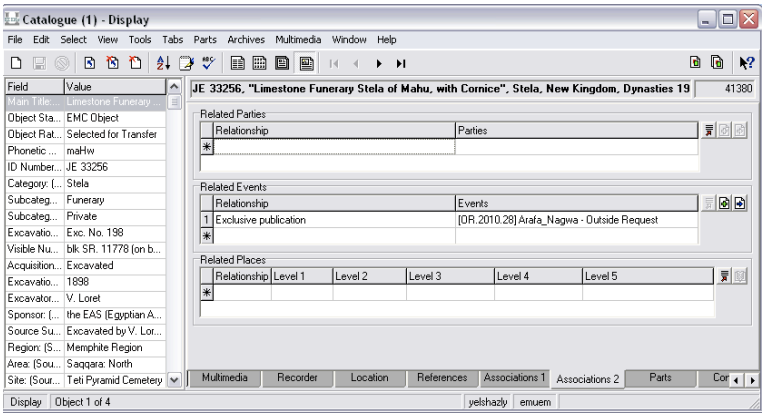


Collection Use Details: You will use this to record any other information about the request.

- Go to the Request 2 Tab, and check the appropriate radio buttons, indicating what has been requested. This tab will also be used to track what has been received from the requester.



- If the requester is asking for the right to publish an unpublished object, this should be marked in the Catalogue Module for that object, in the Associations 2 Tab. In the Related Events section, Enter "Publication Rights Requested" under Relationship, and Link the Event Record to the Catalogue Record. If permission is granted, change the Relationship to "Publication Rights Granted." Note that the right to first-time publication for recently excavated objects that are not yet published is retained by the excavator for a certain period of time; this should be marked in the Associations 2 Tab, under Related Parties (Relationship: Publication Rights; link to Parties).



- Put any extra information you want to keep track of and share in the Notes Tab.

35.2.3. Begin Manual Record

- Consult the Events module of the database, and assign the request the next OR event number, in this format: OR.YYYY.SN (e.g. OR.2009.14).

Event #	Title	Date received	Summary of request	Head	Assisted by	Status/notes

- Fill out the first blank line on the Outside Requests at a Glance form:

  Event #: e.g. OR.2009.78.

  Title: This should be the name of the requester (Last Name_First Name), with a sequential number if they have submitted more than one request at any point (please check in the database by searching for the requester's name in the Events module): LastName_FirstName_SN. eg. Hawass_Zahi_2 (note that the first request will not be followed by a number).

  Date received.

  Summary of request: this is important; keep it short but informative.

  Head: Name of the department head overseeing the request.

Assisted by: Name of the registrar, if there is one, who will take lead on assisting with the request.

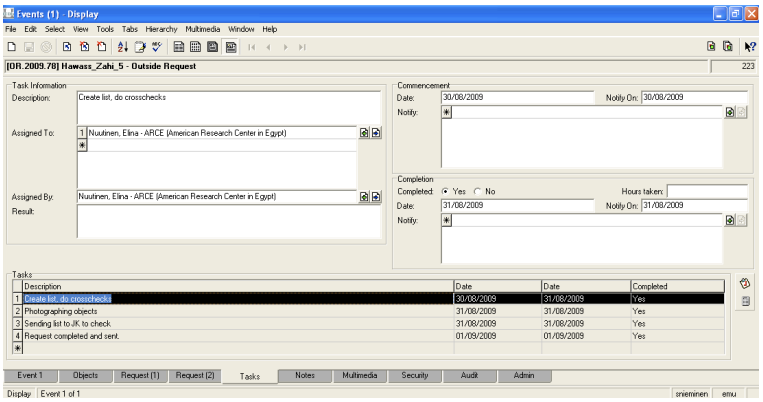
- Begin a manual file for the new request:

  Add the Event # and Name to the Outside Request Form.

  File the Outside Request Form and hard copies of any correspondence in a plastic sheet, arranged chronologically from front to back (earliest in front, latest in back). The Outside Request Form should stay in the front of the sheet, to act as the cover sheet. Work on the request will be tracked manually here and digitally in the database.

  File the plastic sheet alphabetically in the Outside Requests notebook by the scholar's last name.

35.2.4. Begin Tracking Request (Tasks Tab)



You should track the request in the Tasks tab of the relevant event record.

Every step of the process must be recorded here:

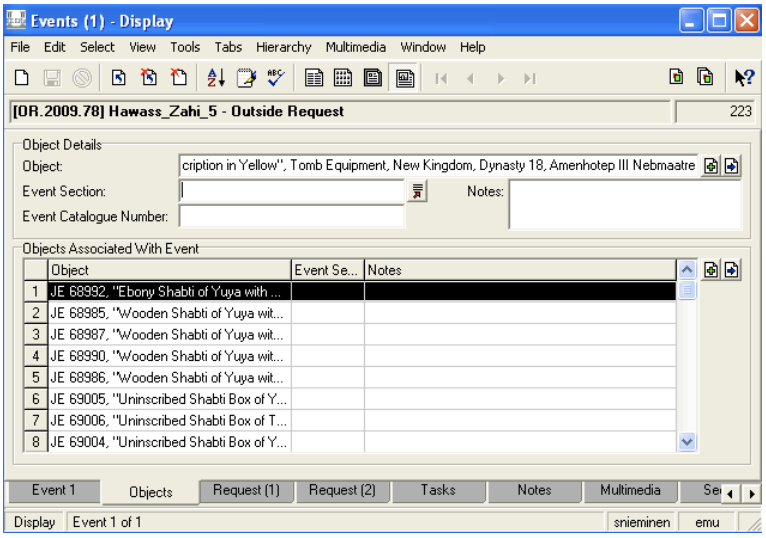
- Open the Tasks tab in the relevant event record.
- Write a description of the task (e.g. Photographing objects).
- Fill in Assigned to - this is the person who will complete that specific task.
- Fill in Assigned by - this is the head responsible for the request.
- Fill in Commencement date - the date this task was given out.
- Choose No in Completion.
- Save the record.
- Once the task has been completed, the person completing the task should change No to Yes and add Completion Date.

You can have several completed and uncompleted tasks at the same time - to create a new task go to Tasks list in the bottom of the window, and click on a new row, underneath the latest one filled out. This will let you create a new task in the spaces above.

35.2.5. Add Objects

You now need to attach the objects for which information or photographs are being requested to the record. To do this:

- Open the Objects Tab in the relevant event record.
- Type the ID Number into the first line. If the object is in the Catalogue Module already, it will automatically attach to the record. Otherwise, open the Catalogue Module. Do a search for each record you want to add, or search for a group. Attach the records by typing an ID number or title in the object field, then hitting tab.



- If the request includes first-time publication, remember to check the Associations 2 tab in each record to make sure the publication rights are not still with the excavator or have not been granted to a previous requester.

NOTE: A senior egyptologist should always check the object list against the request itself to make sure the right objects are there, especially if ID #s have not been provided by the requester.

35.2.6. Process Request

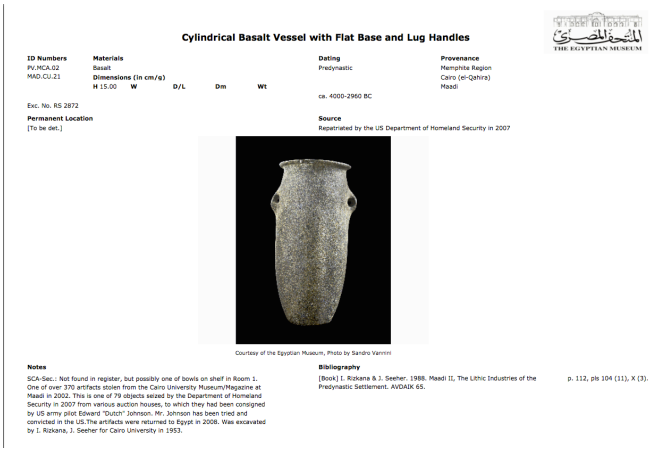
The extent to which each request should be processed will depend on the type of request and the details of the request itself. All request processing should begin with an image (if possible) and location (through *in situ* inventory if possible) and then full cross-check of the object or objects associated with the request, as processing these requests provides an excellent opportunity for database cleanup. Make sure to track the status of the request in the database (in the Tasks tab).

- Cross-check and Inventory Objects according to the RCMDD's usual protocols. The group should be added by the heads to the Group-Checking Checklist (see Checking Object Groups).

  The head taking responsibility for the list has ultimate responsibility for the list set-up; they may delegate this to an associate registrar, but should indicate this in the DB record.

  The head should also be responsible for final review of the report generated after the cross-checks and inventories are completed.

- After the group has been fully checked, if the request is for information only, an Outside Request Information report should be run and sent or given to the outside requester as a pdf.



- If the request is for images for publication, the RCMDD should coordinate with the museum photography department to have the necessary photographs taken (see Scheduling Coordination). The museum's

photography department will give copies to the RCMDD, who will then send them to the requester. The RCMDD must make sure that there is a copy of the signed approval (signed by the Museum Director or the SCA Secretary General) for the request in the OR file before sending the images; if the request is for commercial publication, the RCMDD must receive written confirmation of payment before releasing the images. Any signed forms should be scanned and linked to the multimedia tab in the events module. Hard copies should also be filed in the manual system.
This process will be recorded in the Tasks tab in the database by making new entries to specify the steps, e.g.:

Request for images for publication received;

Request passed on to the museum photographer;

Images received from the museum photographer;

Signed approval received from the Museum Director/SCA secretary-general;

Confirmation of payment received [when needed];

Images sent to the requester.

- All reports and photographs should be filed properly in the computer system and attached to the proper event or object records.

35.2.7. Emergency Image Requests

Even when working with requests for images only (both reference and publication images) the RCMDD prefers to fully cross-check all the objects included and give out an informative list on pdf. However, in some cases the requester will only want photographs. In the past, this kind of request has often gone straight to the museum photographers via the Museum Director and requesters may have been given the images right after shooting. This policy is faulty in many ways: there is no guarantee that these images will make their way to the museum database, and there's always the danger of misidentification of objects and wrong ID numbers being connected to them.

To avoid these problems, the RCMDD should work with the museum photographers even on requests of more than 20 objects, as long as the requester has gotten the required permissions from the SCA Secretary General. Ideally, the RCMDD should liaise between the photographer and the requester, getting images from the photographer, renaming them according to RCMDD protocols, doing full cross-checks on the objects, and giving them to the requester according to museum protocol.

However, there have been and will continue to be instances in which a requester is given permission for a large number of photographs in a short period of time, involving more objects than the team has the time and resources to handle. In these cases, the RCMDD should simply get copies of the photographs, and process them whenever there is time.

Remember that RCMDD does NOT give out actual object information lists without having done full cross-checks on the objects. (Disclaimer lists should be used VERY sparingly.) If this does not happen with an image request of this kind, only the images will be given out.

35.2.8. Follow Up

For requests involving object information, the requester should also be encouraged to give all relevant information or corrections directly to the RCMDD. This information includes new measurements, information about materials, more exact dating or provenance, etc.

The RCMDD will be responsible for getting 2 copies of commercial publications for which images are provided by the museum. One of these should be sent to the Zamalek Documentation Center.

The RCMDD should keep track of whether or not publications have been provided to the SCA in the database by creating an Alarm in the Events module, and asking it to notify the RCMDD on the appropriate date. ICal can also be used for this.

Note that any scholar or student not complying with the above guidelines will be prohibited from working in the museum again until such time as they have fulfilled their obligations to the museum.

35.2.9. Complete Request

When the request has been fully completed, mark the request “Completed” in the database and move the materials into a file folder in the OR drawer, filed alphabetically by last name.

Do not mark requests “Completed” until any publications owed to the SCA by the requester have been submitted. If everything has been completed but the publication has not been received, mark the request “Awaiting Publication” in the database. Then file just the cover letter in the "Awaiting publication" file at the back of the OR drawer. The rest of the material should be filed in the completed requests files, alphabetically (by last name). Make sure the title of the request is clearly written on the top right. The alarms should be set for a year after the request is completed, to remind the RCMDD to follow up to make sure that the publication has been received. For scholarly publications, check first with the Department of Foreign Missions to make sure they have not received the publications before contacting the requester.

When publications are received, record this in the database in the appropriate field in the Events 2 Tab, and mark the request “Completed.” Make sure to enter the publication in the Bibliography module.

36. Scheduling Coordination

In 2010, the Museum Director, with the support of the RCMDD, instituted a new system for scheduling committees within the museum. These committees can be for any purpose: object movement within the museum, into the museum, or out of the museum; scholar study; photography; loan and exhibition-related activities; or inventory.

The system is not yet functional, as the museum staff still does not plan ahead, and almost everything happens at the last minute. But this system can be activated at any time, once the museum begins to plan.

The following outlines the basics of the system.

36.1. Overview

The Museum Director (Dr. Wafaa El Saddik) had decreed that scheduling forms would be completed and signed for all committees, and a master schedule, to include the weekly schedules of all department heads and the dates, times, and relevant personnel for all committees would be kept posted in the curatorial offices. This procedure would assist with coordination between the various museum departments, and would allow events to be scheduled as efficiently as possible for all concerned. Unfortunately, this has not happened successfully, but should be kept in mind for the future.

Schedules for the following personnel will be tracked on the master schedule: the Museum Director, all heads from sections 1-8, the Head of Conservation, the museum photographer, and the heads of the RCMDD.

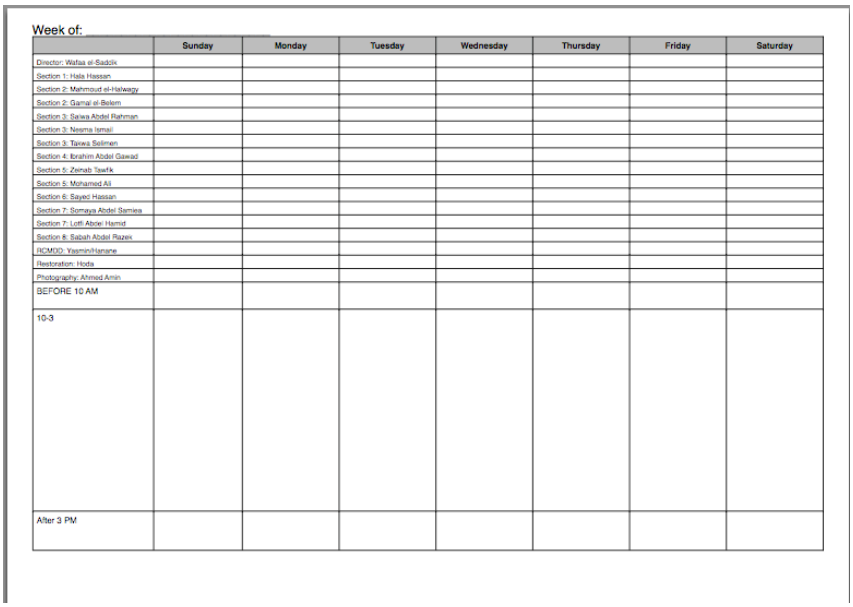
36.2. Scheduling Team

If this goes into effect, the master schedule for the EMC department heads will be maintained by Deputy Director Ms. Siham Abdel Razeq, with the assistance of the Associate Registrar for Movement. Nothing should be written on the schedule without the presence of a member of this team or their delegate.

36.3. Scheduling Forms

To ensure that everyone is properly informed, and that the committees suit the schedules of all heads involved, scheduling forms detailing the date, time, and purpose of the committee, will be filled out and signed by key personnel (including the head of security and the head workman) in advance. The scheduling team will be responsible for choosing a time that is agreeable to all the key personnel, and having them indicate their availability and agreement by signing this form. Copies of any additional materials, such as outside requests and relevant object lists, will be provided by the RCMDD to key personnel at their request.

36.4. Master Schedule



Week of: _____

	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Director: Wafaa el-Saddik							
Section 1: Hala Hassan							
Section 2: Mahmoud el-Halwagy							
Section 2: Gamal el-Belem							
Section 3: Salwa Abdel Rahman							
Section 3: Nesma Ismail							
Section 3: Takwa Selimen							
Section 4: Ibrahim Abdel Gawad							
Section 5: Zeinab Tawfik							
Section 5: Mohamed Ali							
Section 6: Sayed Hassan							
Section 7: Somaya Abdel Samiea							
Section 7: Lotfi Abdel Hamid							
Section 8: Sabah Abdel Razek							
RCMDD: Yasmin/Hanane							
Restoration: Hoda							
Photography: Ahmed Amin							
BEFORE 10 AM							
10-3							
After 3 PM							

The master schedule (with the days of the week horizontally across the top) will be printed on an A3 sheet; four weeks will be posted at all times outside the curators' office. Posting the schedule will be the responsibility of the Associate Registrar for Movement. This schedule is to be filled out manually by the scheduling team. All department heads are responsible for informing the scheduling team of any plans that will affect their availability for committee work, including their planned working hours and any committees or activities they already have scheduled.

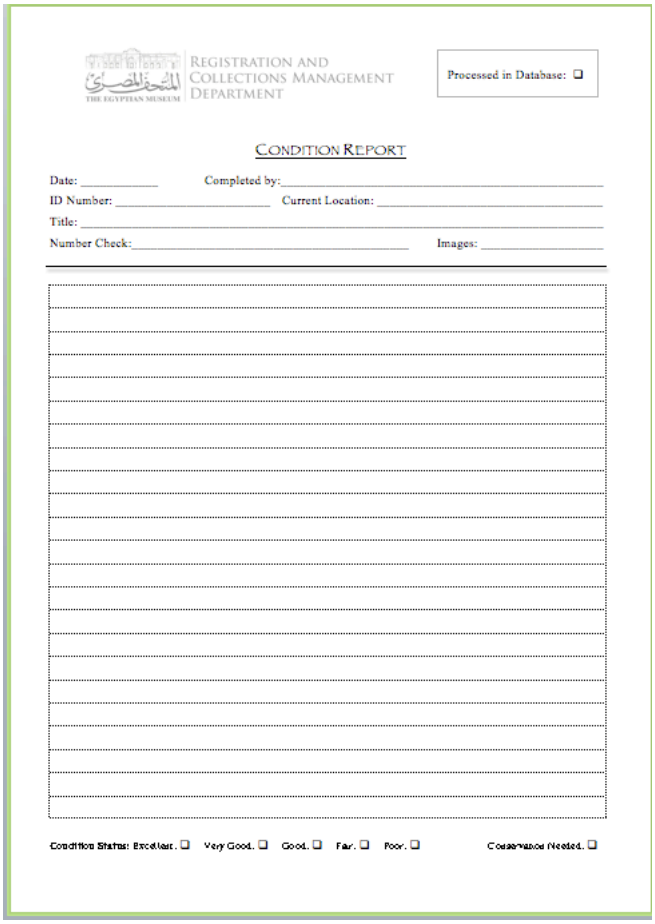
At the top of each master schedule will be the daily schedule for each department head. Below this will be the schedule for each day. Each entry on the master schedule will include: the time of the committee; the purpose; and the key personnel needed for the committee. This will be added to and modified as needed.

37. Condition Reporting

Although the RCMDD does not do condition reports in an official capacity, the staff has been trained to do basic condition reporting, and will be doing condition reports as part of their Gallery Inventory work. The following are the steps to be followed when the RCMDD does condition reports.

Step 1: Get manual form

Blank Condition Reports are stored in the Blank Forms section of the filing cabinet; the RCMDD staff should also have blank Condition Reports on their clipboard at all times. The soft copy can be found on Ruby (Ruby->RCMDD-ADMIN->Forms->RCMDD Forms->Condition_Report)



THE EGYPTIAN MUSEUM

REGISTRATION AND COLLECTIONS MANAGEMENT DEPARTMENT

Processed in Database: ❑

CONDITION REPORT

Date: _____ Completed by: _____

ID Number: _____ Current Location: _____

Title: _____

Number Check: _____ Images: _____

Condition Status: Excellent. ❑ Very Good. ❑ Good. ❑ Fair. ❑ Poor. ❑ Conservation Needed. ❑

Step 2: Fill out object information

At the top of the form, fill out:

- Date
- Your name
- ID Number
- Title
- Current Location
- Number Check

Step 3: Write the condition report

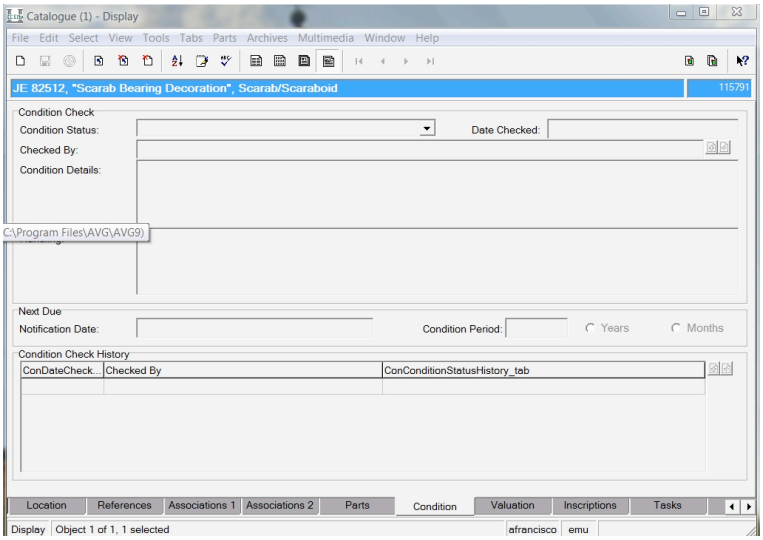
Look carefully at the object, and write down whatever you see and don't see. Begin with general comments on the overall condition of the object. Then work systematically from top to bottom and left to right. Use terminology that is consistent and will be easily understood by the reader. You may sketch the object, along with any damage that you notice, on the blank form. You may also want to take condition photographs of the object, which you should process as usual. If you are doing a group of objects, write the image numbers on the line on the top of the form.

At the bottom of the form, indicate the Condition Status (Excellent, Very Good, Good, Fair, Poor) as well whether or not Conservation is needed.

Step 4: Fill out the Condition tab in the database

Go to the Catalogue record for the object, and fill out only a few of the fields in the Condition tab:

- Condition Status (from the bottom of the form)
- Date Checked
- Checked by



Step 5: Scan the manual form, import it into the Multimedia module, and link it to the Catalogue record for the object.

Step 6: File the manual form

File the handwritten form in its object file. If there is no file, create one, and put the object on the list to have a catalogue card completed.

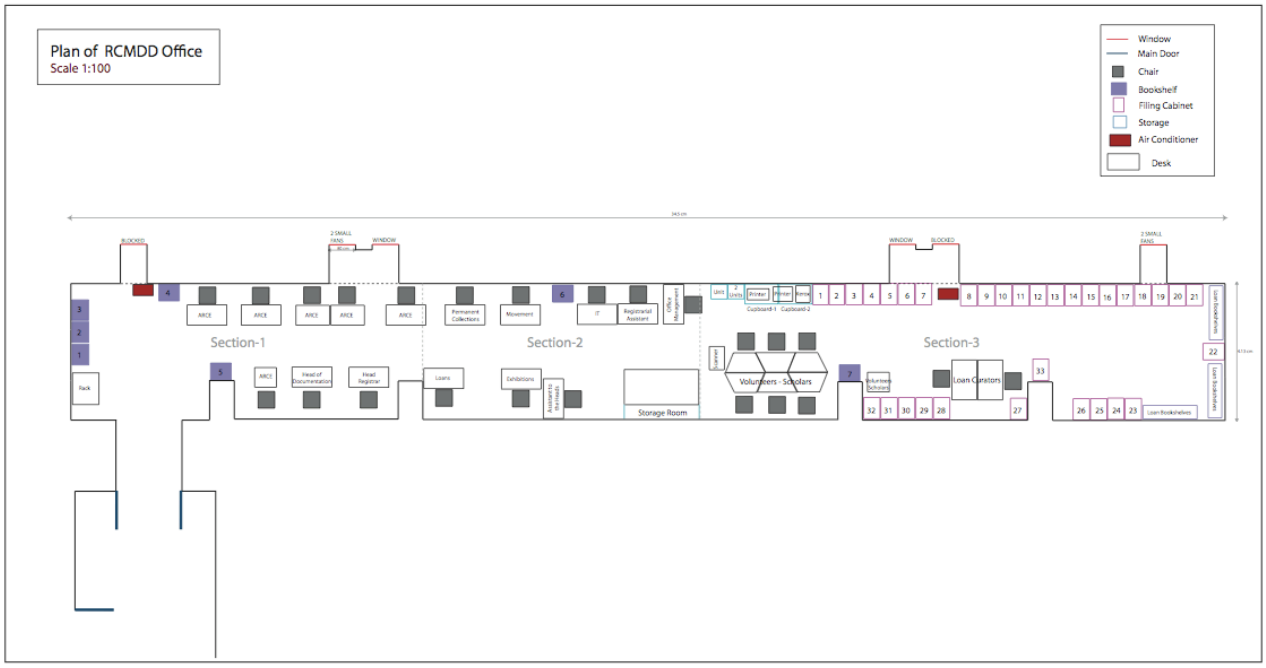
Part VI:

Office Management

38. Office Setup and Manual System

It is the job of the Associate Registrar for Office Management to make sure that the manual system, which is an essential backup and complement to the database system, is up-to-date, and that all forms and documents are filed properly. The following protocols outline the principal features of this system.

Current (as of March 2011) plan of the office shown below, soft copy can be found in Akhenaten->Ruby->RCMDD-ADMIN->Office_Renovation->Basement Office->Final Basement Plans->Basement_Plan_RCMDD.ai.



38.1. File Cabinets

Described here are the principal contents of the file cabinets, which are labeled by cabinet and drawer.

	Drawer-1	Drawer-2	Drawer-3	Drawer-4
File Cabinet 1	RCMDD Official Papers	Blank Forms	Equipment and Supplies: Manuals and Warranties	RCMDD Staff Info
File Cabinet 2	Foreign Volunteers Info	Egyptian Volunteers Info		
File Cabinet 3	Travelling Loans: Pending and Active	Travelling Loans: Pending and Active	Travelling Loans: Completed	Travelling Loans: Completed
File Cabinet 4	Travelling Loans: Completed	Travelling Loans: Completed	Travelling Loans: Completed	Travelling Loans: Completed
File Cabinet 5	In-house Exhibitions: Pending and Active	In-house Exhibitions: Pending and Active	In-house Exhibitions: Completed	In-house Exhibitions: Completed
File Cabinet 6	In-house Exhibitions: Completed	In-house Exhibitions: Completed	In-house Exhibitions: Completed	In-house Exhibitions: Completed
File Cabinet 7-8	OR: Completed	OR: Completed	OR: Completed	OR: Completed
File Cabinets 9-19	Object Records sorted by JE numbers	Object Records sorted by JE numbers	Object Records sorted by JE numbers	Object Records sorted by JE numbers
File Cabinets 20-24	Object Records sorted by CG numbers	Object Records sorted by CG numbers	Object Records sorted by CG numbers	Object Records sorted by CG numbers
File Cabinets 25-26	Object Records sorted by TR numbers	Object Records sorted by TR numbers	Object Records sorted by TR numbers	Object Records sorted by TR numbers
File Cabinets 27-28	Object Records sorted by SR numbers	Object Records sorted by SR numbers	Object Records sorted by SR numbers	Object Records sorted by SR numbers

38.1.1. Office Administration Materials

File Cabinet 1 contains materials related to the administration of the office.

- Drawer-1 contains official papers, including decrees, permissions, and memos.
- Drawer-2 contains blank forms.
- Drawer-3 contains information on supplies and equipment, including manuals and warranties.
- Drawer-4 has information on RCMDD staff, both current and past.

File Cabinet 2 contains materials related to the administration of the office.

- Drawer-1 contains files related to foreign volunteers.
- Drawer-2 contains files related to Egyptian volunteers.

38.1.2. Traveling Loan Materials

File Cabinet 3 contains all the materials related to pending, active or completed traveling loans.

- Drawer-1 and Drawer-2 contain information on the pending and active loans (filed by date, most recent one first).
- Drawer-3 and Drawer-4 contain information on the completed loans (filed by Loan number).

File Cabinet 4 has been reserved for completed loans after File Cabinet 3 gets full.

38.1.3. In-house Exhibition Materials

File Cabinet 5 contains all the materials related to pending, active or completed in-house exhibitions.

- Drawer-1 and Drawer-2 contain information on the pending and active exhibitions (filed by date, most recent one first).
- Drawer-3 and Drawer-4 contain information on the completed exhibitions (filed by Exhibition number).

File Cabinet 6 has been reserved for completed in-house exhibitions when File Cabinet 5 gets full.

38.1.4. Completed Outside Requests

File Cabinets 7 and 8 contain all the materials related to completed outside requests (filed in alphabetical order, by requester's last name). Active requests are stored in a notebook (Bookcase-6 - Shelf-2).

38.1.5. Object Files

Object files, consisting mainly of catalogue cards generated from the catalogue records in the database (and stored as pdfs in Akhenaten->Ruby->RCMDD-DOC->Permanent_Collections->Objects_Files) and relevant printed materials such as publications, are stored in a series of file cabinets. Most objects are filed by JE number (**File Cabinets 9-19**). However, if an object has no JE number, it is filed by CG (**File Cabinets 20-24**), then TR (**File Cabinets 25-26**), or finally by SR number (**File Cabinets 27-28**).

38.2. Bookcases

The RCMDD has a total of 7 Bookcases, which are used to store a variety of reference books, logbooks, and notebooks containing manual forms.

	Shelf-1	Shelf-2	Shelf-3	Shelf-4	Shelf-5	Shelf-6
Bookcase-1	Egyptological Reference books	Egyptological Reference books	Egyptological Reference books	Egyptological Reference books	Egyptological Reference books	Egyptological Reference books
Bookcase-2	Exhibition Catalogues	Exhibition Catalogues	Exhibition Catalogues	Exhibition Catalogues	Exhibition Catalogues	Exhibition Catalogues
Bookcase-3	Museological Reference books	Museological Reference books	Museological Reference books	Museological Reference books	Museological Reference books	Museological Reference books
Bookcase-4	Egyptological Reference books	Egyptological Reference books	Egyptological Reference books	Egyptological Reference books	Egyptological Reference books	Egyptological Reference books
Bookcase-5	Egyptological Reference books	Egyptological Reference books	Egyptological Reference books	Egyptological Reference books	Egyptological Reference books	Egyptological Reference books
Bookcase-6	Gallery Clipboards	Gallery Books	Exhibition and Loan Logbooks	OR Notebooks	Movement Notebooks	Accessioning Notebooks
Bookcase-7	JE Register books	JE Register books	JE Register books	JE Register books	TR Register books	EDU Logbook

38.2.1. Register Books

Digitized and reprinted copies of the museum's original JE and TR ledgers are stored in **Bookcase-7**. These may be accessed by anyone at any time, as long as the office is open. Outside researchers must sign the guest book. If a curator wishes to borrow a book, they must sign it out and indicate where it will be; it is preferable to keep these books within the office at all times, if possible. Included here is also JE XXV, which is inscribed by hand by the Associate Registrar for the Permanent Collections.

38.2.2. Logbooks

Loan and Exhibition Logbooks, in which the Associate Registrars for Loans and Exhibitions make handwritten entries containing the basic information on these events, are stored in **Bookcase-6** - Shelf-3. EDU Logbook is stored in **Bookcase-7** - Shelf-6.

38.2.3. Notebooks

Completed or in-process manual forms, stored in a series of notebooks, are stored in **Bookcase-6**. These include:

- Movement log (forms filed by date) (Shelf-5);
- Accessioning Notebook (filed by date, forms to be filed in object files after accessioning is complete) (Shelf-6);
- Outside Request Notebooks (for requests in process) (Shelf-4);
- Gallery Books (maps and current inventories for each gallery, in alpha-numerical order) (Shelf-2).

38.2.4. Reference Library

The RCMDD is developing a reference library for the use of the registrars and the curatorial staff. Most of these have been donated to the office by the ARCE project and by various scholars. Bookplates in the front covers identify the donors. The library consists primarily of Egyptological references (**Bookcases 1, 2, 4, 5**) and books that discuss registrarial and museum practices (**Bookcase-3**).

38.2.5. Loan/Exhibition Catalogues

The department is working to collect a full series of catalogues for loans that the Egyptian Museum has sent abroad, and for exhibitions that have been mounted within the museum. These are stored in **Bookcase-2**.

38.3. Clipboards

The RCMDD currently maintains two types of clipboards: personal clipboards and gallery inventory clipboards. The personal clipboards belong to individual registrars and are kept at their desks; the gallery clipboards are shared, and are kept in **Bookcase-6** - Shelf-1.

38.3.1. Personal Clipboards

Each registrar has a clipboard, on which they are responsible for keeping the following forms:

- Inventory Forms
- Photo Logs
- Movement Forms
- Accessioning Form
- Outside Request Form
- Blank Initial Condition Reports
- Clipboard Checklist
- Graph Paper

38.3.2. Gallery Clipboards

As the RCMDD carries out the Initial Gallery Inventory project (see Inventory for details), a clipboard should be created for each gallery that is under way. This should contain all relevant gallery, area, and vitrine maps, and inventory forms that are in process. The gallery clipboards are shared, and are kept in **Bookcase-6** - Shelf-1.

38.4. Aprons

Each registrar should have his or her own apron, to be worn whenever he or she leaves the gallery for committee or gallery work.

Each apron should contain the following supplies:

- 1 pair nitrile gloves
- 1 pair cotton gloves, clean
- 1 magnifying glass
- 1 pencil
- 1 eraser
- 2 pens
- 1 brush
- 1 flashlight
- 1 extra flashlight bulb
- 2 extra batteries
- 1 cloth measuring tape

38.5. Office Inventory

38.5.1. Furniture Inventory

The office furniture should be inventoried by the Associate Registrar for Office Management once per quarter. An Excel file (Ruby->RCMDD-ADMIN->Office_Management->Lists: Office Management.xls-Sheet 3) is used to track these inventories. Each piece of furniture should simply be checked, and notes about condition or other problems noted (and then followed up on).

Office Management Lists
Furniture

Inventory Date 1: _____ **Inventory Date 3:** _____

Inventory Date 2: _____ **Inventory Date 4:** _____

Location	Item	Notes	Check
Section-1	Bookshelf-1		❑
			❑
			❑
			❑
Section-1	Bookshelf-2		❑
			❑
			❑
			❑
			❑
			❑

38.5.2. Equipment Inventory

Office equipment should be inventoried by the Associate Registrar for Office Management once per quarter. An Excel file (Ruby->RCMDD-ADMIN->Office_Management->Lists: Office Management.xls-Sheet 2) is used to track these inventories. Each piece of equipment should simply be checked, and notes about condition or other problems noted (and then followed up on).

Office Management Lists
Equipment

Inventory Date 1:_____ **Inventory Date 3:** _____

Inventory Date 2:_____ **Inventory Date 4:**_____

Location	SubLocation	Item	Notes	Check
Section-1	Rack	Server		❑
				❑
				❑
				❑
Section-1	Under server (Rack)	Uninterruptible Power Source (UPS)		❑
				❑
				❑
				❑
Section-1	Attached to server	Hard Drives: Time Machine		❑
				❑
				❑
				❑

38.5.3. Supplies Inventory

It is important that the office maintains a steady supply of the materials it needs to carry out its work, such as pens, pencils, paper, and ink. These supplies are kept in a series of cabinets, storage units, and the large closet in the center of the office (the "Storage Room"), as detailed in Ruby->RCMDD-ADMIN->Office_Management->Lists: Office Management.xls-Sheet 1.

Office Management Lists
Supplies

Inventory Date 1:_____ Inventory Date 2:_____ Inventory Date 3:_____

Location	Sub Location	Item	Amount 1-2-3			Minimum #
Cupboard-1	Shelf-1	CD Wallets				5
Cupboard-1	Shelf-2	Cable Ties				2
Cupboard-1	Shelf-2	Ethernet Cables				6
Cupboard-1	Shelf-2	InK: Epson Black (T007)				5
Cupboard-1	Shelf-2	InK: Epson Color (T009)				5
Cupboard-1	Shelf-2	InK: Phaser Black				5
Cupboard-1	Shelf-2	InK: Phaser Color				5
Cupboard-1	Shelf-2	InK: Copy Centere C118				5
Cupboard-1	Shelf-2	Imaging Unit: Epson				5
Cupboard-1	Shelf-2	Imaging Unit: Phaser				5
Cupboard-1	Shelf-2	Imaging Unit:Copy Centere C118				5

Supplies should be inventoried once a month, so that new supplies can be ordered BEFORE they begin to run low. As of March 2011, the procedure followed by the SCA for obtaining supplies is still unclear; these protocols should be added by the department heads as soon as possible.

38.5.4. Apron Inventory

Aprons should be inventoried by the Associate Registrar for Office Management once per quarter. S/he is also responsible of restocking them.

Aprons

INVENTORY LIST

Inventory date: Inventory date: Inventory date:

Inventory date: Inventory date: Inventory date:

Owner name	Item/Quantity				
Amina	2 Batteries	1 Eraser	1 pair of Cotton Gloves	1 Extra light bulb	1 Flash Light
	1 Magnifying Glass	1 pair of Nitrile Gloves	2 Pens	1 Pencil	1 Tape Measure
Angy	2 Batteries	1 Eraser	1 pair of Cotton Gloves	1 Extra light bulb	1 Flash Light
	1 Magnifying Glass	1 pair of Nitrile Gloves	2 Pens	1 Pencil	1 Tape Measure
ARCE 1	2 Batteries	1 Eraser	1 pair of Cotton Gloves	1 Extra light bulb	1 Flash Light
	1 Magnifying Glass	1 pair of Nitrile Gloves	2 Pens	1 Pencil	1 Tape Measure
ARCE 2	2 Batteries	1 Eraser	1 pair of Cotton Gloves	1 Extra light bulb	1 Flash Light
	1 Magnifying Glass	1 pair of Nitrile Gloves	2 Pens	1 Pencil	1 Tape Measure
Dalia	2 Batteries	1 Eraser	1 pair of Cotton Gloves	1 Extra light bulb	1 Flash Light
	1 Magnifying Glass	1 pair of Nitrile Gloves	2 Pens	1 Pencil	1 Tape Measure
Doha	2 Batteries	1 Eraser	1 pair of Cotton Gloves	1 Extra light bulb	1 Flash Light
	1 Magnifying Glass	1 pair of Nitrile Gloves	2 Pens	1 Pencil	1 Tape Measure

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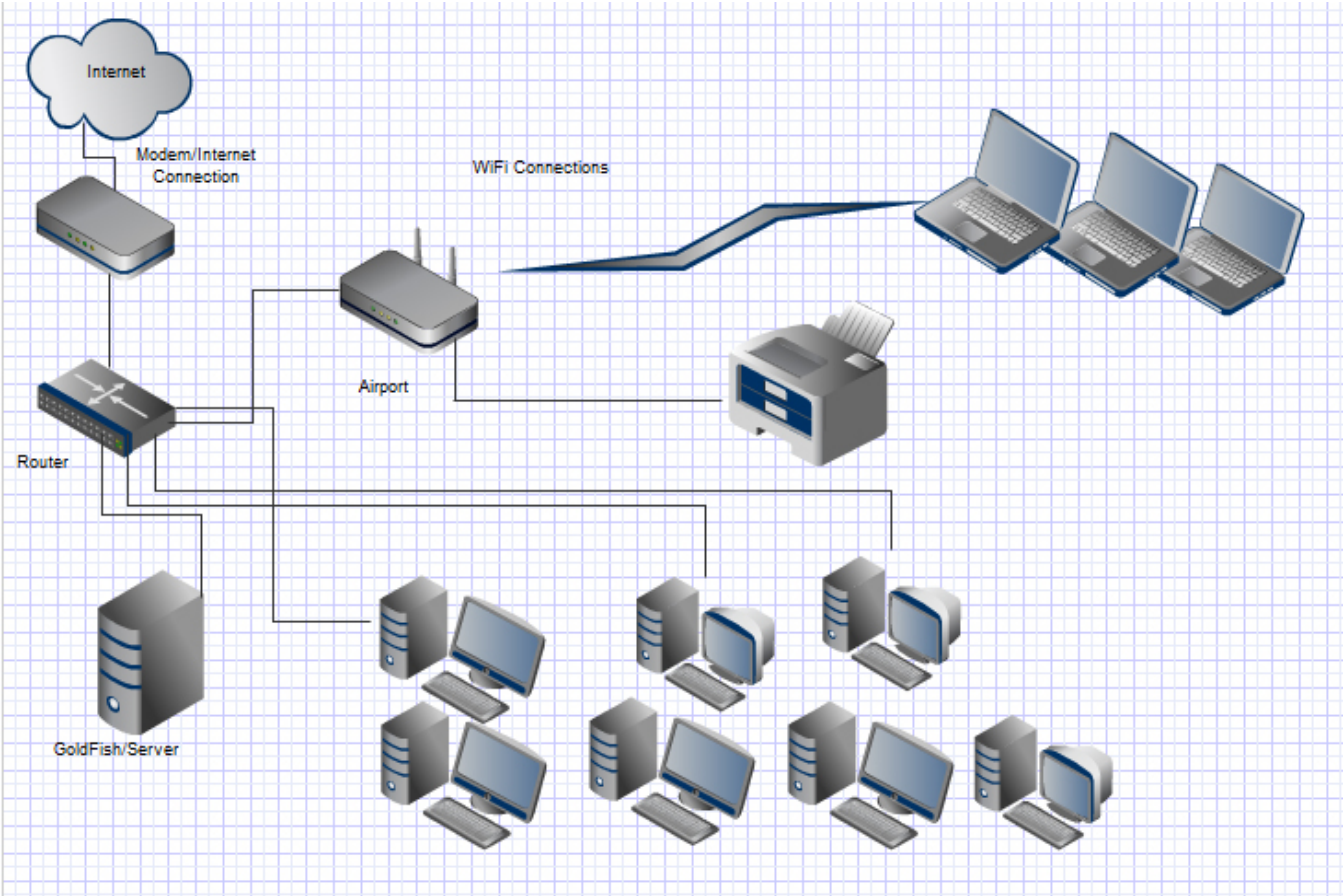
39. Information Technology (IT) Protocols

This protocol covers all of the electronic devices in the office, primarily the server, the computers, and their peripherals. It also covers the network run through the server. The maintenance and upkeep of devices and the network are the primary responsibility of the Associate Registrar for IT. This equipment has been purchased for the RCMDD by the ARCE projects, and remains the property of ARCE until the end of the projects.

39.1. Server (Goldfish) and Network (Akhenaten)

The heart of the RCMDD system is the server, Goldfish. This is an Xserve Quad Xeon with 300 GB storage. The software on this computer allows it to share resources across the network. It is hooked up with an Ethernet cable to a router, which routes data to or from the server through additional Ethernet cables or a wireless connection (Wifi) information through the cables or the Wifi (wireless).



The server should never be turned off; in case of power outages, it is hooked up to a UPS backup power source. It is the responsibility of the Associate Registrar for IT to liaise with the appropriate specialists to ensure that the UPS backup power source is working to prevent unexpected server close down. For server updates or any serious problems call an expert. Current IT Consultant (As of March 2011) is John Martin, john.d.martin.iii@gmail.com, tel. 0165585960.

39.1.1. Server Maintenance and Troubleshooting

The server is connected with an Ethernet cable to a wireless base station (an Airport Extreme), and the office computers are in turn connected to the Airport, either with Ethernet cables (for the desktops) or with a wireless connection (the laptops). The wireless connection is called Akhenaten. This connection allows all authorized users on the network to access the database, the backup files stored in the hard drive (Ruby) that is connected to the Airport and the printers (which are also connected to the network through the Airport).

39.2. Internet

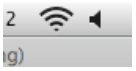
The RCMDD's current (as of March 2011) Internet service is provided by TE Data (Helpline number: 19777). The telephone line attaches to the router directly. The desktop iMacs and PCs are wired directly to the router via Ethernet cables and network switches; the laptops use the Wifi connection (Akhenaten) broadcast by the Airport. The printers are connected to the Airport via a USB hub. This is a secure network, which means that you will need the password to access it. To log onto the internet, you must first detect the wireless network on your computer, and when prompted, enter the password.

39.2.1. Troubleshooting

39.2.1.1. Connection Problems

Since the iMacs and PCs are connected to the Internet via cables, they are unlikely to have connection problems when the router is functioning correctly.

The wifi-enabled devices in the office (the laptops) connect to the internet via a wireless connection. When wishing to access the internet via this connection, the user must first identify the correct network (Akhenaten) and then enter the appropriate password (as given to you by the Associate Registrar for IT).



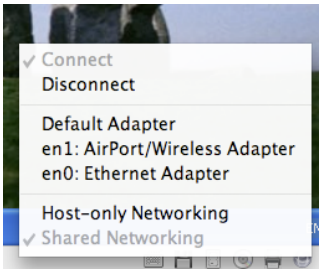
If your computer is unable to detect the wireless network, first check that you have turned on the Wireless Network Detector (on your menu bar):

If your computer still cannot detect the wireless connection, try the following:

- Turn the Wireless Network Detector on and off.
- Try Network Diagnostics (it will walk you through the process).
- Restart your computer.
- Restart the router.
- Restart the main switch by unplugging it for 30 seconds.
- Check that the Airport is working.

If none of these resolve the issue, you need to contact an expert.

39.2.1.2. Problems with Parallels



If, when using Parallels, you have trouble connecting to the Internet or database, check your network connection from within Parallels. When using a laptop you should have "Shared Networking" checked; if you are using a desktop computer you should have "en0: Ethernet Adapter" chosen. If you have something else checked, choose the correct one. If it is still not working, try disconnecting and connecting again. To choose the adapter, right-click this icon:

39.3. Computers

The office currently has 9 desktop Macs, 5 Macbooks, and 5 PCs. As of March 2011, these are assigned as follows:

Computer Name	Type	Assigned to
Twix	Macbook	Head Registrar
Kinder	Macbook	Head of Documentation
Big Mac	iMac	Associate Registrar for Office Management
Ice Cream	iMac	Associate Registrar for Loans
Hommus	iMac	Associate Registrar for Exhibitions
Banana Cream Pie	iMac	Associate Registrar for Movement
Rocky Road	iMac	Associate Registrar for the Permanent Collections
Caramel	iMac	Associate Registrar for IT
Cheesecake	iMac	Assistant to the Heads
Moonlight	iMac	Registrarial Assistant
Key Lime Pie	iMac	Volunteers/Scholars
Cherry Pie	iMac	Volunteers/Scholars
Butterscotch	Macbook	RCMDD/Inventory
Huckleberry	Macbook	RCMDD/Inventory
Chocolate	Macbook	RCMDD/Inventory
Vanilla	Macbook	RCMDD/Inventory
Tart (RCMDD-1)	PC Desktop	Image Processing
RCMDD-2	PC Desktop	Sections 1 and 2/Scholars

Computer Name	Type	Assigned to
RCMDD-3	PC Desktop	Sections 3 and 4/Scholars
RCMDD-4	PC Desktop	Sections 5 and 7/Scholars
RCMDD-5	PC Desktop	Volunteers/Scholars

39.3.1. Computer Maintenance

All of the computers need to be maintained on a regular basis. The schedule created for the frequent, regular check-up and maintenance of those computers allocated to visiting scholars must be adhered to at all times and they remain the responsibility of the Associate Registrar for IT.

The responsibility for the regular maintenance, cleaning, appropriate storage and scheduled backing up of all the equipment as outlined below is the responsibility of the Associate Registrar for IT. The only exceptions are the computers assigned to individual registrars: every registrar is responsible for the maintenance, upkeep, cleaning and security of the computer and all the composite parts of the unit assigned to them.

All the computer components, specifically monitors, keyboards and towers, are to be protected with dust covers whenever they are not in use.

A maintenance schedule should be posted on the wall of the office, with tasks checked off as they are completed.

Each computer should have the following carried out on a regular basis:

- Clean screen, keyboard, and mouse (at least once a month). ALWAYS use the correct materials -- never use anything except the computer cleaning cloth on the screen, and do not get anything too wet.
- Clean CD/DVD drives (at least once a month). There is a jWIN Laser Lens Cleaner CD stored with the drives in a separate cover.

Macs

- Run permissions (set up through ical to run automatically every Sunday)

  Open the Disc Utility program, which is located in the "Utilities" folder of the "Applications" directory.

  Highlight your hard drive from the list and click on the “Verify Permissions” button.

  After the verification is complete, click on the “Repair Permissions” button.
- Keep software updated. Users will automatically be alerted when new updates become available: These updates should be immediately implemented – this is done simply by clicking on the update alert and following the steps outlined until the installation is complete.

Note that unlike PCs, Macs do not generally benefit from defragging the hard drive; after installing updates and/or new applications, the system will optimize itself. Defragging the hard drive on a Mac is possible, but time consuming and unlikely to result in noticeable improvement.

PCs

Unlike the Macs, the desktop PC computers have not been set up to automatically run permissions on a regular basis. These PCs are not regularly used and may remain turned off for long periods of time, with the result that regular and necessary maintenance is not carried out. It is the responsibility of the Associate Registrar for IT to ensure each of these PCs are regularly turned on, with updates run manually. At this point a virus scan should also be completed and all highlighted issues should be dealt with immediately.

Unlike Macs, PCs generally benefit from defragging the hard drive at regular intervals. For a heavily used machine this should take place every six months. Defragging improves load times and can speed up your computer, particularly if you frequently download material. The steps for defragging the hard drive on a PC are as follows:

- Click the Start icon (or Windows symbol) – this is usually located in the bottom left hand corner of the screen.
- Select the "Control Panel" folder. In this, you should find a program which allows you to run the defrag. You may find it easier to find using search terms such as "hard drive defrag." PCs with newer operating systems such as Windows Vista and Windows 7 are programmed to automatically defrag at regular intervals. If this applies, you will see an dialogue box to this effect if you try to start the defrag manually.
- Defragging the hard drive is likely to take several hours. Please be aware of this when you plan your defrag.

The Associate Registrar for IT must ensure that these steps are carried out regularly according to the IT maintenance schedule and that the CD/DVD drive, keypad and mouse are cleaned without fail at least once each month on each computer, with the checklist marked off accordingly.

39.3.2. Computer Troubleshooting

If you have difficulty with your computer (for example, it becomes sluggish, or freezes), take the following steps:

- Make sure all cables are connected securely.
- Make sure you do not have too many programs open. Especially if you are running Parallels with the database, do not try to run a memory-intensive program like Adobe Photoshop.
- For Macs, run permissions and software updates.
- For PCs, update the software and run an antivirus scan.
- Check how much space you have in your hard drive. If you have less than half of your hard drive free, you will need to think about deleting things.
- Ask the Associate Registrar for IT for assistance. If s/he cannot solve the problem, s/he will contact the office's IT consultant. [add hyperlink to contact info for IT person]

39.4. Backup and Transfer Devices

The RCMDD has a number of external memory devices that are used to store backup files and/or transfer files from one computer to another. An overview of the contents of the backup drives is given here; see Computer Filing System for details of what files are stored on which drive.

39.4.1. Networked Drives

The office has two key backup drives that are accessed through the network.

My Book Images

My Book Images is a 1TR drive attached to the server (Goldfish). It contains backup files of images in the database; these include Object Images, Event Images, Condition Images, and LR Facsimiles.

Ruby (Active Files)

Ruby is a 320GB portable hard drive connected to the network through the Airport. It is accessible to everyone on the network and contains the Active files for the RCMDD documentation (RCMDD-DOC), collections management (RCMDD-CM), and administration (RCMDD-ADMIN). These include Office Management, Permanent Collections, Outside Requests, Traveling Loans, In-house Exhibitions, Labels and Panels, Library, Protocols, and IT. The material on Ruby is backed up on Licorice.

It is essential that all users store daily up-dated records of their work on Ruby, allowing access by others and also as a backup in case of a problem with a user's personal computer.

39.4.2. External Hard Drives

The office has both smaller portable drives and larger external drives. It is essential that these be kept at recorded and safe locations, so as to protect them from damage or theft at all times.

Portable Drives

The portable drives are small drives that connect to the computer with a USB cable and do not need an external power source. There are currently ten portable drives: Ruby, Licorice, Salmiac, CG Storage, ARCE_3, Magic Carpet, EMu Backup 1, EMu Backup 2, RCMDD_1, and RCMDD_2.

Name	Content	Location
Ruby	RMCDD Active Files: Administration, Office Management, Permanent Collections, Outside Requests, Traveling Loans, In-house Exhibitions, Labels and Panels, Library, Protocols, and IT	Connected to the Airport
Licorice	Ruby Backup and LR facsimiles	Cupboard 1

Salmiac	Archival material for PM (HR, LR, PDF); CG manuscripts; RAW, LR; CG images, spreads, LR and the CG Position Book.	Cupboard 1
CG Storage	Second backup for the material kept on Salmiac.	Cupboard 1
ARCE_3	Filemaker Final Backup	Offsite: ARCE Library
Magic Carpet	ARCE Administrative backup; travel drive	Various
EMu Backup 1	Used for offsite backup of EMu database (SCA) (in turns with EMu Backup 2)	Cupboard 1/ Offsite: SCA Foreign Office
EMu Backup 2	Used for offsite backup of EMu database (SCA) (in turns with EMu Backup 1)	Cupboard 1/ Offsite: SCA Foreign Office
RCMDD_1	File Transfer	Cupboard 1
RCMDD_2	GEM Photos	Cupboard 1

In addition to Licorice, five of the desktop computers are also used to back up the files on Ruby:

- Ice Cream: Traveling Loans
- Hommus: In-House Exhibitions
- Rocky Road: Permanent Collections
- Big Mac: Maps, Labels and Panels
- Caramel: IT.

It is essential that the files on Ruby are kept up to date.

External Drives

The external drives are larger in size and require an external power source. There are currently eleven of these: Freda D2, Freda D3, ARCE_1, ARCE_2, George, Leopold, Raja, Terry, Time Machine, My Book Images, and el-Guapo. Each drive has its own power cable and USB cables; for Terry, only the Firewire cable works. All cables should be clearly labelled.

Details of the contents, capacities and locations of the drives can be found in Ruby->RCMDD-CM->IT_and_Database_Admin->Lists->Digital_Storage.xls. It is the responsibility of the Associate Registrar for IT to keep this document up to date.

39.4.3. USB Mass Storage Devices

There are a number of USB Mass Storage Devices (more commonly referred to as memory sticks or flash/thumb drives) available for common use in the RCMDD office. They are stored in Storage Unit-2 - Drawer-3. The memory sticks are prone to pick up viruses, and should be scanned and cleaned at regular intervals to prevent the virus from being spread from one computer to another. Although these will not affect the Macs, they WILL affect the PCs.

39.5. Peripherals

The maintenance of office equipment includes peripherals such as printers, scanners and photocopiers. Since this equipment is shared among all the staff of the office, the responsibility for their maintenance and up-keep rests with the Associate Registrar for IT.

39.5.1. Printers

The RCMDD has two printers, both accessible through the network. Both are color printers: the Epson Stylus Photo 1280 is an inkjet printer; the Xerox Phaser 6120 is a laser printer. Getting a black and white laser printer from the SCA is a priority.

The Epson Stylus printer runs on 110V. Make sure never to plug it into a 240V outlet!!!

Problems with the printer can be addressed by following the guidelines from the user manual or from the manufacturer's website. If problems do occur, before taking any other steps, first confirm that:

- All the cords are attached and there is a power supply to the printer.
- There are no paper jams.
- There is sufficient ink – take care to buy cartridges specifically designed by the printer's manufacturer for the make and model of the printer (see above).

You may also wish to try turning the printer off and on again, and clean the printerheads by attaching a computer directly to the printer and running the check function. If none of these steps help, the Associate Registrar for IT should contact the manufacturer or a repairer (after getting authorization from the SCA).

39.5.2. Xerox Photocopier

The photocopier is a shared unit and as such is the responsibility of the Associate Registrar for IT. To use the photocopier, the user must first identify him/herself by inserting the appropriate code as given to you by the Associate Registrar for IT.

Problems with the Xerox most frequently result from incorrectly attached or loose cables, paper jams, or depleted ink. The screen on the side of the Xerox will detail problems and give guidelines on how to fix them – if the screen is blank, check the power source and cables, and make sure that the machine is turned on. If problems persist, an expert may have to be called in.

39.5.3. Scanner

There is one scanner (Epson Perfection V750 PRO) in the RCMDD office, attached to one of the office PCs. This is used primarily for scanning slides and decrees.

In order to minimize the chance of tripping over leads and cords, the power cable for the scanner is kept detached from the power socket. The first step when scanning is to ensure the power cable is plugged in.

The scanner runs on 110V. Make sure never to plug it into a 240V outlet!!!

39.5.4. Cameras

The RCMDD office has one digital camera; ARCE has a second camera that is available, for now, to the RCMDD (when not being used by ARCE staff) until the RCMDD can get a second camera from the SCA. (This is to replace a camera provided by ARCE earlier in the project and stolen from the office -- a replacement for this was promised in 2009, and should be obtained as soon as possible.) Photos must be transferred immediately to the computers from either camera's memory card, and appropriately labelled and stored, as per the Imaging protocols.

It is the responsibility of all of the registrars, but especially of the Associate Registrar for IT, to ensure that all batteries are charged, and that the cameras and tripod are returned immediately to the Storage Room in the center of the RCMDD office after use.

39.6. Cables and Cords

All the cables and cords in the office should to be regularly checked to ensure they are in good condition. In order to minimize the chance of accidents, which can result in injuries to staff or damage to equipment, cables should not be left loose or hanging, but should be taped to the wall and the floor. Cords and cables which are not in use should be rolled up and stored in the space allocated for the storage of electrical equipment (Cupboard-1).

39.7. CDs, DVDs, Software

All CDs and DVDs are stored in Cupboard 1. These include blank rewritable CDs and DVDs as well as installation CDs for software for both Macs and PCs. The cupboard is to be kept organized, locked and secure at all times. The management of its content rests with the Associate Registrar for IT.

40. Computer Filing System

A variety of documents, including blank forms used in the manual system; copies of decrees, memos, and reports; and backup copies of images and other object-related files, are kept in the computer filing system. This system is divided into Active Files, which are stored on Ruby and backed up on Licorice; and Archival Files, namely backups of material that has already been fully incorporated into the database, which are stored on other hard drives. For details, see Digital Storage (Ruby->RCMDD-CM->IT_and_Database_Admin->Lists->Digital Storage.xls)

40.1. Active Files

All active files are stored on Ruby and backed up on Licorice.

40.1.1. RCMDD-ADMIN

- **Conferences and Presentations:** Information about the Registrars Symposiums and Emu Conferences, and presentations given by the members of the RCMDD; and files related to the outside (non-ARCE) training provided to the RCMDD office.
- **Decrees:** Scans of all official decrees, organized by date and Event number and correlated to Event records in the database.
- **Letterheads and Logos:** Museum and office letterheads and logos.
- **Memos:** Office memos, organized by Event number.
- **Office Renovation:** Files and plans related to the old and new offices.
- **Office Management:** Files related to Office Management, such as supply lists and equipment inventories.
- **Permissions:** Different kind of office permissions (e.g. permission for RCMDD to let scholars use the Intranet, permission for RCMDD to map the basement, permissions to bring equipment into the museum, etc.).
- **Personnel:** Job descriptions; information on EMC and RCMDD staff members, scholars, and volunteers.
- **Reports and Logs:** Daily logs, weekly reports, and minutes.
- **Forms:** Blank digital copies of all the manual forms used by the RCMDD.

40.1.2. RCMDD-DOC (Documentation):

- **Database Population:** Files related to cross-checking and JE/CG/TR/SR transcription tracking.
- **Labels and Panels:** Contains final label and panel files.
- **Outside Requests:** Files related to outside requests, organized alphabetically by last name of requester.
- **Permanent Collections:** Files related to the Permanent Collection, such as gallery maps, soft copies of inventories and catalogue cards, and files related to accessioning.
- **Library:** Contains Digital Library and Bookplates.

- **Non-SCA Databases:** Object databases with information on EMC objects; usually created by and received from outside scholars.

40.1.3. RCMDD-CM (Collections Management)

- **In-House Exhibitions:** Files connected with In-house Exhibitions, including lists, forms, and other related materials. This is a backup of the system kept on Hommus.
- **Traveling Loans:** Files connected with loans sent abroad, including lists, forms, and other related materials. This is a backup of the system kept on Ice Cream.
- **IT and Database Admin:** Files related to IT such as software and digital storage lists, and files related to database admin such as Crystal Reports, Import Tool and Authority Lists.
- **Protocols:** Archival copies of old protocols; digital version of current protocol.

40.2. Archival Files

These are located in various drives, as outlined here and detailed in the Digital_Storage.xls (stored in Akhenaten->Ruby->RCMDD-CM->IT_and_Database_Admin->Lists).

40.2.1. Facsimile Files

- **JE Files:** Raw photos, Spreads, LR facsimiles; Indesign layouts, and pdfs.
- **CG Files:** Spreads, LR facsimiles; and pdfs. (Note that this set is not yet complete.)
- **TR Files:** Raw photos, Spreads, LR facsimiles; Indesign layouts, and pdfs.
- **SR Files:** Raw photos, Spreads, LR facsimiles; Indesign layouts, and pdfs.
- **PM Files:** Spreads and LR facsimiles.

40.2.2. Image Files

All backup copies of images are stored on My Book Images, which is connected directly to the server, and can be accessed through the network. My Book Images is divided into the following subfolders:

- **EMS_Object_Images:** All backup copies of object images are stored on My Book Images->EMS_Object_Images in a series of folders called EMS_IMAGES_SN_YEAR. A new image folder will be started each year; the current folder is therefore EMS_Images_4_2010. The IDSC scan project is stored in a separate folder within EMS_Object_Images, called IDSC_Scans.
- **Event Images:** Backup copies of photographs of events, incidents, and activities.
- **Condition Images:** Backup copies of photographs relating to Condition Reporting.
- **LR Facsimiles:** All backup low-resolution copies of facsimiles, e.g. digitized images of register books or CGs, are stored in this folder.

40.2.3. Database Backups

- **EMu Database Backup:** The KE-EMu Database has two backup systems: automatic and manual.

The automatic backup: KE EMu is backed up every hour automatically by the Time Machine software to the Time Machine hard drive, which is connected directly to the server.

Note: Time Machine saves the backups until the hard drive is full and then it will start replacing the oldest ones with the new ones.

The manual backup to be stored offsite: Offsite backups are organized according to a rotating system. The Associate Registrar for IT Registrar is responsible for doing the backup on a portable hard drive (EMu Backup 1 or Emu Backup 2) monthly, on the second Sunday of each month. After the backup is finished, the portable hard drive should be taken immediately to the SCA's Foreign Office in Zamalek, and replaced with the portable hard drive that contains the previous month's backup.

Backup Procedure:

Step 1: Connect the drive (EMu Backup 1 or 2) you are going to use for the backup to your computer.
Step 2: Finder -> Go -> Network -> Goldfish.
Step 3: Connect as registered user (with your database username and password).
Step 4: Open MyBook Backup Dump folder (Goldfish->MyBook Backup Dump).
Step 5: Drag the (YYYY.MM.DD_offsite_backup file) and drop it into the connected backup drive.

- **Filemaker Final Backup**

Final Filemaker backups are stored offsite in the ARCE Library (ARCE_3 portable hard drive) and in the RCMDD office (Terry external hard drive).

Part VII:

Administration

41. Search and Replace (Global Replace)

The Search and Replace tool is a very efficient way to modify large numbers of records at the same time. However, this is a very powerful action, and must be used extremely carefully. You would use this, for example, if you want to change all instances of the incorrect spelling "amulette" in the title field to the correct "amulet," or to change the Object Status of many records at once.

Note that you have to be careful with the hierarchy fields, in which all levels must be correct. For example if you want to change source details you can only replace provenances that are within that specific hierarchy; i.e. for an object with the provenance Memphite Region>Saqqara: North>Pyramid Complex of Djoser>Courtyard you can replace Courtyard with Pyramid, South Tomb, etc. but cannot replace Pyramid Complex of Djoser with Dahshur North as it belongs to a different hierarchy (Memphite Region>Dahshur>Dahshur North).

Note: A global replace is not possible on the Dating hierarchy, since it is a user ordered look up list. Essentially EMu was never designed to do this. User ordered lists are implemented through client logic, but a global replace is implemented in the server and by definition it bypasses all client logic. This means that it updates the value in the King field but has no knowledge that the Sort Order field is related, nor even how to update it.
To use this tool:

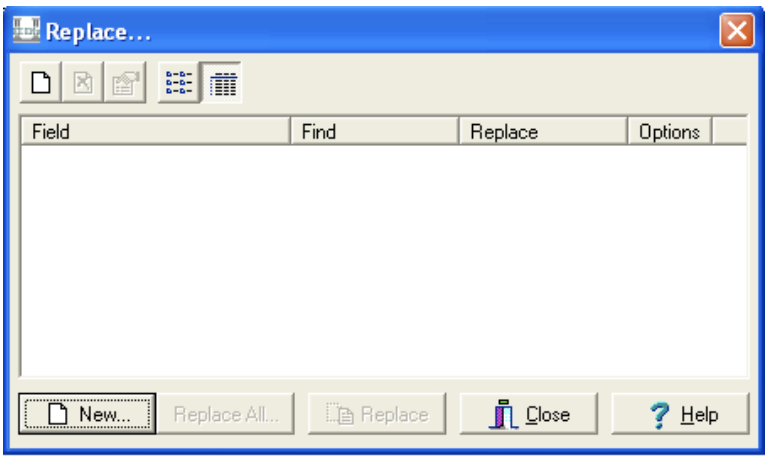
Step 1: Search for records

Search for the records you want to correct. **MAKE SURE YOU HAVE ONLY THE RECORDS YOU WANT TO CHANGE IN YOUR FOUND SET, OTHERWISE YOU WILL CHANGE MORE THAN YOU WANT TO!**

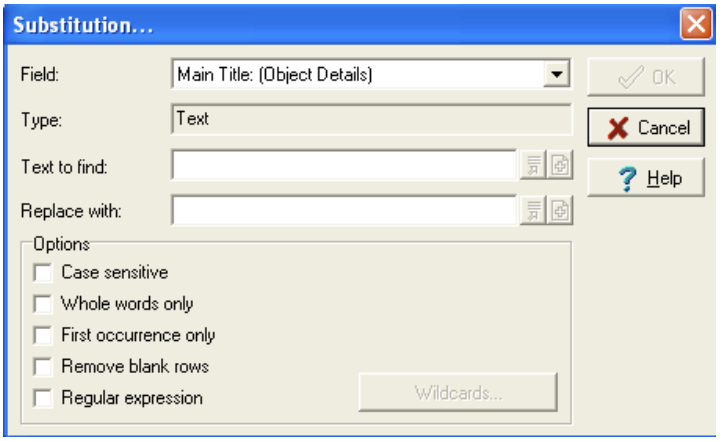
You can also fill in blank fields with this. Use ^$ as the wild card for blank space.

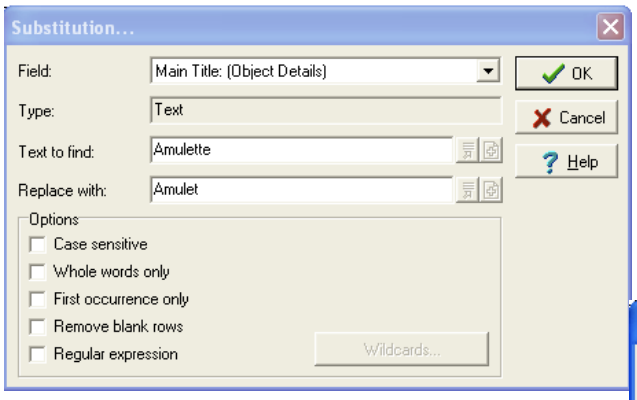
Step 2: Replace text

- Go to Edit in the Menu bar and select Replace (Edit>Replace). A small window opens. To specify your Replace criteria, click on New in the lower left hand corner or on the page icon in the top left corner.

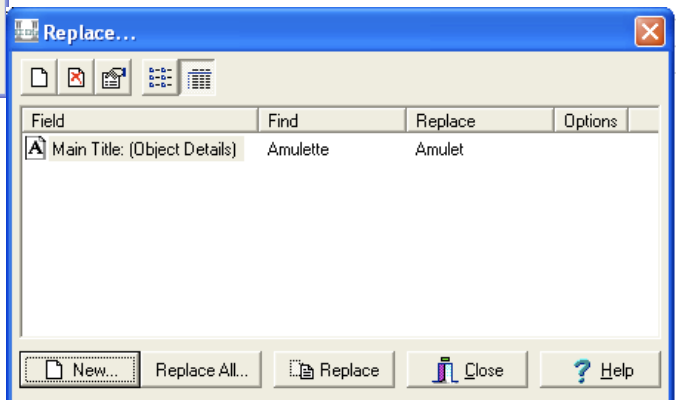


- In the Substitution window that appears, choose the field that contains text you want to correct from the drop down list. The 'Type' field shows whether the field in question uses text or integer (number) values. Remember to tick Regular expression always when the type is Integer, otherwise the global replace will not work.





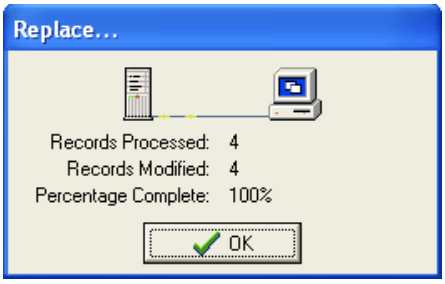
- Type the text/number (e.g. "Amulette") you want the database to search for in the Text to Find field.
- Type the text/number with which you want the database to replace the previous data (e.g. "Amulet") in the Replace with field. Click OK



- Select your new Substitution in the Replace window and click Replace All.

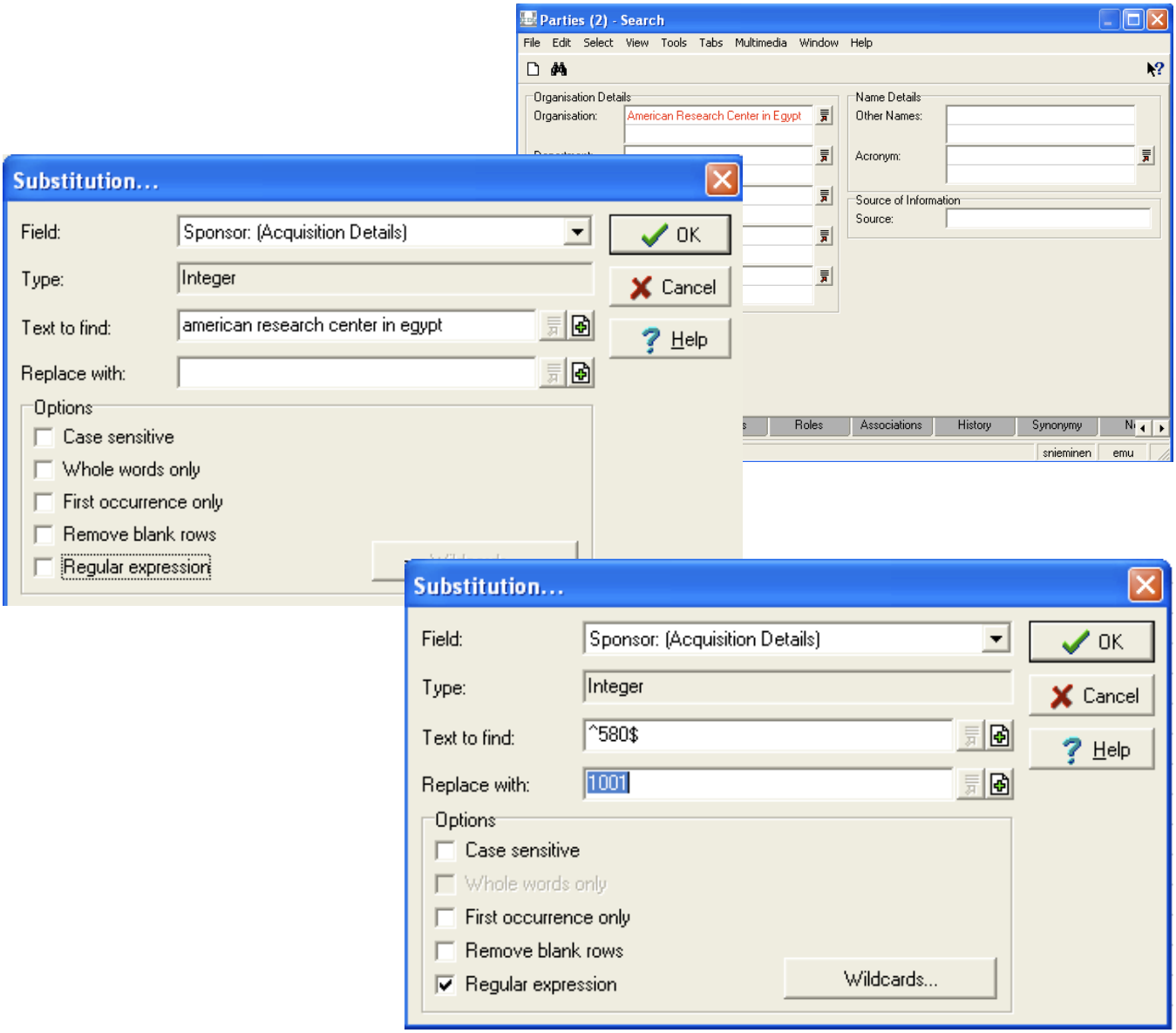
Step 3: Check your results

A progress bar appears telling you how many records have been modified and the percentage that has been completed. Click OK when it is done.



NOTE: If you choose to replace something in a field that is attached to another module, a green + will appear next to the 'Text to Find' and 'Replace with' fields. When you type something in these fields, the associated module will open so that you can search for your record and attach it. When you have found the correct record, click OK as before. Note that the Type field will say integer, and the result will show as an integer, whether or not it really is!

Example: Replace American Research Center in Egypt with ARCE (American Research Center in Egypt)

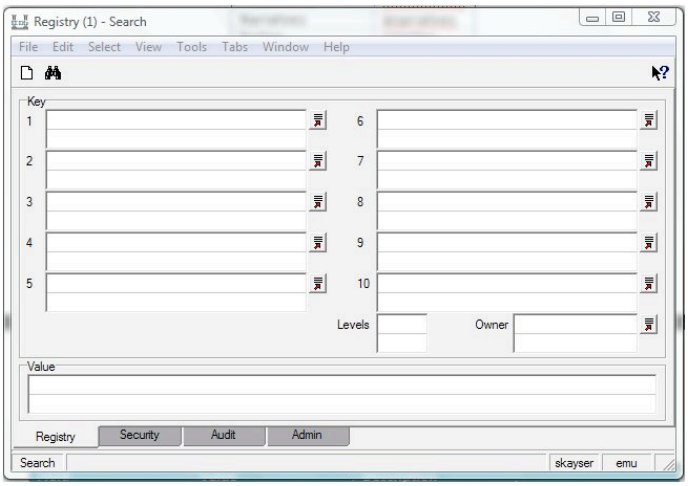


42. KE EMu Registry

The KE EMu Registry module can be used to modify settings in the database for specific users or groups, and can also, to some extent, add and remove certain features. For example, through the Registry, the Administrator can select what tabs to display in a module, what fields a user is allowed to edit and what type and size of images to display in the database.

The Registry and its functions are detailed in the KE EMu Help and should be consulted for more advanced modifications. Below are guidelines for only the most common uses of the registry.

42.1. Overview



From the Control Centre, open the Registry module. It will open in Search mode, with the Registry and Admin tabs visible. From the Registry tab you can search for existing Registry entries. These specify a setting that defines access permissions, functions or display options to be applied to individual users, groups or the entire system.

You can search by Key, Value, or Owner.

Value: The core of the Registry is the value, which is the setting (a permission, condition or value) you are specifying for a particular user or group of users, and/or for a particular module, tab, field, etc.

Keys: The Registry is organized in what are basically levels, which are called Keys. When you are creating or editing a Registry record, you will work from Key 1 down, through as many Keys as you need (up to 10). The Keys define the specific target for your Registry value, i.e. the condition that should be met for the value to be applied.

Levels: This field defines how many Keys are filled out for the value.

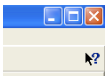
Owner: The owner field specifies the creator of the registry entry.

42.2. Terminology and Codes

It is important to understand the terms that the Registry uses for the elements of the database. The most important are that instead of Module, the registry uses the term Table; instead of Field, the registry uses the term Column. There are also some basic codes that are used to define values; an overview of these is given here.

Tables: The names of the Tables are very similar to the Module names, but an "e" is always added before the name, which is not capitalized; e.g. ecatalogue. Here is a list of Table names.

Module Name	Table Name
Bibliography	ebibliography
Catalogue	ecatalogue
Events	eevents
Internal Movements	einternal
Loans	eloans
Locations	elocations
Multimedia	emultimedia
Narratives	enarratives
Parties	eparties
Valuations	evaluations

Columns: The Column names are similar to the Field names visible in Display mode, but are written as one word and often abbreviated; e.g. *NamPartyType* for the Party Type field in the Parties Module. To find the proper name for a Column on a PC, use KE Emu Field Help by placing the cursor in the database field for which you want the name and press F1. On a Mac or PC, click the Field Help button  and then click the field you need.

Codes: The following codes are the ones you will use the most often when creating values (settings or commands):

All - prefix indicating Insert mode (Tabs).

Qry - prefix indicating Search mode (Tabs).

du - Privilege to Update (Column): prefix to indicate the command will work in Insert (update) mode.

dv - Privilege to View (Column): prefix to indicate the command will work in View mode.

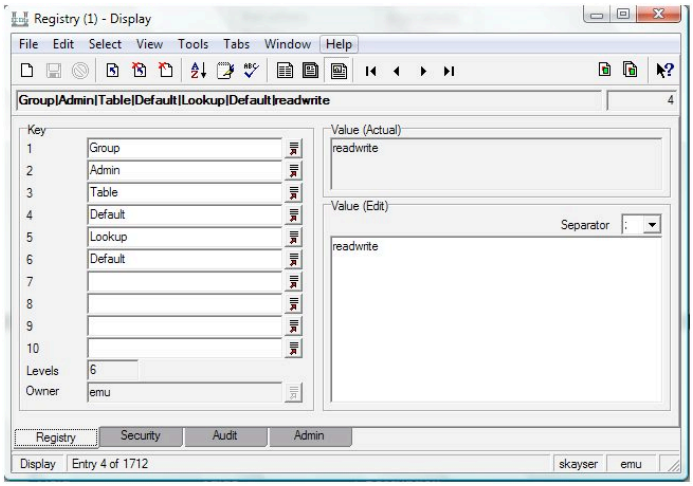
da - Operational Privilege ("Privilege to do") (Table).

42.3. Creating a Registry Record

To create a Registry entry you have to select a series of key entries from the attached look up lists and type a value in the Value field as in the example below.

The record illustrated here specifies that the lookup lists in all the tables are "read and write" for the Admin Group.

The chart below describes the Key levels that you might work through in creating this record, and gives examples of the various choices that can be made at each level. There are dropdown lists available at each Key level.



Field Name	Lookup Entries (examples)	Description	Notes
Key 1	User Group	The value will apply the setting only to a specific user The value will apply the setting to a specified group	Choices available in a drop-down list.
Key 2	Default skayser Registrars	The settings will apply to all users and groups, unless otherwise specified You can choose one specific user to apply the settings to You can also choose **one or more?** group the settings should apply to	All users and groups can be found in the drop-down list Use this if you have chosen User in Key 1. Choose username from the drop-down list. Use this if you have chosen Group in Key 1. Choose Group name from the drop-down list.
Key 3	Table Access (see 43.5.1)	Table=Module	Choose Table if you want to create registry entry in a specific module Choose Table Access when you want to define what modules certain users should have access to.
Key 4	ecatalogue eparties etc.	Name of Table	You can either choose the specific name of the Table, Field, or choose Default here if you want the same settings to apply to all Tables.
Key 5	Operations (see 43.5.2) Tabs (see 43.3.2) Insert Tab Order (see 43.4.2) Insert Defaults Selected (see 44.1) Column Access (see 43.5.2) Lookup (see 43.5.2) etc.	Type of setting	You will find that there are many options for level 5 depending on what type of entry you are creating.
Key 6	LocCurrentLocation etc.	Column Name Column=Field	For the most part, only used when you have Column Access or Lookup in Key 5
Values	duInsert; duQuery; duReplace etc.	Operation privileges specified for the user	Values can be a Name of a Registry entry, a list of Tab names, a list of operations, etc.

42.4. Working with Tabs

The default in KE EMu is usually to display all Tabs in all Modules, but a record can be created in the Registry to hide Tabs that are not being used or that you prefer certain users not to see. For all tabs to be visible the word All should be the Value in the Value field. Otherwise, you can specify tabs to be displayed (+) or hidden (-). Tab names can be found in the KE Emu Field Help, in the Column Info Tab.

42.4.1. Displaying and Hiding Tabs

Tabs that are displayed while in the Display, Insert or Edit mode begin with the word All followed by the Tab name and the word Tab; e.g. AllOrgTab, while the Tabs that are displayed in the Search mode begin with the letters Qry (for Query) followed by the Tab name and Tab, e.g. QryOrgTab.

To specify which tabs will be visible:

- Create a new record in the Registry.
- Select Group or User in level 1.
- Enter the name of the user or group (or Default if you want the same settings for everyone) in level 2.
- Select Table in level 3.
- Enter the Table name of the Module in level 4.
- Enter Tabs or select from drop-down list in level 5 and
- Enter Default in level 6.
- In the Value Field, enter the Tab names of the Tabs that will be visible.

There are several different ways to list the Tabs to display or hide:

- List each Tab to display when in both the Insert and Search modes, e.g.

  AllXxxTab

  QryXxxTab

- Type –All to hide all the tabs, and list the specific tabs you want to see with +, and All for Insert and Qry for Search:

  -All

  +AllXxxTab

  +QryXxxTab

  +AllWwwTab

  +QryWwwTab

  Etc.

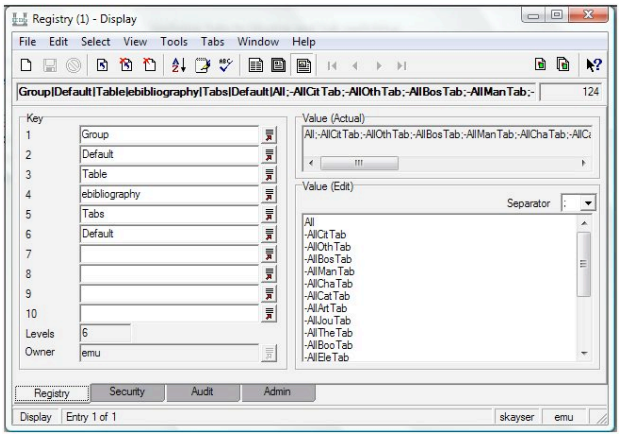
- Type All to list all Tabs available for the Module and indicate which of these Tabs are not to be displayed:

  All

  -AllXxxTab

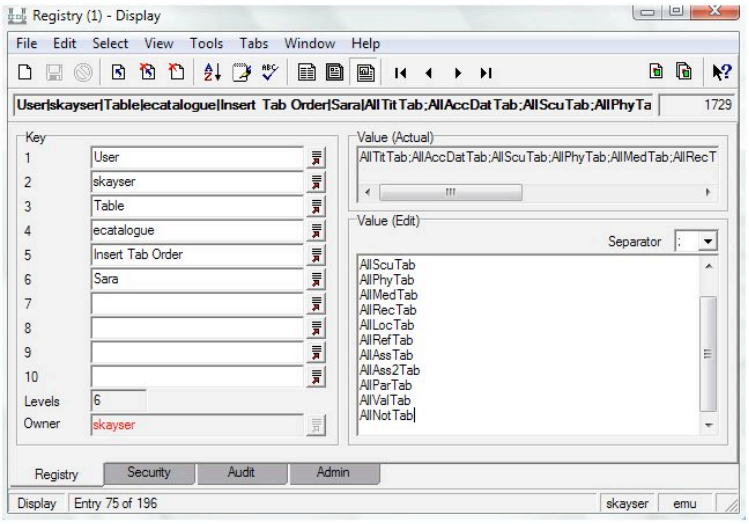
  -QryXxxTab

  Etc.



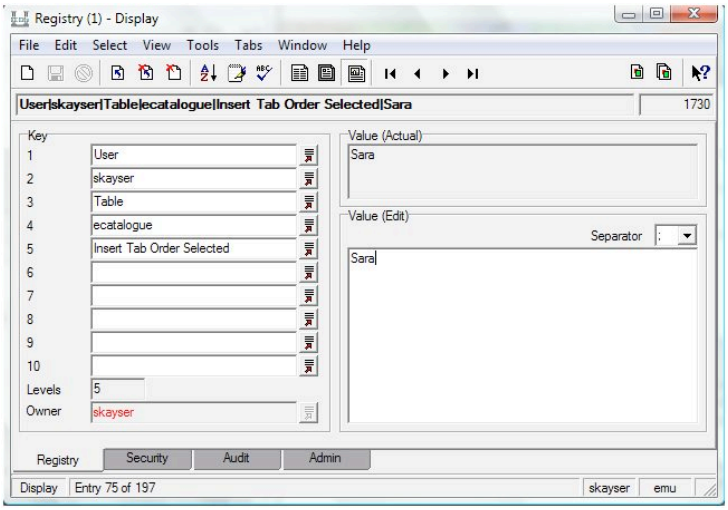
42.4.2. Setting Tab Order

In some Modules there may be Tabs that are used more often than others. To make access to these easier, a Registry record can be created to switch the order of the tabs, so that the most commonly used tabs are first. This can be done by and for individual users, or for groups, or as default settings. To do this:



- Create a new record.
- Select Group or User/*Name of Group or User*/Table/*Name of Table*/Insert (Query) Tab Order/*Name (name of registry entry)*.
- In the value field, enter the names of the Tabs in the order you want them. If you are only using e.g. five tabs and the Module has 11, you only have to enter the five you are using and arrange them in order. The order of the remaining tabs will stay the same.

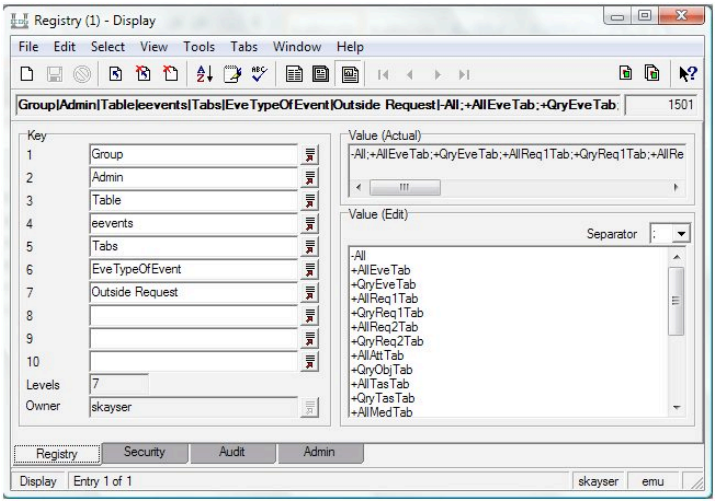
To apply this order to a group or user, you have to create an "Insert/Query Tab Order Selected" record.



- Enter values for the first 4 keys as above.
- In level 5, type Insert/Query Tab Order Selected.
- In Value you enter the name of your Insert Tab Order record (in this example, Sara).

42.4.3. Tab Switching

In some Modules you may want to display a different order of tabs depending on a certain criteria; e.g. in the Events Module, different tabs may be used for different types of Events. An important example in our database is that the Sculpture tab in the Catalogue module only appears when Sculpture in the Round is selected in the Category.



A Registry entry can be created to switch between different Tab orders.

- In the new Registry record, select Group in level 1.
- Enter the name of the Group in level 2.
- Select Table from the drop-down list in level 3 (or type it in) and
- Enter the Table name of the Module you want to create an entry for in level 4.
- In level 5, select Tabs from the drop-down list and
- Enter the name of the Column that defines the tab switching; e.g. EveTypeOfEvent in level 6 and
- Finally, enter the values in the tab-switching field that will define the tabs to display (as above), i.e., enter the names of the Tabs to be displayed when the Value entered in Key 7 (in this example) is selected.

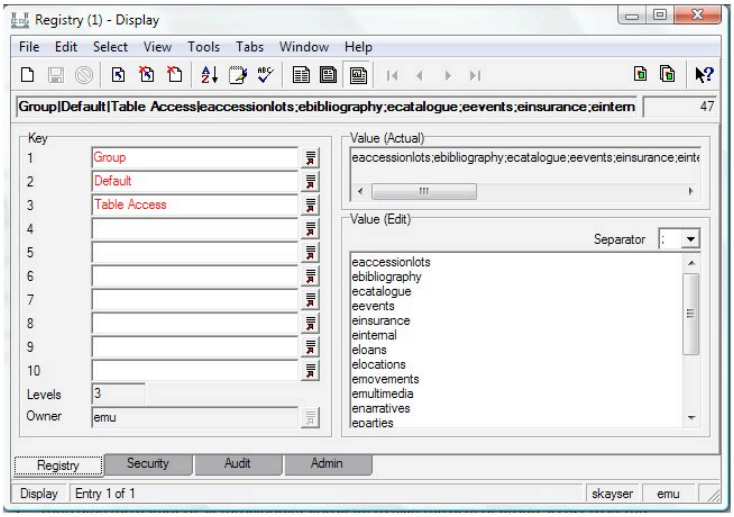
42.5. Defining User and Group Access Permission

There may be occasions where you would want to restrict certain users' access to a Module or fields, e.g. volunteers do not have access to the Look-up Lists Module, or do not have Delete privileges in the Catalogue Module.

A range of privileges can be defined in the Registry. The most common are described in the following section.

42.5.1. Table Access:

To define which Modules users have access to (the default being all Modules) you can set up a Registry entry with access permissions for a group or individual users.



- Open the Registry Module and create a New Record.
- Select Group/User from the drop-down list in the first level (Key 1)
- In the second level, type or select from drop-down, the name of the user or the group you want the permissions to apply to.

- Select Table Access from the drop-down list in the fourth level
- Then type the names of all the Modules you want to give the user or group access to in the Value Field to the right.
- The new Registry setting is now complete, so you can save and close the Registry Module.

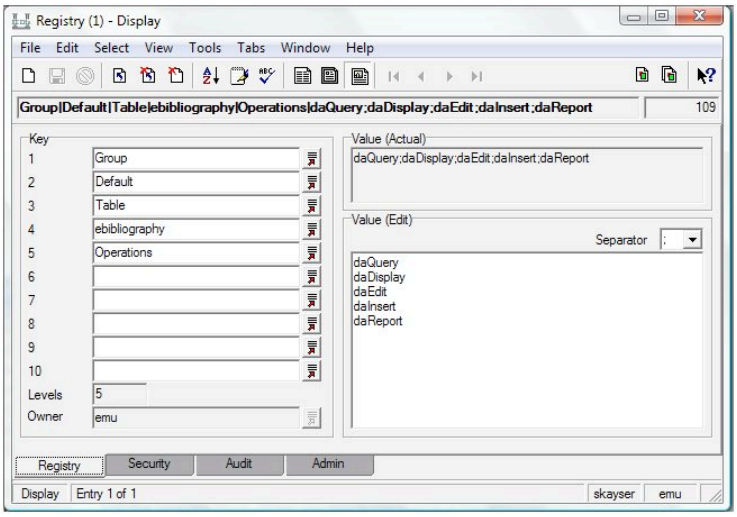
42.5.2. Operational privileges:

Once access to the different Modules have been defined, permissions for specific operations within the Modules can also be specified; e.g. registry entries defining who can Delete records, or edit Lookup lists.

- Open the Registry Module and create a New Record.
- Select Group/User from the drop-down list in the first level (Key 1).
- Enter the name of the group or the user in level 2.
- Select Table from the Drop-down list in level 3.
- Select the Table name for your Module from the drop-down list.
- In level 4, type Operations (or select from the drop-down list if already there).
- In the Value field, specify what privileges you want to give your group or user according to the list below.

Type of Access	Description
daQuery	Search the Table
daDisplay	Display records from the Table
daEdit	Edit records in the Table
daInsert	Add new records into the Table
daDelete	Delete the records from the Table
daReplace	Run global replacements or global edits
daDefaults	Define their own sets of default values and change the set of default values currently used
daDesign	Create new reports
daEditQuery	Edit the search criteria of the previously run search in texql format
daEditHelp	Edit the field level description

Example: Give all groups the privileges to Search, Display, Edit, Add new records, and run reports from the Bibliography Module:

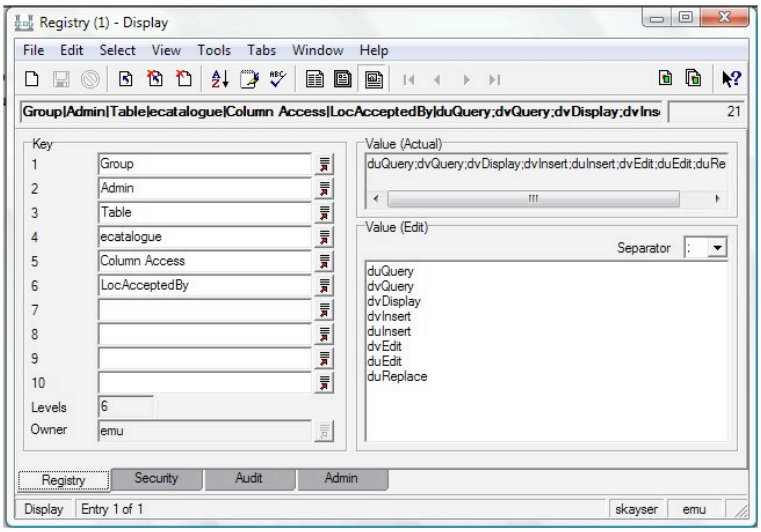


To define access to specific fields, or Columns, you create a Registry record similar to the one above but with operational privileges for specified Columns.

- Create a new record in the Registry Module.
- Select Group or User in from the drop-down list in the first level (Key 1).
- Type or select the name of the Group or User in level 2.
- Select Table from the drop-down list in level 3 and
- The name of the Table in level 4 (or Default if you want the privileges to be the same for all Modules).
- In level 5, enter Column Access (or select from the drop-down list) and
- Enter the name of the Column in level 6 (or use Default if you want the same privileges for all Columns). Use Field Help in the field in the database to find the Column Name.
- In the Value field, specify what privileges you want to give your group or user according to the list below.

Acess Type	Description
dvDisplay	Column can be viewed when displaying matching records
dvEdit	Column can be viewed when editing records
duEdit	Column can be updated when editing records
dvInsert	Column can be viewed when inserting new records
duInsert	Column can be updated when inserting new records
dvQuery	Column can be viewed when entering query terms
duQuery	Column can be updated when entering query terms
duReplace	Column may be used for global replace or edit

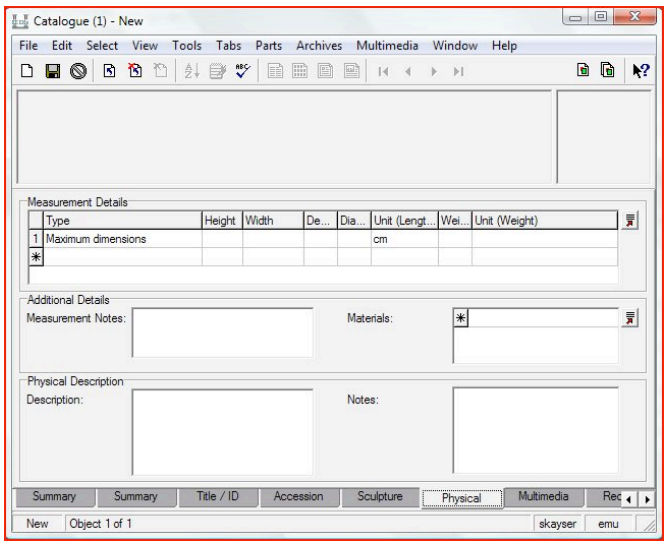
Example: In this example, the Admin Group is being given updating and viewing privileges for the Catalogue module in the LocAcceptedBy Column (field).



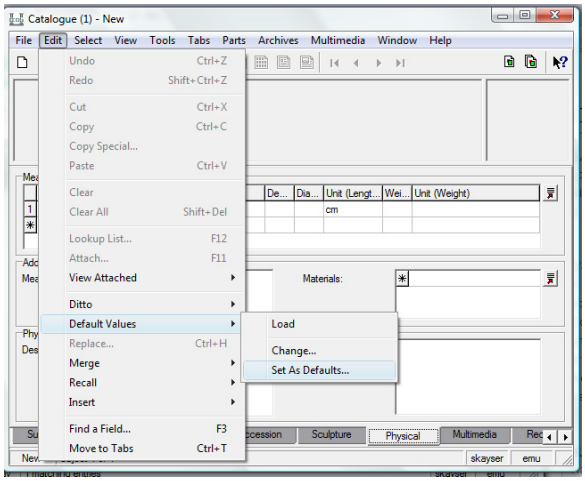
42.6. Setting up Default Values

The Registry can be used to set up default values that display in a field when a new record is created or when starting a search. Using default values saves time during data entry and ensures that certain fields are filled out. Users can set up their own default values for a module and Admin users can create default values for all users.

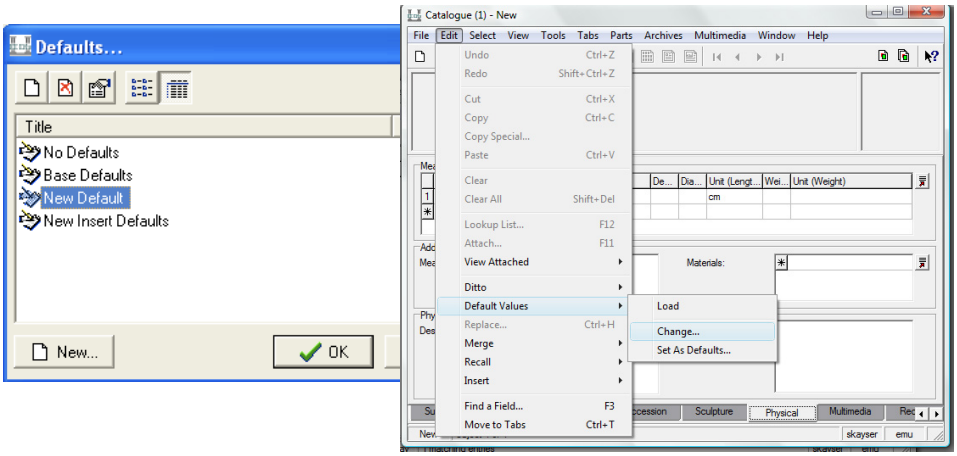
To set up default values:



- Open the module in which you want to set up the values.
- Stay in Search mode if you want default values to be displayed when you search or select New record if you want your values to display when a new record is created. Here we are creating a new record.
- Enter the values you want in the field where you want them and go to Edit>Default Values>Set As Defaults



- A box will open. Start by giving the setting a name, e.g. Default All, Entry Default, and make sure the values you want to appear are in the list.
- When you are happy with your selection go to the Security tab. Add everyone and then click OK.
- Go to Edit>Default Values>Change and select your new settings in the default box.



Next you have to create an entry in the Registry to set your default values as a default for all users.

- Open the Registry module and create a new record.
- Enter the following:

  Level 1: 'Group'

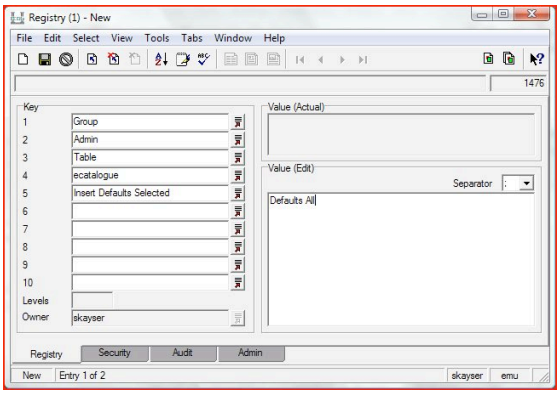
  Level 2: *the name of the group* (i.e. 'Default', 'Admin', 'Registrars' or 'Volunteers')

  Level 3: 'Table'

  Level 4: *the name of the module* (e.g. *ecatalogue, eparties, emultimedia)*

  Level 5: 'Insert Defaults Selected' or 'Query Defaults Selected'

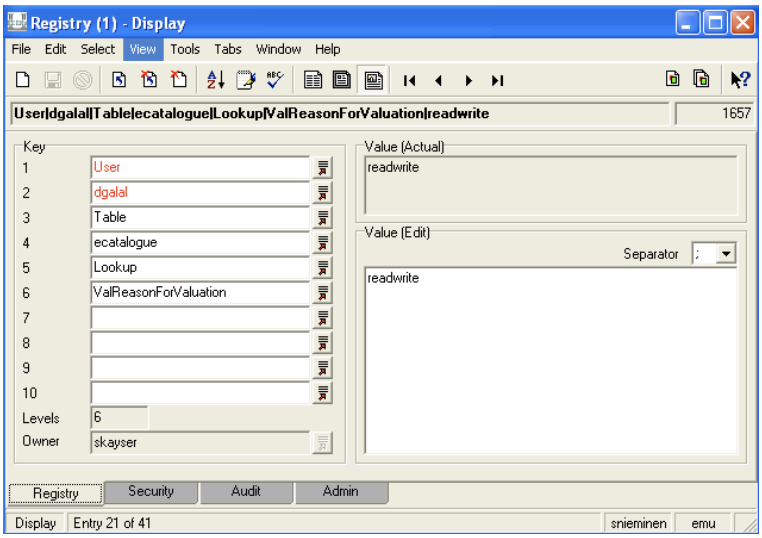
  In the Value field, enter the name of your new setting, e.g. Entry Default



- Save.

42.7. Look-up Lists Privileges

There may be look-up lists in KE EMu that you want to restrict users from being able to add to, e.g. in order to maintain the current list or to ensure there are no misspellings, etc. In the Registry, you can create a record defining whether a group/user has read only privileges or read/write privileges.

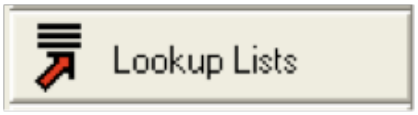


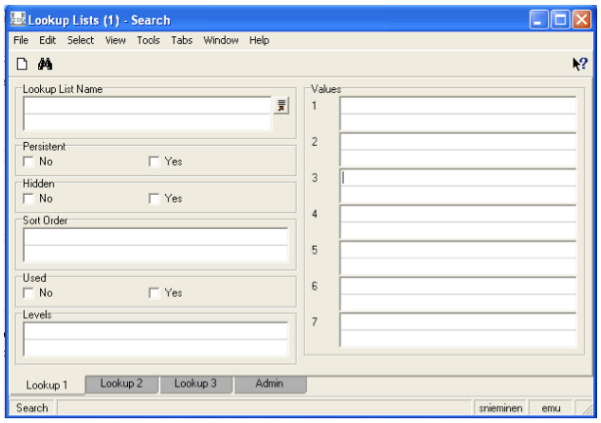
- Select Group or User in level 1.
- Enter name in level 2.
- Select Table in level 3.
- If you want the permissions to be the same for all look-up lists in all Modules, select Default in level 4.
- Select or type Lookup in level 5.
- In level 6, Default or the name of the column.
- In Value, type either readwrite for full permission or readonly for restricted permission.

43. Lookup Lists Module

43.1. Overview

The Lookup Lists module is for searching, editing and adding values to all the Lookup Lists in all the modules.

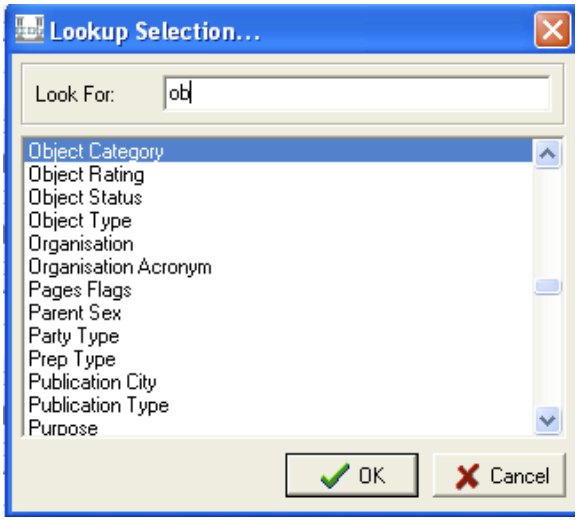




43.2. Important Fields in the Lookup 1 Tab (other tabs have no fields we need to use)

1. *Lookup List Name*

Correct name for each lookup list can be found like this (works in every module): click the Field Help Icon and then click the Lookup List field. Alternatively you can use the Lookup List Name dropdown list in the Lookup Lists Module and select a value from it.



2. *Persistent*

Always choose yes (except before deleting a record).

3. *Hidden*

Always choose no (except before deleting a record).

4. *Sort Order* (only used in Dating Hierarchy)

5. *Values*

Type in values from lookup lists hierarchically.

43.3. Adding New Values to a Lookup List

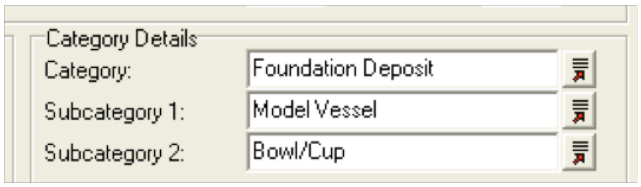
There are two ways of doing this. In both examples below, Subcategory 2 'Bowl/Cup' will be added under Category 'Foundation Deposit' – Subcategory 1 'Model Vessel'.

43.3.1. Adding a value directly to the lookup list in a specific module

The easiest way to add new value to a lookup list is just to add it directly to the lookup list you need it to be added to.

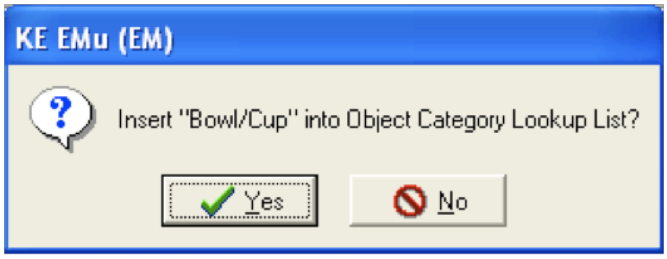
1. Open the record in which you want to add this new value.

2. Choose correct Category and Subcategory 1, and then type Bowl/Cup in the Subcategory 2 field.



3. Save the record

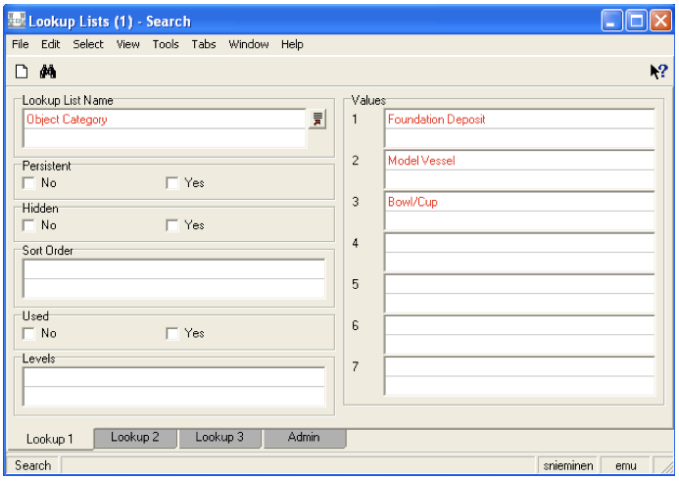
Note: When saving, the database will ask if you want to insert this new value to that specific lookup list.



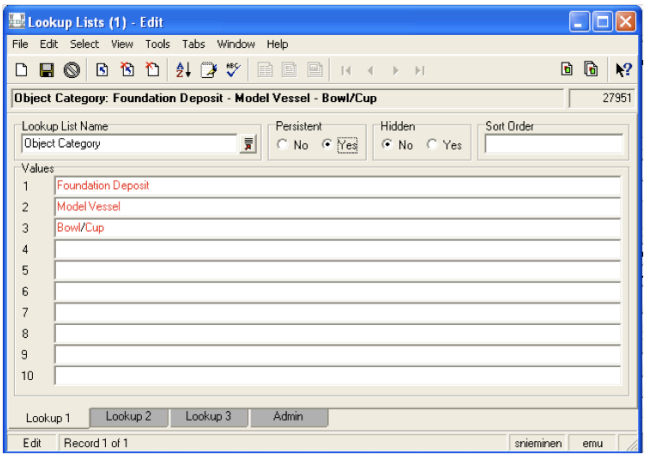
Choose yes and the new value will be added to the Lookup Lists Module right away.

4. If you want your value to be persistent in the lookup list, you will need to go to the Lookup Lists Module and find your record. Choose 'yes' in Persistent field in the record, otherwise this new value will disappear from the lookup list if not used.

5. Search for the record in the Lookup Lists Module. Choose correct Lookup List Name and Values.

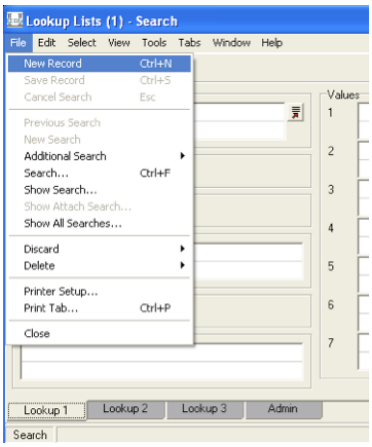


6. Correct value record will open. Choose Persistent 'Yes' and save record.



43.3.2. Adding a Value to a Lookup List Using the Lookup Lists Module

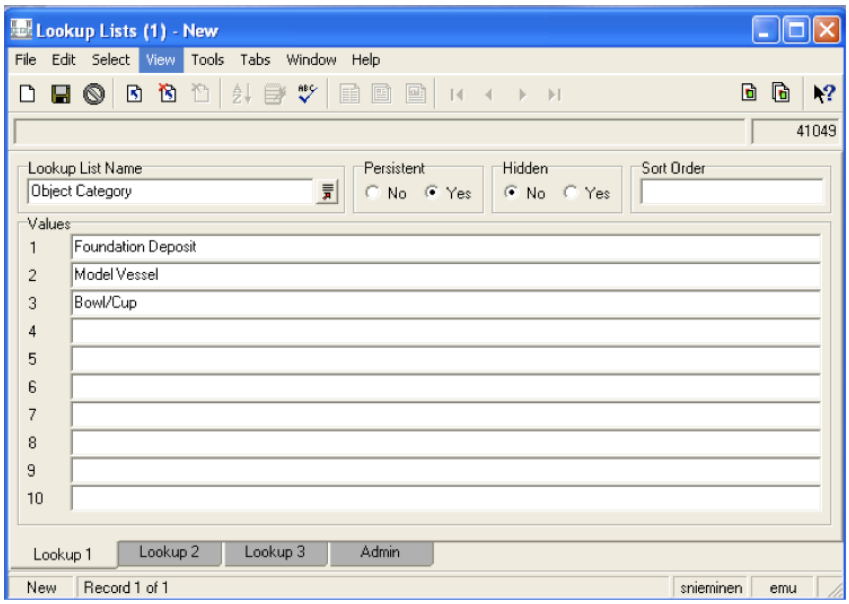
1. Create a New record by clicking the new record button or choosing File->New Record.



2. Enter the name of the Lookup List in the Lookup List Name field.

3. In the Persistent field select 'yes' and in the Hidden field select 'no'.

4. In the first Values field type Object Category value (Foundation Deposit), in the second field Subcategory 1 value (Model Vessel) and then in the third field Subcategory 2 value (Bowl/Cup). Make sure to spell everything correctly!

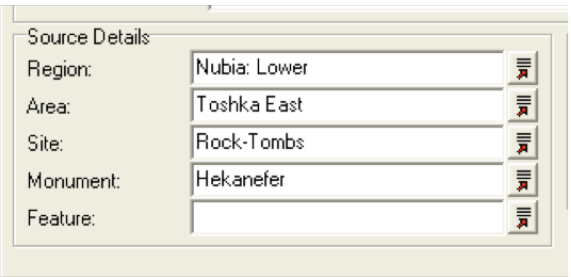


5. Save the record and your new value can be seen in the Catalogue Module Object Category lookup list.

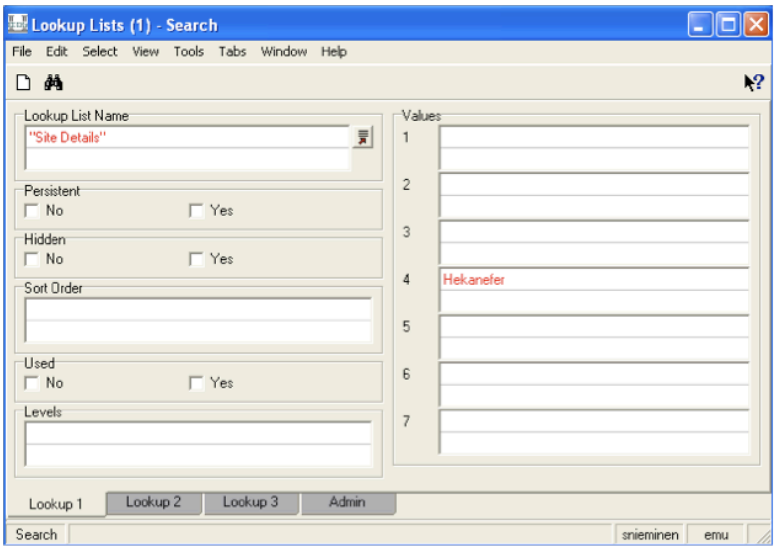
6. Alternatively, you can also create the new record by using the Ditto function; this helps you avoid spelling mistakes that would mess up the list. Search for Foundation Deposit – Model Vessel in the Lookup Lists module. Make sure the record you find is correct, create a new one and ditto the record you're using as the model. Replace subcategory 3 with 'Bowl/Cup' and save.

43.4. Editing a Value in a Lookup List

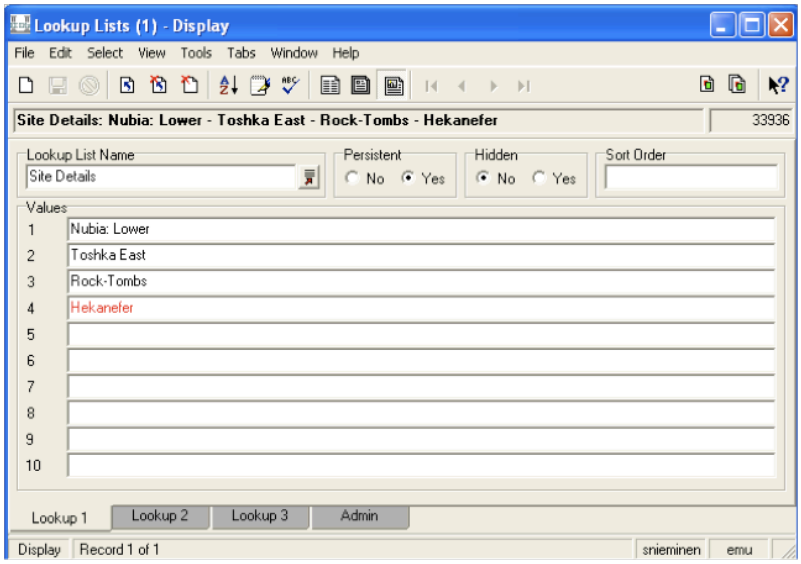
1. Find the value you need to edit from the lookup list from the module where the list exists.



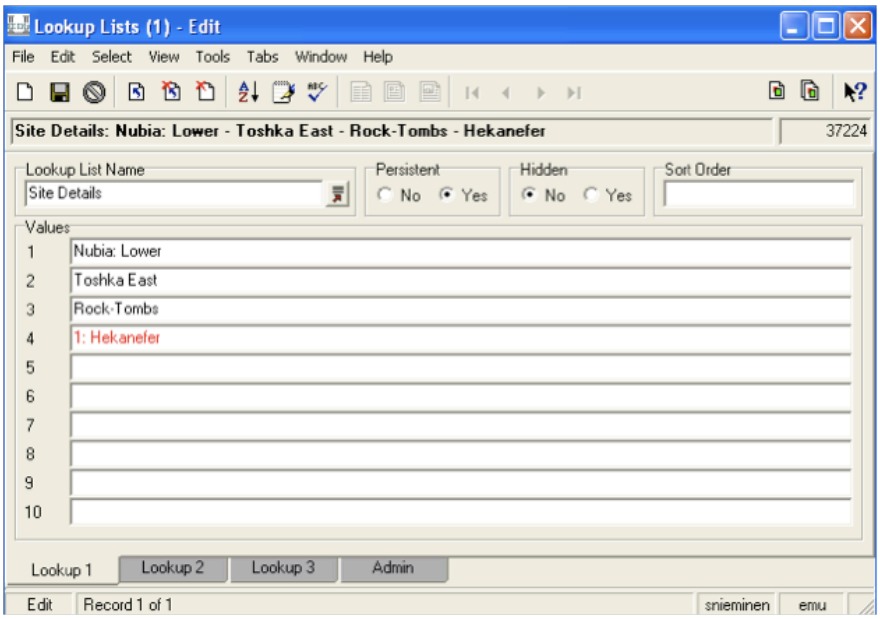
2. Search the Lookup Lists Module for the Lookup List using the Lookup List Name field, and if possible specify the values you need.



3. The record for the selected Lookup List value opens.



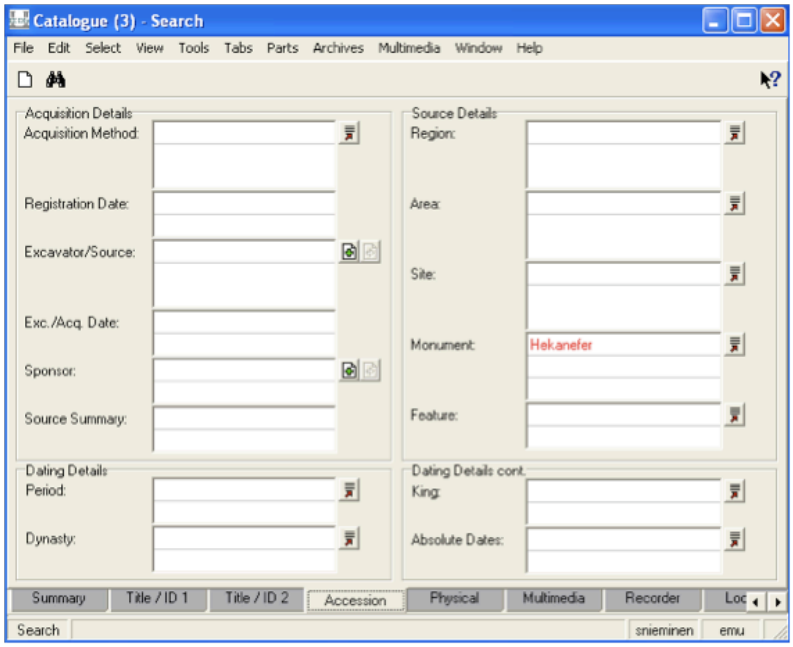
4. Make changes as necessary by overwriting existing values.



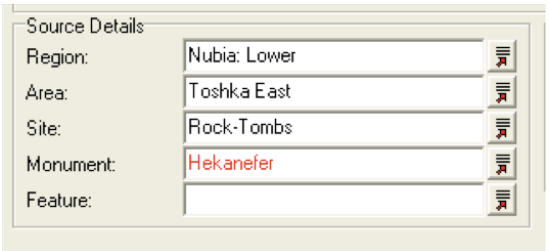
5. Save the record.

6. Go back to the module where your lookup list exists and search for all the records with the old value. Replace all these values with the new value.

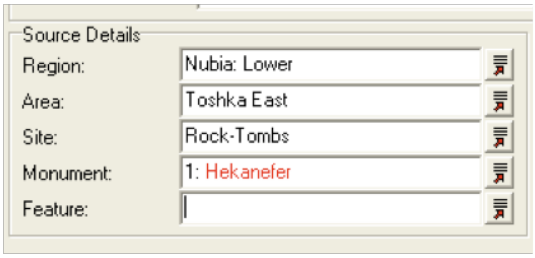
7. Search for all the records with the old value.



8. Replace the old value with the new value either by search and replace (if many records) or just changing it by hand in each record.

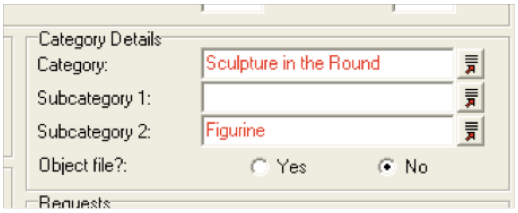


9. All the old values should now be replaced with the new values.

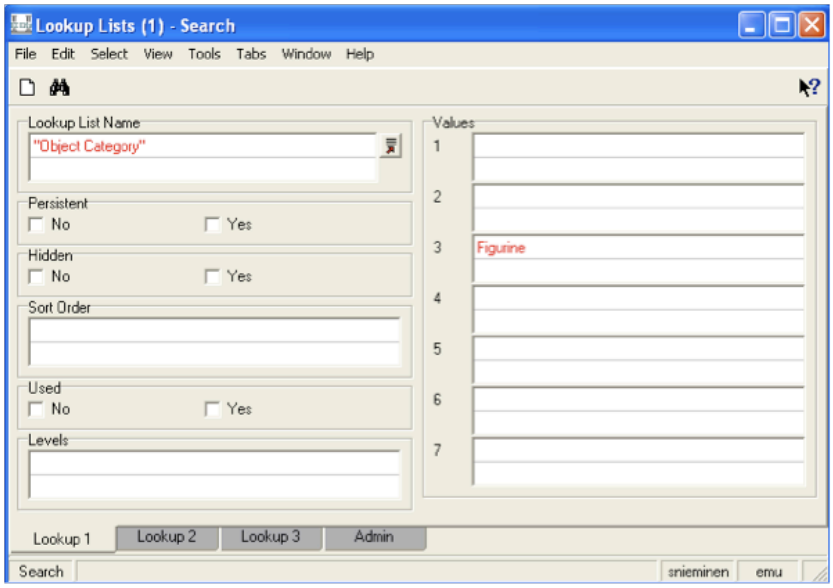


43.5. Deleting a Value in a Lookup List

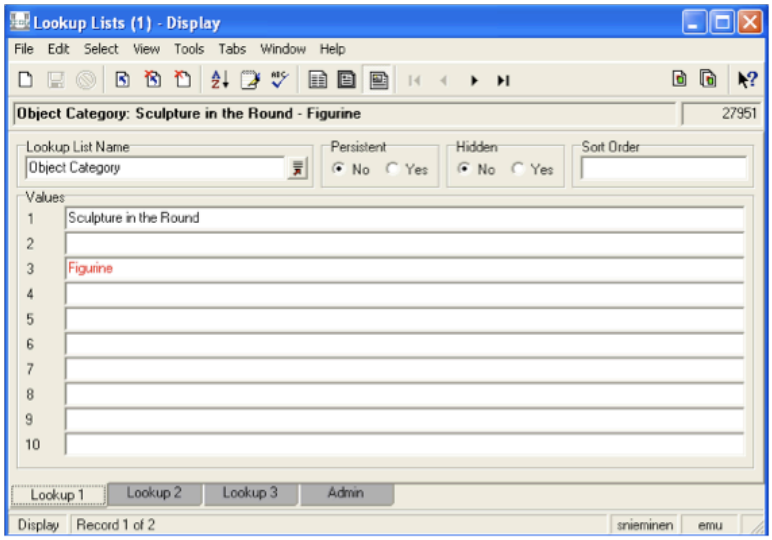
1. Search for the value you want to delete in the lookup list in the module where the lookup list is used (here: Catalogue Module).



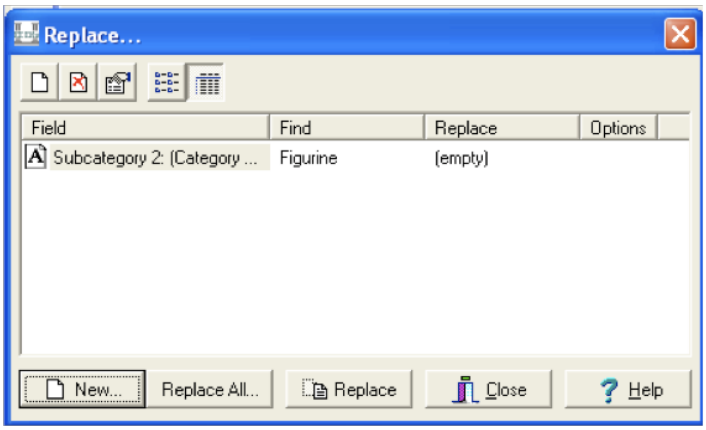
2. Search in the Lookup Lists Module for the Lookup List using the Lookup List Name field and value.

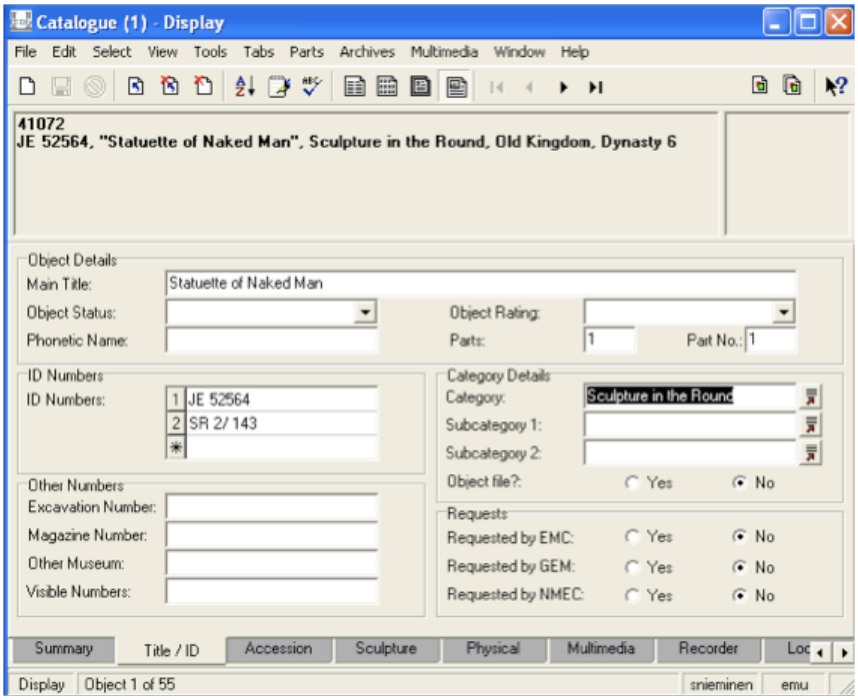


3. The record for the selected Lookup List value displays.



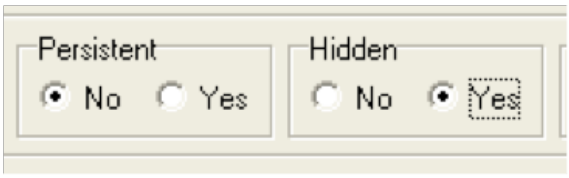
4. Go back to the module where the lookup list exists and replace the value with a new one or an empty one. Use Search and Replace for multiple records.





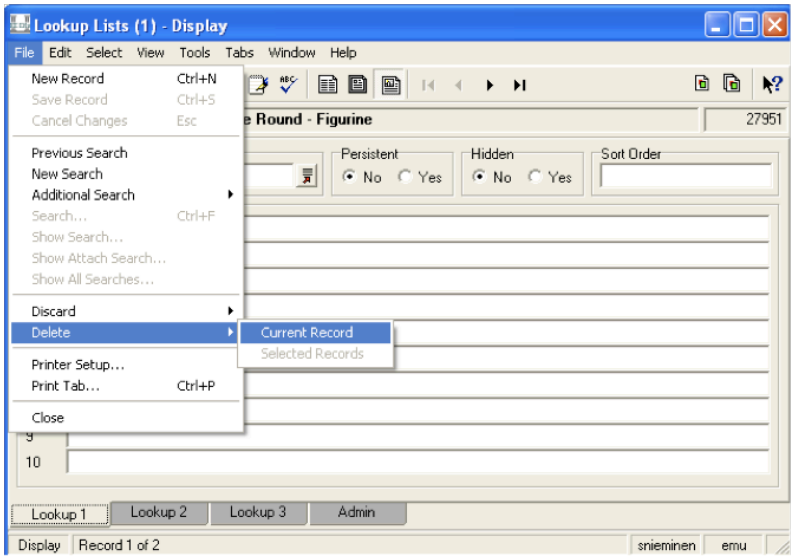
5. Go back to Lookup Lists Module and the record you need delete.

Note: Before deleting the record from the Lookup Lists Module, select 'Yes' in the Hidden field and 'No' in the Persistent field.



This will allow records that use the value to be found when this value is used in a search, but will prevent users selecting this value when entering a new record. The value will still display in the Lookup List until a Lookup List rebuild has taken place. (This should happen every night).

6. Delete the record. Go to File->Delete->Current Record.



43.6. Dating Hierarchy

The Dating Hierarchy is a Lookup list but works by sort order numbers. This is the only lookup list that works by these numbers. Sort order numbers are added to the values for database sorting purposes. This is also the only lookup list that KE EMu is responsible for. The list exists in the server, and any editing or deleting needs to be done by KE EMu Staff (currently James Byrne (as of March 2011)). A global replace is not possible on the Dating hierarchy, since it is a user ordered look up list. Essentially EMu was never designed to do this. User ordered lists are implemented through client logic, but a global replace is implemented in the server and by definition it bypasses all client logic. This means that it updates the value in the King field but has no knowledge that the Sort Order field is related, nor even how to update it.

In the Lookup Lists module there is currently a complete list of records, which was taken from a spreadsheet provided by the RCMDD. This includes all periods, dynasties, kings, and absolute dates. Every one of these value records has a sort order number.

1. For example search for all the Dynasty 19 Kings. Choose correct Lookup List Name, and value.

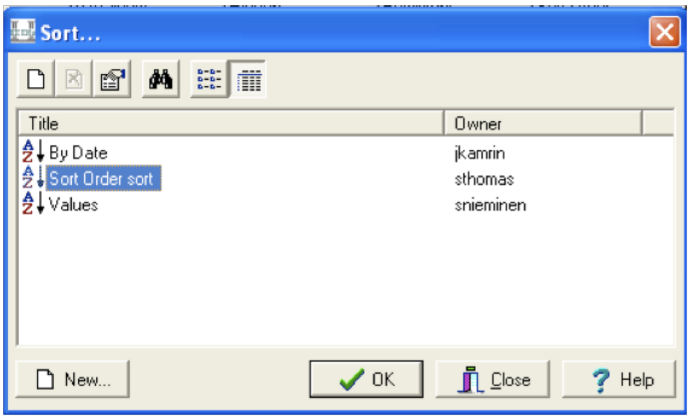
2. All the search values will display.

Lookup Lists (1) - Display

File Edit Select View Tools Tabs Window Help

	1 (Values)	2 (Values)	3 (Values)	4 (Values)	5 (Values)	Hidden	Persistent	Sort Order
1	New Kingdom	Dynasty 19	Seti II Userkheperure			N	Y	598
2	New Kingdom	Dynasty 19	Ramesses II Usermaat...			N	Y	592
3	New Kingdom	Dynasty 19	Tawosret Sitre Merya...			N	Y	602
4	New Kingdom	Dynasty 19		ca. 1295-1186 BC		N	Y	587
5	New Kingdom	Dynasty 19				N	Y	586
6	New Kingdom	Dynasty 19	Siptah Sekhaenre Set...			N	Y	600
7	New Kingdom	Dynasty 19	Ramesses II Usermaat...	ca. 1279-1213 BC		N	Y	593
8	New Kingdom	Dynasty 19	Siptah Sekhaenre Set...	ca. 1194-1188 BC		N	Y	601
9	New Kingdom	Dynasty 19	Amenmesse Menmire ...			N	Y	596
10	New Kingdom	Dynasty 19	Seti I Menmaatre	ca. 1294-1279 BC		N	Y	591
11	New Kingdom	Dynasty 19	Seti I Menmaatre			N	Y	590
12	New Kingdom	Dynasty 19	Merenptah Baenre			N	Y	594
13	New Kingdom	Dynasty 19	Ramesses I Menpehtire			N	Y	588
14	New Kingdom	Dynasty 19	Amenmesse Menmire ...	ca. 1203-1200 BC		N	Y	597
15	New Kingdom	Dynasty 19	Ramesses I Menpehtire	ca. 1295-1294 BC		N	Y	589
16	New Kingdom	Dynasty 19	Seti II Userkheperure	ca. 1200-1194 BC		N	Y	599
17	New Kingdom	Dynasty 19	Tawosret Sitre Merya...	ca. 1188-1186 BC		N	Y	603
18	New Kingdom	Dynasty 19	Merenptah Baenre	ca. 1213-1203 BC		N	Y	595

3. You can sort these records with sort order numbers.



Lookup Lists (1) - Display

File Edit Select View Tools Tabs Window Help

	1 (Values)	2 (Values)	3 (Values)	4 (Values)	5 (Values)	Hidden	Persistent	Sort Order
1	New Kingdom	Dynasty 19				N	Y	586
2	New Kingdom	Dynasty 19		ca. 1295-1186 BC		N	Y	587
3	New Kingdom	Dynasty 19	Ramesses I Menpehtire			N	Y	588
4	New Kingdom	Dynasty 19	Ramesses I Menpehtire	ca. 1295-1294 BC		N	Y	589
5	New Kingdom	Dynasty 19	Seti I Menmaatre			N	Y	590
6	New Kingdom	Dynasty 19	Seti I Menmaatre	ca. 1294-1279 BC		N	Y	591
7	New Kingdom	Dynasty 19	Ramesses II Usermaat...			N	Y	592
8	New Kingdom	Dynasty 19	Ramesses II Usermaat...	ca. 1279-1213 BC		N	Y	593
9	New Kingdom	Dynasty 19	Merenptah Baenre			N	Y	594
10	New Kingdom	Dynasty 19	Merenptah Baenre	ca. 1213-1203 BC		N	Y	595
11	New Kingdom	Dynasty 19	Amenmesse Menmire ...			N	Y	596
12	New Kingdom	Dynasty 19	Amenmesse Menmire ...	ca. 1203-1200 BC		N	Y	597
13	New Kingdom	Dynasty 19	Seti II Userkheperure			N	Y	598
14	New Kingdom	Dynasty 19	Seti II Userkheperure	ca. 1200-1194 BC		N	Y	599
15	New Kingdom	Dynasty 19	Siptah Sekhaenre Set...			N	Y	600
16	New Kingdom	Dynasty 19	Siptah Sekhaenre Set...	ca. 1194-1188 BC		N	Y	601
17	New Kingdom	Dynasty 19	Tawosret Sitre Merya...			N	Y	602
18	New Kingdom	Dynasty 19	Tawosret Sitre Merya...	ca. 1188-1186 BC		N	Y	603

44. Creating and Editing Crystal Reports

The easiest way to present information from the database is through the reports attached to the database. These are done in a software called Crystal Reports. The following protocol reviews how to Create or Edit a report using this software.

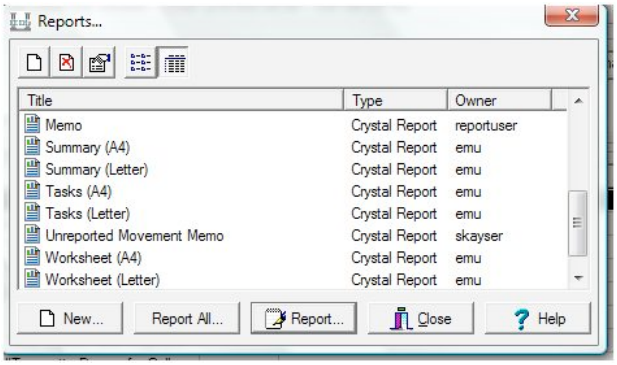
To create and edit reports in KE EMu, you have to be logged in as *reportuser*. The password is also *reportuser*.

44.1. Setting up the Report

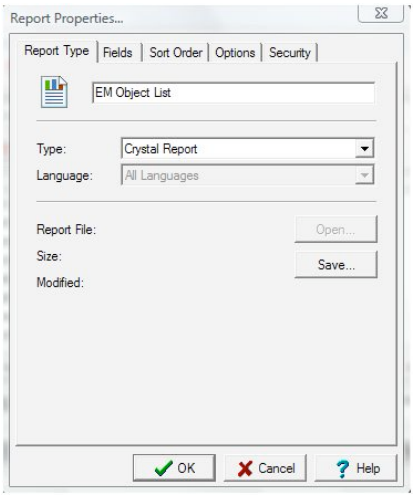
Set up your report in KE EMu:

1. Open the module you want to use for your report and select some objects to be reported.

2. Click on the Report icon to open the Report box or go to Tools>Reports.

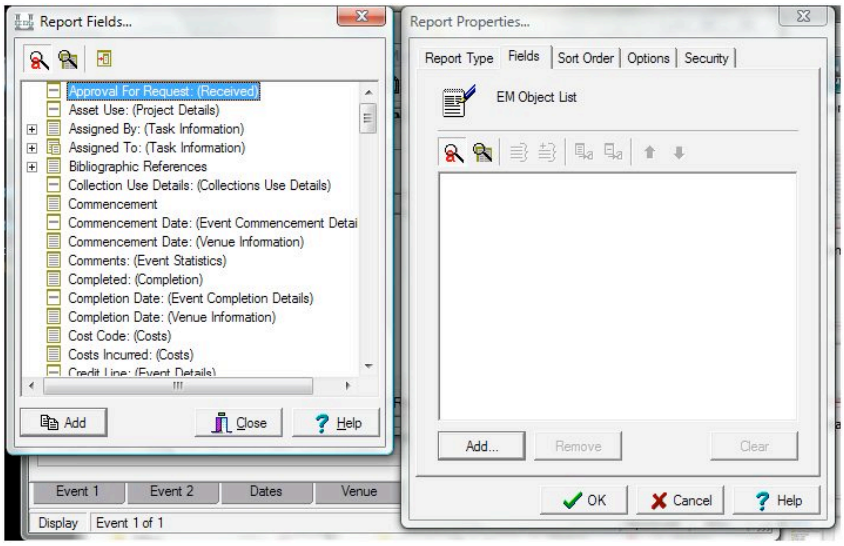


3. Select New to open the Properties box.



4. In the Report Type tab in the Properties box, enter a title for your report and select Crystal Reports in the Type drop-down list.

5. Go to the Fields tab and click on Add to select fields you want to add to the report. A new box is displayed, containing all the available fields.



Select the fields you want (some fields are tricky to find so you may have to go to the fields you want in the database first and press F1 to find the name) and click on Add.

Note 1: The fields in the box are different depending on which Module you are in. So if you are in the **Catalogue** module, the main fields displaying are those you will find there; e.g. **Title**, **Provenance**, **Dating**, etc. To select fields from other **Modules** (this includes everything that attaches to your main **Module** (Multimedia, Parties, Bibliography) you can click on the **+** next to these. If the module you want is not available in the list, you can click on the icon.

Here is a list of the most common fields that can be tricky to find:

<u>Multimedia:</u>

+ Identifier (Resource Information): Multimedia (for the image), Creator (for the photographer).

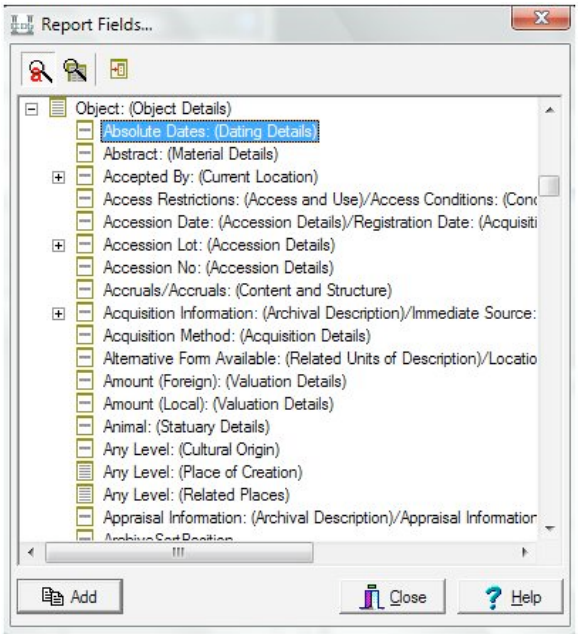
<u>Bibliography:</u>

+ Bibliographic References: Summary Data (Note that the page number field, Bibliographic Notes, is a Catalogue field!).

<u>Locations:</u>

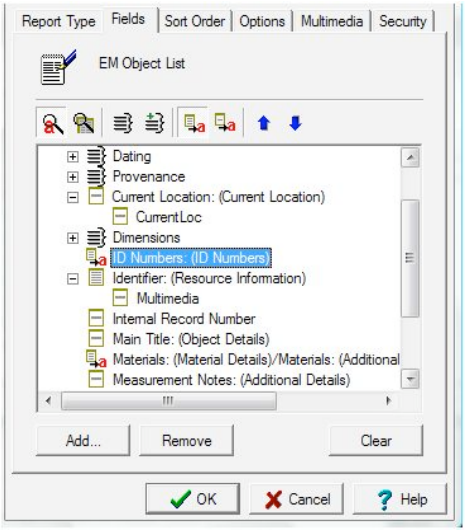
+ Current/Permanent Location: Summary Data.

Note 2: When you are in a **Module** other than the **Catalogue**, and you want to add fields from this, you will find them under **Object**: (Object Details). Likewise, you will find **Event** fields under **Events** in the **Catalogue** module list.



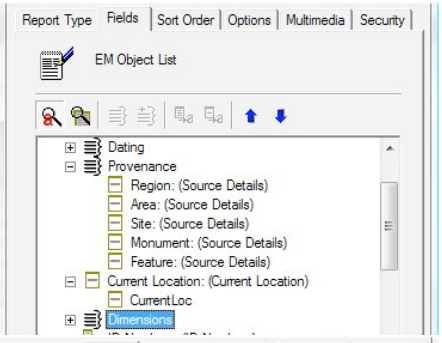
Note 3: Make sure that you select the correct measurement fields! i.e. **Width** (Measurement Details).

6. When you have selected all the fields you want to use in your report, there are a number of things that you can do to make the creation of the report easier and other things that have to be done for the fields to display properly.



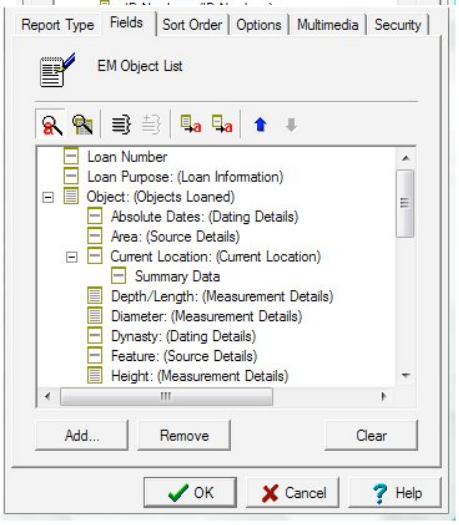
Note 4: If you are using the **ID Numbers**, the **Creator**, or the **Materials** fields, select **Set Table as Text** by clicking on the icon. This will ensure that all data in this field is displayed together.

Note 5: Group fields to make it easier to locate them in CR, or to use them in a sub-report (see below) e.g. **Measurements**, **Provenance**, **Dating**, **Bibliography**. Select a field you want in a group and click on the **Group** icon.



Name your group appropriately. To add other fields to your group, just select them and click on the **+ Group** icon.

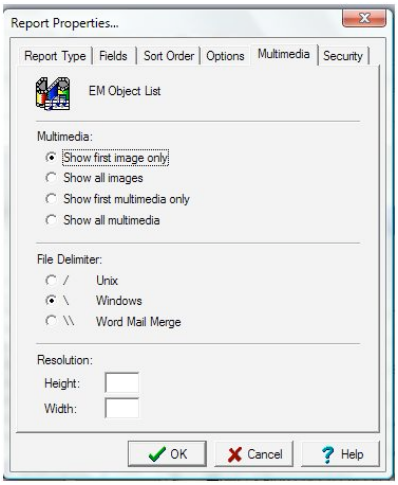
Note 6: Change the name of your **Summary Data** fields to distinguish between them in CR, e.g. **CurrentLoc** for **Current Location**.



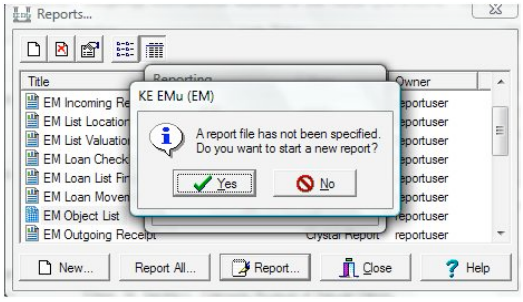
Now you should be done with the fields tab.

7. To ensure that only the first image is displayed, go to the **Multimedia** tab in the **Properties box**, and select **First Image** only (this is the default so it should already be marked). Set the Resolution to H 100 W 100 (first delete space then type).

   Click **OK** and run your report.

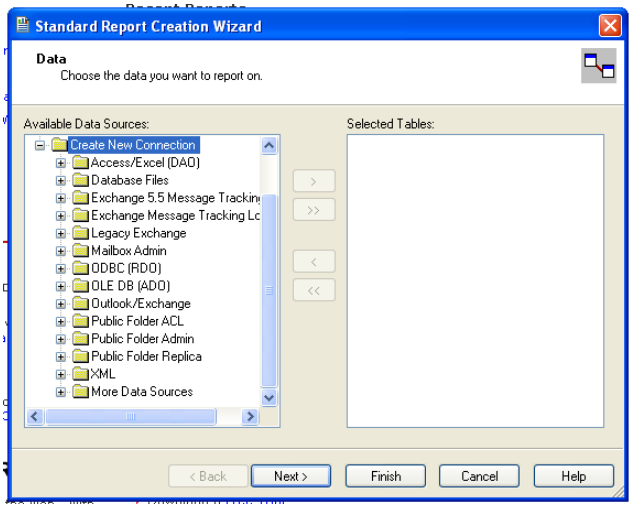


8. When you run your new report in **KE EMu**, you will get a message asking if you want to create a new report. Click **Yes**. This will open Crystal Reports.

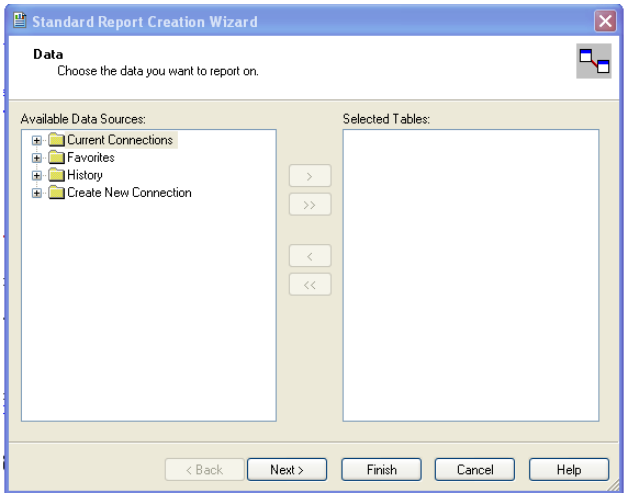


44.2. Design a report in Crystal Reports (CR)

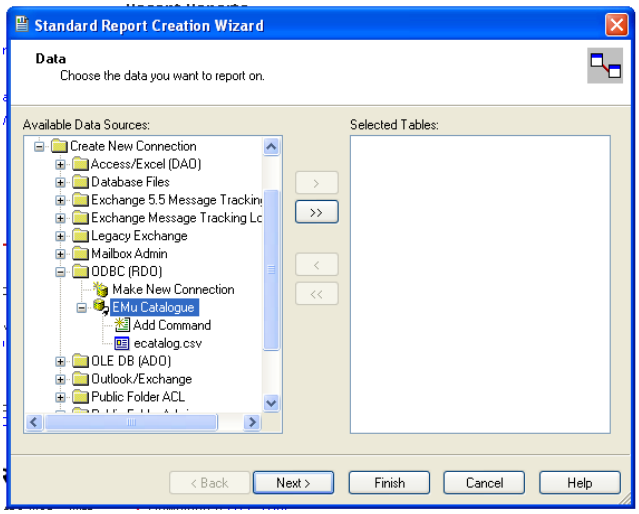
1. On the **Start Page** in CR, select **Standard Report Wizard** and in the box that opens, click on the **+** next to **Create New Connection**.

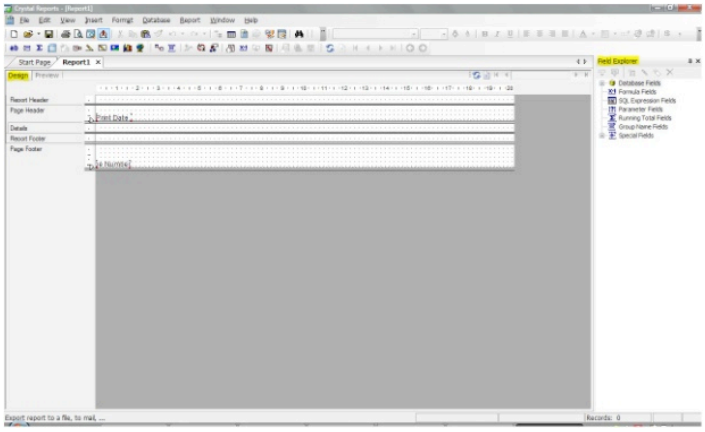


2. In the list that opens, click on the **+** next to **ODBC(RDO)**. In the window that opens, click on the **Module** you are using (i.e. EMu Catalogue, EMu Events) and then on **Finish**.



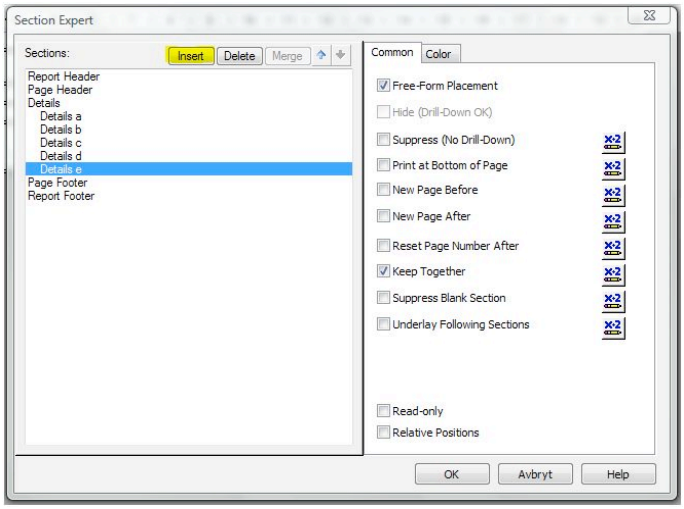
3. Select the Data you want in your report from the list. If you want to use all the fields, select the whole EMu folder (i.e. **EMu Catlogue**, **EMu Loans**) and click on the double arrows to add it to the **Selected Tables** field. Click on **Finish**. This will open your report. If it opens in the **Preview View,** you'll need to go to the **Design View** to add fields to your report.



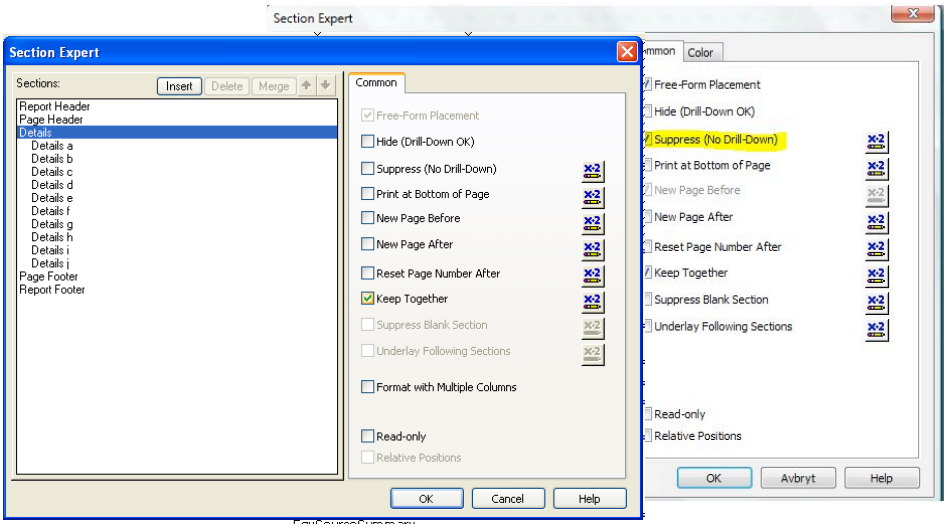


4. Format your report before you start the design: Go to **File>Page Setup** if you want to change your report to Landscape and set A4 as paper size (if this is not already the default on your computer). For A4 paper, set the margins on a portrait report to 0.193 inches (4.9 mm) and on a landscape 0.160 inches (4.03 mm).

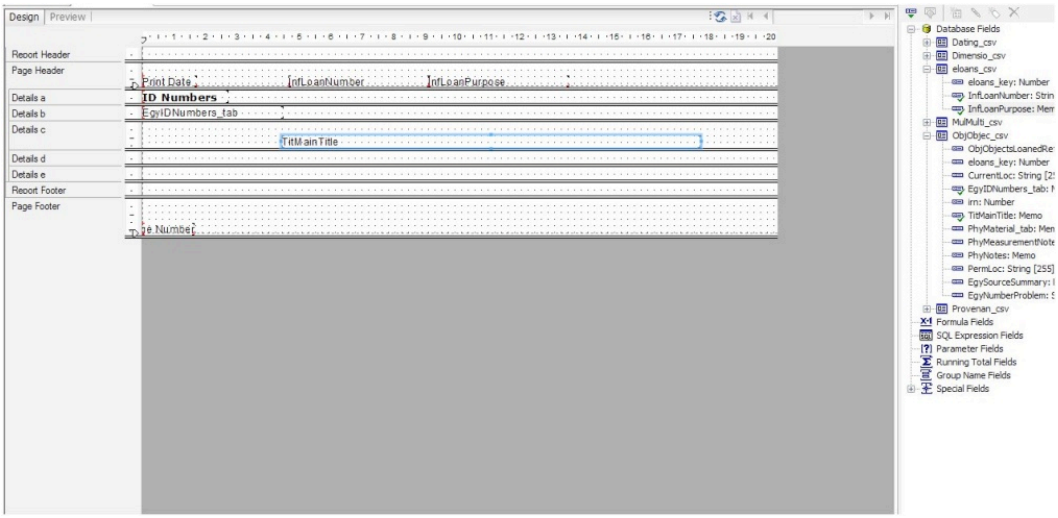
5. Next, insert additional **Details** sections (section names are displayed in the gray column on the left-hand side of the screen) into your report: go to **Report>Section Expert** or right click in a **Section** in the gray column and select **Section Expert** from the list. Select **Details** and click **Insert** until you have as many sections as you need. If you don't need anything to be placed in the **Report** or **Page Headers**, select **Suppress** (No Drill Down) for these. This ensures that these fields do not take up space in your report.



6. Select **Details** and mark **Keep Together** to ensure that all the data for one record stays together on one page. Close the **Section Expert**.



7. Next, click on the plus next to the **Database Fields** box in the **Field Explorer** (to the right of the page. If it is not there, go to **View**>**Field Explorer**) to expand it and see your fields. To add a field to the report, click on it and drag it onto the page and place the orange square where you want it in your report. A blue border appears around a selected field and a green tick-mark is displayed next to the fields in the **Field Explorer** when they are used in the report. Some fields automatically get a heading. You can edit this by double clicking in it. If no heading is added, you can create your own by inserting a **text box**: Click on the **ab** icon or go to **Insert>Text Object** and place the orange box in the report. Then type the text you want and format. If you do not want a heading, just mark it (so it turns blue) and delete it.



To preview your report, click on the **Preview** tab (if it is not there already, go to **View**>**Print Preview**). You can switch between the **Design** and **Preview** tabs while you are working on your report.

8. The **Font** for all fields and field headings should be **Verdana**, font size 9. You can set this as a default for **CR**. Go to **File**>**Options**>**Fonts** and set up **Default fonts**.

   Fields and Text Objects

   Font: Verdana

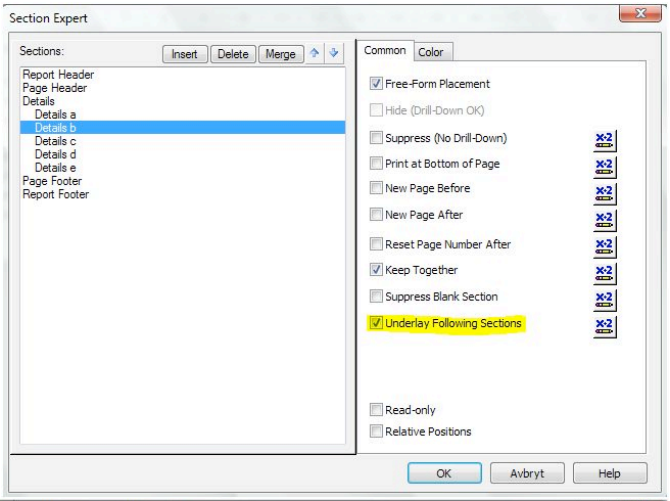
   Font style: Normal

   Size: 9

   Field Titles should have the same defaults except for the **Style**, which should be **Bold**.

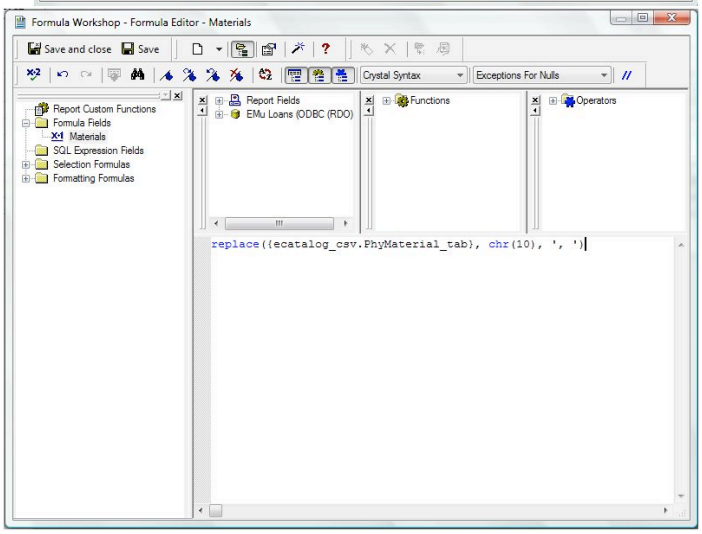
Report and Page Headers:

There are templates for the **Report** and **Page Headers** for different types of reports (e.g. Loans and Exhibitions, Gallery Inventories, OR reports, etc.) that should be followed when you create a new report. These templates can be found in **Ruby**>**RCMDD-CM**>**IT**>**IT_and_Database_Admin**>**Crystal Reports**>**Templates.**



44.2.1. Field Guidelines:

- To save space in the report, you can place the **ID Number** string in its own **Details** section (or in a section with the **Multimedia**). In the **Section Expert**, select **Underlay the Following Sections**.



- If you just add the **Materials** field as it is, the contents will be displayed on several rows. For the materials to display on one line, you have to use a **Formula field** instead of the **Database field** you selected. To create this **Formula field**, right-click on the **X+1 Formula Fields** in the **Field Explorer** and select **New**. Type **Material** in the **Name box** and click **OK**. In the **Formula box** that opens paste:

  replace({ecatalog_csv.PhyMaterial_tab}, chr(10), ', ')

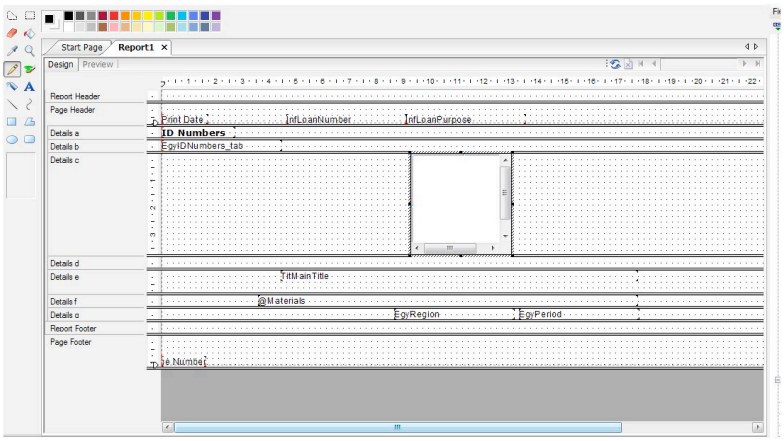
If you are not in the **Catalogue Module**, you have to change ecatalog_csv to what your .csv file is called, usually **ObjObjec_csv**.

Click on **Save and Close**. There is now a field under **Formula Fields** called **Materials**. Add this to your report.

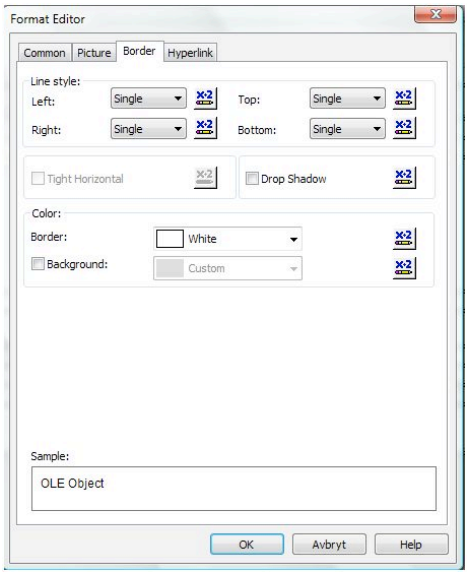
- Some fields must be added to a sub-report to work properly. Most commonly: the **Measurements, Bibliography**, **Catalogue Numbers** and Multimedia with **Photographer**. These sub-reports are explained in detail below.
- To format a field select it and go to **Format>Format Field**, or right-click in it and select **Format Field** from the list. In the **Format box** you will probably only need to use the **Common** and **Border tabs**. On the **Common tab**, select "**Can grow"** if you want your field to expand when there is a lot of data. On the **Border tab**, make sure that no borders are selected.

44.2.2. How to add Multimedia

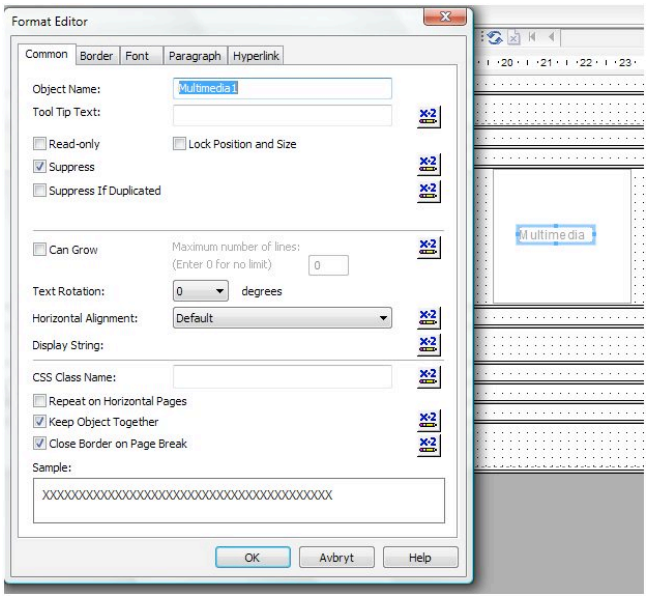
1. Go to **Insert**>**OLE object**, in the **Insert Object box**, select **Paintbrush Picture**.
2. Place the orange square in a section in the report. When you release it, **Paint** formatting options will appear. Ignore this and click somewhere in your report section to get rid of it.



3. Resize your **OLE object** (the blue square) according to need and place it where you would like it to display. If you want your image to display as a thumbnail to the right of your text fields, place it to the right in your section, close to the top of your report (usually the same section as the **ID Numbers**). Open **Section Expert** and select **Underlay following sections**.
4. To ensure that the image is centred within the **OLE box** when it is displayed in the report, go to **Format>Format Graphic** (or right-click) and on the **Border tab**, select **Single borders** and **Color: White**.



5. Next, select the **Multimedia field** from the **Field Explorer** and place it inside the **OLE object**. This field contains the path to the image and now displays this on the report. To ensure that the file path is invisible you have to format the **Multimedia field**. Select it and go to **Format** (or right-click) **>Format Field**. On the **Common tab** tick the **Suppress box** and click on **OK**. Resize the field so it is completely within the **OLE** square.



Note: You will not be able to see the actual image until you have run your report in **KE Emu**, but you can see where the image will be displayed in **Preview**. At times you will find that after you have added the **Multimedia field** to the report, you suddenly find yourself with several versions of the same record. This is due to a problem with the links between your **Multimedia** and the object record data. You can usually solve it by fixing the links:

Go to **Database>Database Expert** or right-click on **Database Fields** in the **Field Explorer**. In the **Database Expert box** choose the **Links tab** and click on the **Links button** to the left. You will get a message telling you that it cannot link by key, and asks if you would like to link by name instead. Click **Yes**. Hopefully, your links are now in order so click **OK**. CR will ask you if you want to **Refresh** the report data. Say **OK**. This will update the links between your fields.

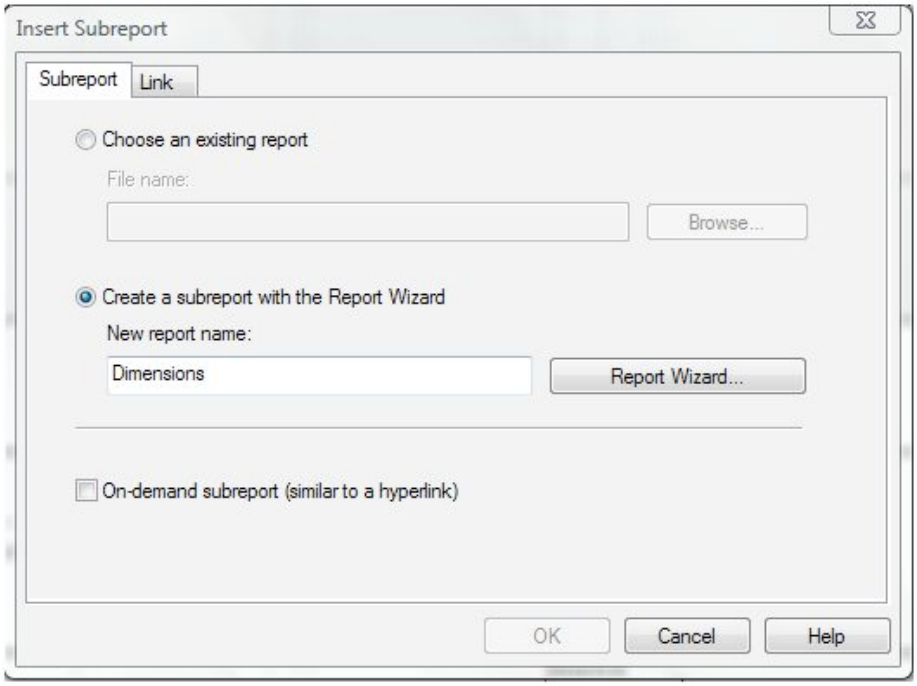
44.2.3. How to create a sub-report

You will usually need a sub-report for the **Bibliography**, the **Dimensions**, the **Photo Credit** [the **Event Catalogue Numbers?**], etc. A sub-report is created in the same way as a standard report but can be inserted as a field in your main report. Below are descriptions of how to create the most common sub-reports and what formulas and formatting to use to ensure they display properly in the report.

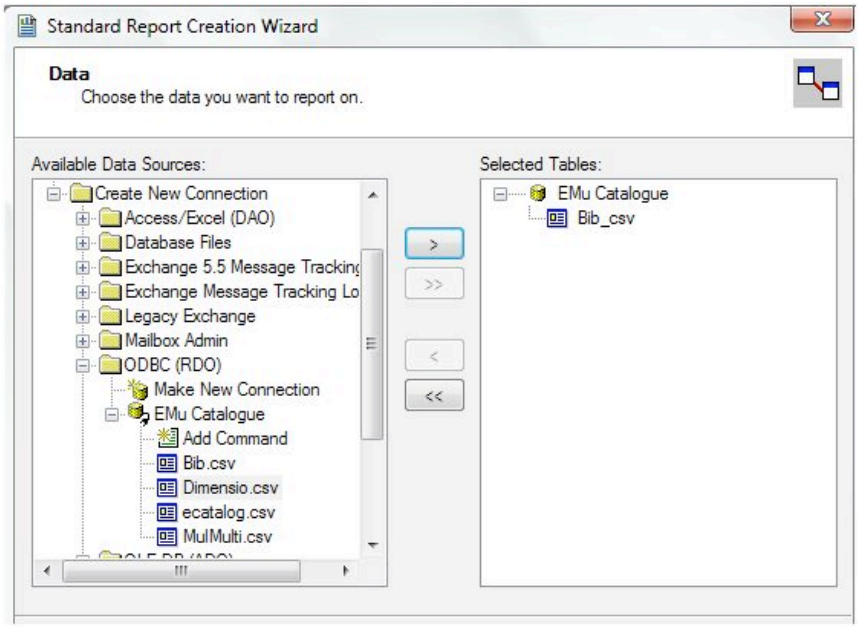
Dimensions:

1. In the Fields tab in KE Emu: Group the measurement fields (see how to group fields above).

2. In CR: To create a sub-report, go to **Insert>Subreport**. In the box that opens, type the name you want to give the sub-report in the **Create New Report** field and click on **Report Wizard**. This works the same way as the **Standard Report Wizard**.

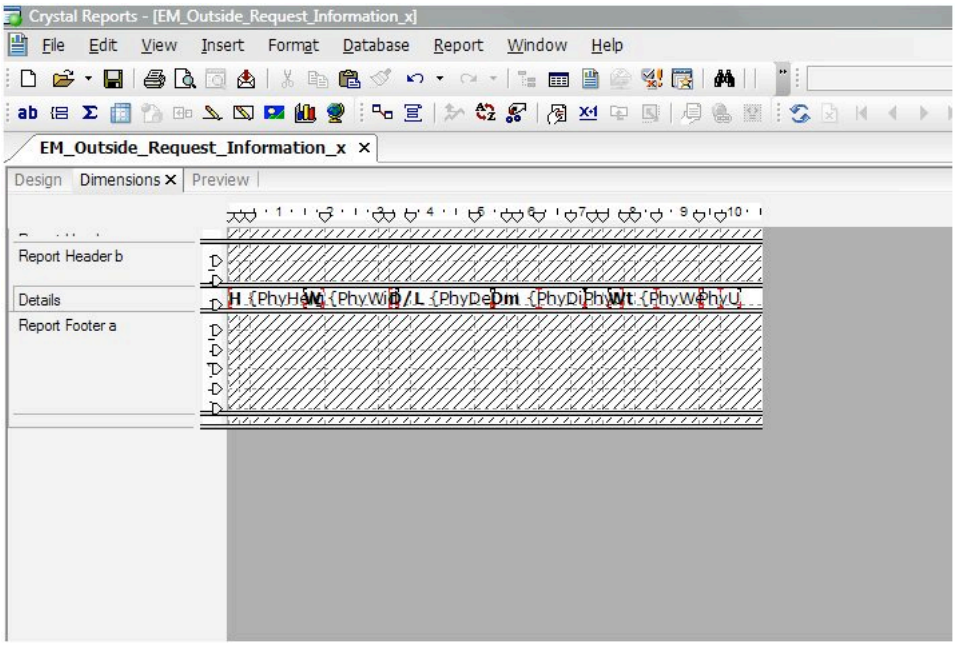


3. In the **Select Data box**, select only the **Dimensions group** (e.g. Dimensio.csv.).



4. Click **Next** to select the fields you want to display in the report (you can skip this step and just add the fields by hand as you would in the main report).

5. Click **OK** and place the orange box in the section where you want the data of your sub-report to display. Double click on the **sub-report box** to edit the sub-report. This will open it in a new

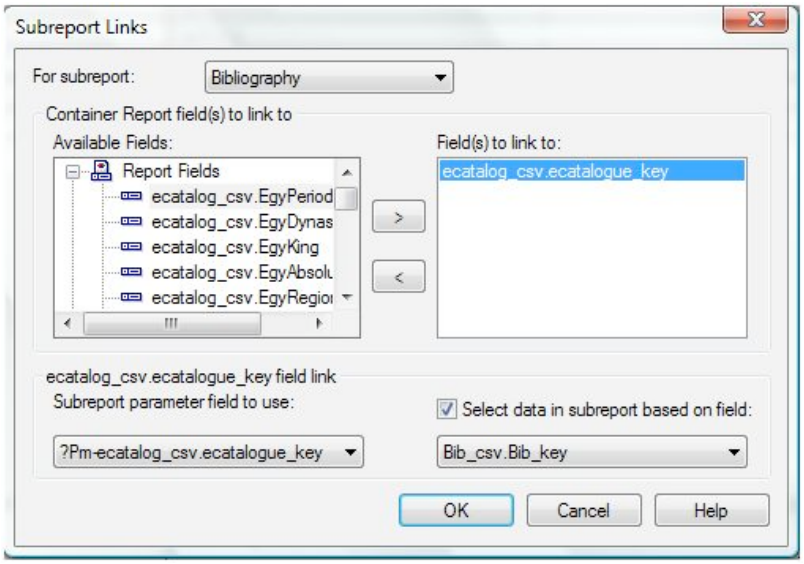


Design tab.

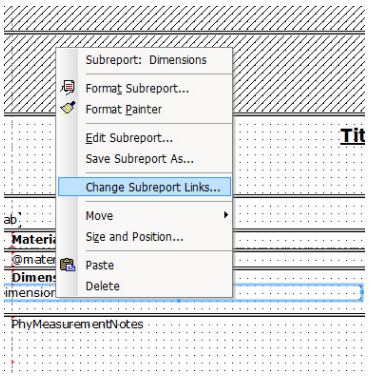
6. Start by deleting the **Print Date** field and the field headings and suppress the **Report** and **Page Headers** and **Footers.** If your fields are not already in the sub-report, place them in the details field as follows: Height, Width, Depth/Length, Diameter, unit length (cm), Weight and unit weight (gr/kg). Add a text box for each type of measurement (**H** for height, **W** for width, etc.) and place the fields inside these boxes (this will make it easier to space them evenly).

7. To ensure that only the **Maximum Dimensions** are displayed, you have to add a formula to tell **CR** not to display all measurements. Open the **Section Expert** and mark **Suppress (No Drill-down)** for the **Details** section and click on the **x+2** button. In the formula field, type:

   not onfirstrecord



If the formula is correct, it will turn blue. When you are done, click on **Save and Close**.

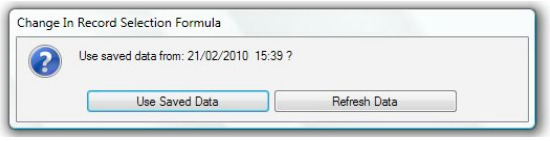


8. To preview your sub-report, switch to the **Preview tab** of the main report.

9. Quite often at this stage, you will find that the data in your sub-report does not display properly (and sometimes not at all). This is usually due to a problem with the links between your sub-report and your main report. To fix this, right click on the sub-report field in the main **Design view** and select **Change Sub-report Links**.

10. Link your sub-report to the **ecatalogue_key** or the _key field of your attached objects if you are in a different module, e.g. ObjAttachedObjectsRef_key.

11. Click OK and go to the Preview tab to check that the Sub-report works. You will probably get a message asking if you want to use old (saved) data or to refresh the data. Choose Refresh Data.



12. When you are happy with the sub-report, go to the Design tab of the main report and select **Format Subreport**. On the **Common tab**, remove the black border around the sub-report. You will probably have to work a bit on aligning it with other fields before you are done.

Bibliography:
This is created the same way as the Dimensions sub-**Bibliographic References** report. Note, however, that the report fields are from two different Modules: the actual reference is found under (Literary References) and is called **Summary Data.** The field with page numbers, etc. is from the **Catalogue Module** and is called **Bibliographic Notes**.

Note: It is **very important** that you create a group for these in KE EMu, if you forget this step, the sub-report will not work.

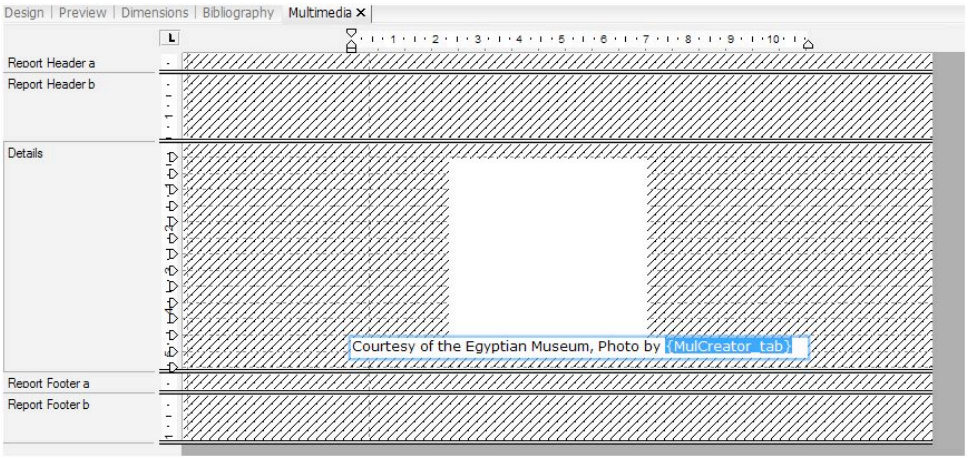
If you end up with a bibliography looking like this (screen shot) you have to change the links (see above).

44.2.4. Creating Sub-report with Multimedia and Photographer (Photo Credit)

1. In **KE Emu**: Add the **Multimedia** and **Creator fields**, and select **Set Table as Text** for the **Creator field**.

2. In **CR**: Create a sub-report as above and insert the **OLE object**. Place the **Multimedia field** inside the **OLE** square as usual and place the **Creator field** below.

3. Add a text field and add the text: 'Courtesy of the Egyptian Museum, Photo by' and place the **Creator field** inside this after 'by'.



4. To ensure that only the photographer that took the image displayed in the report appears, you have to go to **Section Expert** and select the **Details** field. Click on the **x+2** icon next to the Suppress (No Drill-Down). In the **Formula** box, type Not onfirstrecord and click on **Save and Close**.

5. Make sure your links are in order.

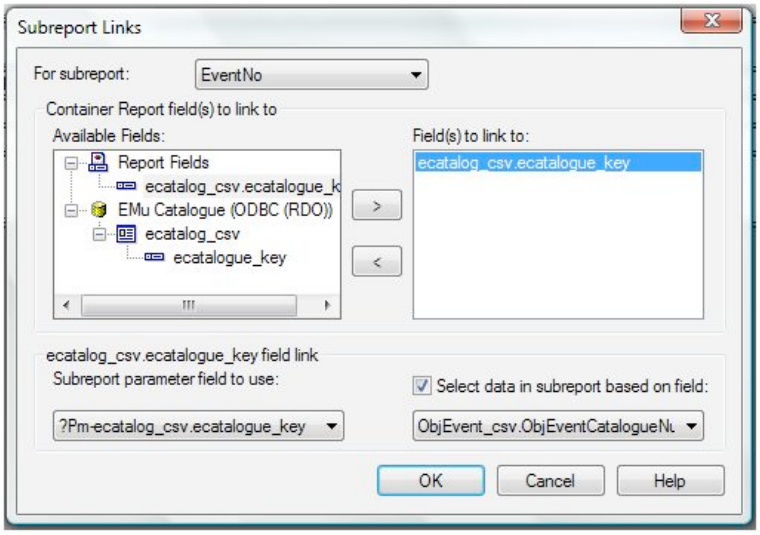
44.2.5. Event Catalogue Number Sub-report

1. If you want to add the **Event Catalogue Number** to a report run from the **Catalogue module**, you have to make sure to select the correct field in **KE Emu.** Open the **Report Fields box** and click on the icon to the right (see screenshot) to open the **Attachments box**. It can take a while to load all the modules. Select the **Events module** and click **Add**.

2. From your new category of fields, **+Objects (Object Details)**, select **Event Catalogue Number**

3. Create a sub-report in CR as above, and make sure to link it to the **ecatalog_csv.ecatalogue_key**

4. If you are adding the Catalogue Numbers to a report run from the Events module, you can select the field from there directly.



44.3. Saving and Running the Report

1. While you are working on a report you can save it on your computer (make sure to save regularly as it does not save automatically), but when it is finished you should give it an appropriate name (e.g. EM_Catalogue_Card) and save it in **Ruby**>**RCMDD-CM**>**IT**>**IT_and_Database_Admin**>**Crystal Reports**>**Active Reports**.

2. To save the report in the database, open the **Report Properties** for your new report and click **Save**. Your browser opens so that you can choose the location of your report and open it.

3. Your report has now been saved in **KE EMu** so you can close the **Properties** and run it.

44.4. Editing an Existing Report

1. Select the report you want to edit in the **Reports** box in **KE EMu.**

2. If you want to add **Database Fields** to it, add them accordingly and then run the report to ensure that there will be a connection to these new fields in **CR**.

3. Open the properties and click on **Open** on the **Report Type** tab. You will be asked to save the report. **When you edit a report, it is always a good idea to save it under a different name, so that if something should go wrong, you at least have an old version of the report. Otherwise, you may have to create the whole report again.**

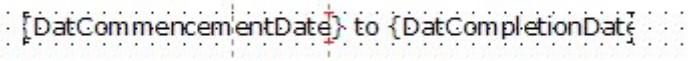
4. When you have it saved, it will open in **CR**.

5. Make sure to click **Refresh** so that **CR** identifies the new fields. If you still can't see them in the **Field Explorer**, right click on **Database Field** and select **Database Expert**. Create a new connection and add your new fields.

6. Make your edits and save the report (see section 5 above).

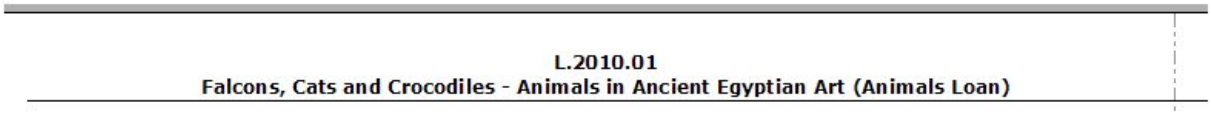
44.5. Useful Design Features

Place a database field inside a text box:



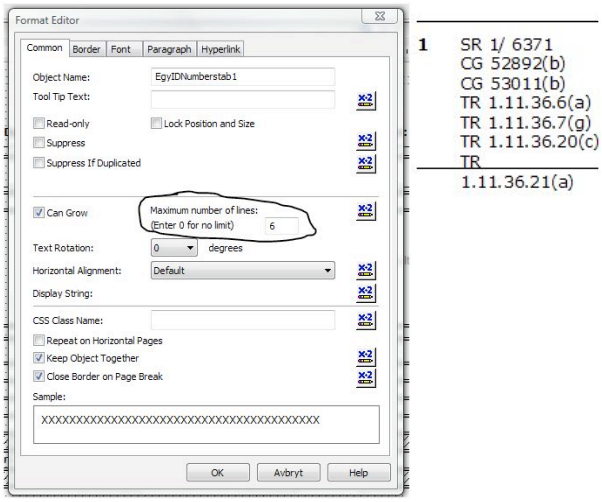
This is very useful when you try to align two different types of fields or if you want to ensure that something is centered; e.g. Loan Dates, where '**to**' is written in a text box and the two date fields have been placed inside the box, before and after the text. In some cases it may be useful to place all object numbers in a text box, see for example Emu_Catalogue_Card.

Page Header:



If you want a **Page Header** for the report, but you don't want it to show up on the first page, you have to create a formula for the **Page Header** section. In the **Section Expert**, click on the **x+2** icon next to **Suppress** (No drill down). In the formula box type: PageNumber = 1

Limit the number of ID numbers that display in the report:



A very small number of records have more than six ID Numbers, but those that do usually create a problem in **CR** as most reports have limited amount of space. To avoid having ID numbers overwriting other fields or expanding beyond their allocated space, you can tell **CR** to restrict the numbers. Select the **ID Number** field and go to **Format Field**. On the **Common tab** type the number of ID numbers you want to allow in the box next to **Can Grow**.

Place expanding fields in separate sections:

If you have fields that contain so much data that they tend to expand (or grow) and consequently risk overwriting the fields below, place them in a section of their own so that the fields in sections below are moved downwards as the section above expands. Fields that tend to expand: **ID Numbers** and the **Source Summary**

Use the rulers, guidelines and grid to guide you:

The rulers, grid and guidelines can be activated from the **View** menu. The rulers can for example help you to center fields; the grid makes it easier to see if things are aligned and with the guidelines you can move several fields at once.

Align fields:

You can align fields manually, but to save time and to be certain things are aligned you can mark two or more fields you want to align and then select Align on the **Format** menu. Choose whether you want to align the tops, bottoms, lefts, rights, etc. Aligning regular fields with subreports can be tricky, but if you select **Suppress blank sections** in the section in the subreport where the fields are placed (usually the Details section), it will become a little bit easier.

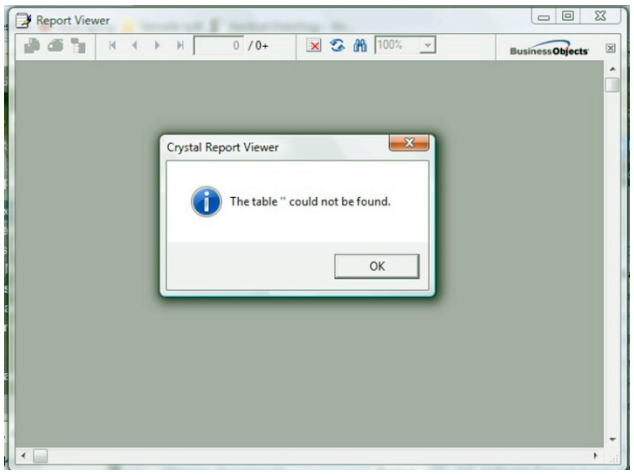
Sometimes the fields are not the same size or, as above, when you are trying to align with a subreport, and just will not align properly. Try changing the size of the field or its location through the **Size and Position** box which opens from the **Format** menu. It may take a few tries to get it right.

44.6. Troubleshooting

44.6.1. Problems running the report in KE Emu:

- If your report doesn't run, check that you have selected Crystal Report in the Report Type field (the default is Crystal Print).

- If your report runs but does not display all the fields, go back to **CR** to check that all tables are linked and that you have used the correct fields. An error message



usually comes up when you have added fields to your report in **Emu** but not in **CR**, or if you have removed fields in **CR**. The problem is easily solved by making sure that the fields in **KE Emu Report Properties Field Tab** correspond with those in **CR**. Sometimes you have to make a new connection to the database, refresh or delete fields from the report a couple of times before it works.

44.6.2. Problems displaying data in CR Preview:

- If you have added a field to the report but no data is displayed in the preview, make sure that you are using the correct database fields from the appropriate table/module. And of course, make sure that there is data for the fields in the database.

- If no data displays at all, it is probably because the connection to the database is broken. Close the report and try running it again from **KE EMu** and then open it in **CR**.

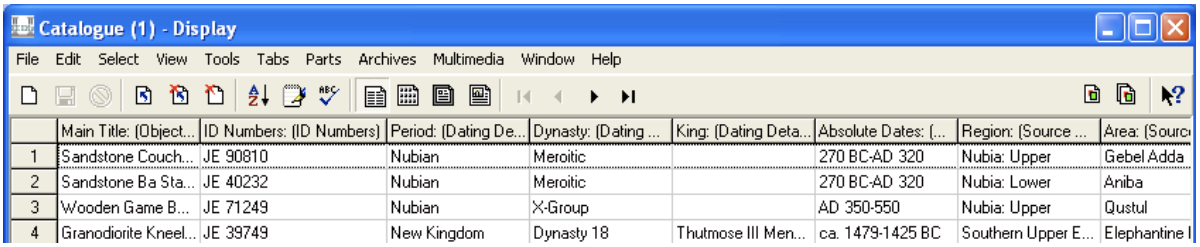
- When the data displays erratically it is usually a linking problem. Try linking again.

45. Exporting Records to Excel

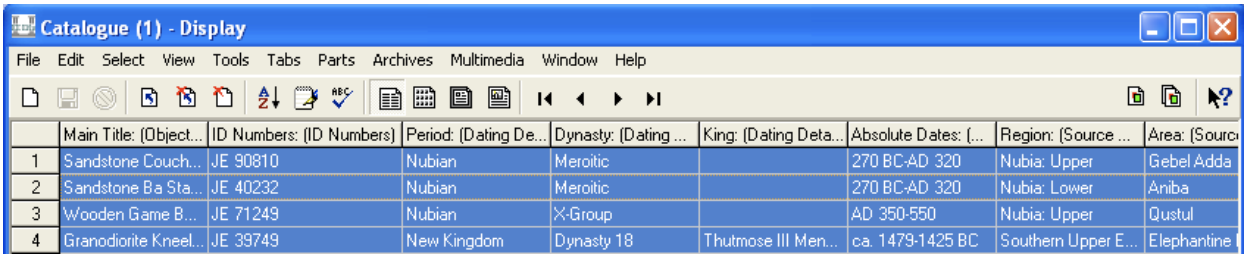
When you want to gather data for a purpose not covered by the current set of Crystal Reports, you can copy it from List View in EMu and paste it into Excel.

This is very simple to do, but remember that all the fields need to be in one module, and you will not be able to do this with Images. (NOTE: At some point in the future, the software may have developed to the point where it will be possible to do this with iWork Numbers, which handles images better, so keep this in mind.)

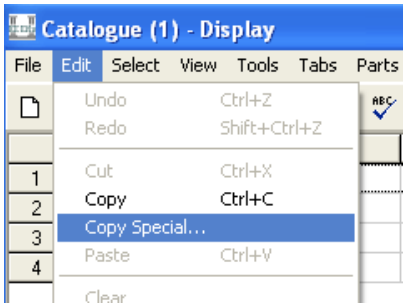
- Search for a group of objects in the database
- Select or create a list view with the fields you want to have in your Excel file. Note: For ID numbers choose ID numbers: ID Numbers, not e.g. EgyJENumber or EgySRNumber.

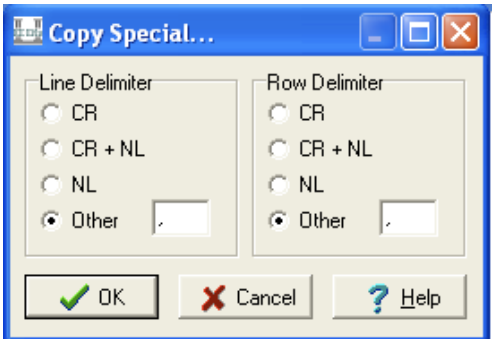


- Select all the records you wish to have in your Excel File.

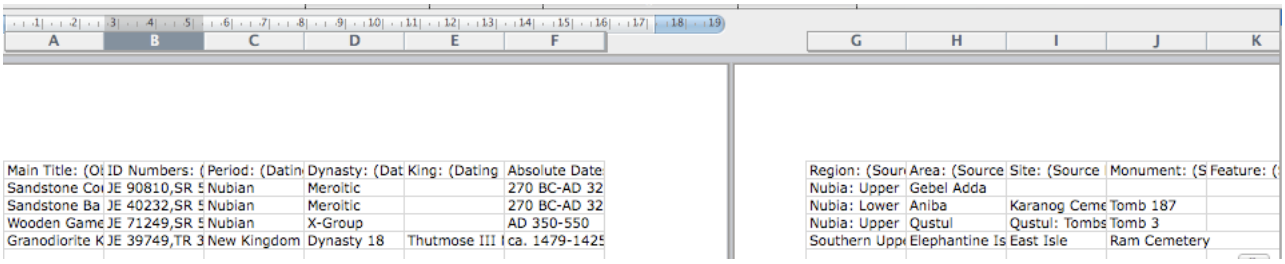


- Copy the selected records. Go to Edit-> Copy Special-> and choose radio button for 'Other' and put ',' (Comma) in the empty field under Line Delimiter and Row Delimiter. Click OK.





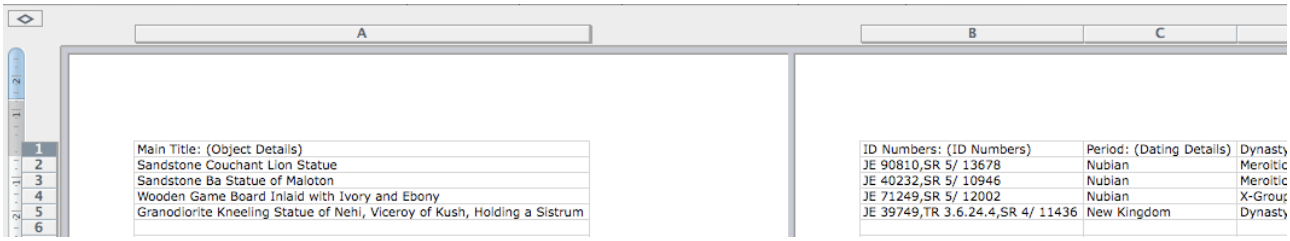
- Open Excel.
- Select Edit->Paste from the Excel (CRTL+V).



Main Title: (Ob	ID Numbers: (	Period: (Datin	Dynasty: (Dat	King: (Dating	Absolute Date
Sandstone Cou	JE 90810,SR 5	Nubian	Meroitic		270 BC-AD 32
Sandstone Ba	JE 40232,SR 5	Nubian	Meroitic		270 BC-AD 32
Wooden Game	JE 71249,SR 5	Nubian	X-Group		AD 350-550
Granodiorite K	JE 39749,TR 3	New Kingdom	Dynasty 18	Thutmose III I	ca. 1479-1425

Region: (Sour	Area: (Source	Site: (Source	Monument: (S	Feature: (
Nubia: Upper	Gebel Adda			
Nubia: Lower	Aniba	Karanog Ceme	Tomb 187	
Nubia: Upper	Qustul	Qustul: Tombs	Tomb 3	
Southern Uppe	Elephantine Is	East Isle	Ram Cemetery	

- Format the data and manipulate it as required to produce your report.



	Main Title: (Object Details)
1	Sandstone Couchant Lion Statue
2	Sandstone Ba Statue of Maloton
3	Wooden Game Board Inlaid with Ivory and Ebony
4	Granodiorite Kneeling Statue of Nehi, Viceroy of Kush, Holding a Sistrum
5	
6	

ID Numbers: (ID Numbers)	Period: (Dating Details)	Dynasty
JE 90810,SR 5/ 13678	Nubian	Meroitic
JE 40232,SR 5/ 10946	Nubian	Meroitic
JE 71249,SR 5/ 12002	Nubian	X-Group
JE 39749,TR 3.6.24.4,SR 4/ 11436	New Kingdom	Dynasty

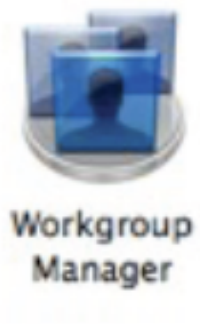
46. Creating and Modifying User Accounts on the Server and Database

46.1. Changing a User's Password on the Server

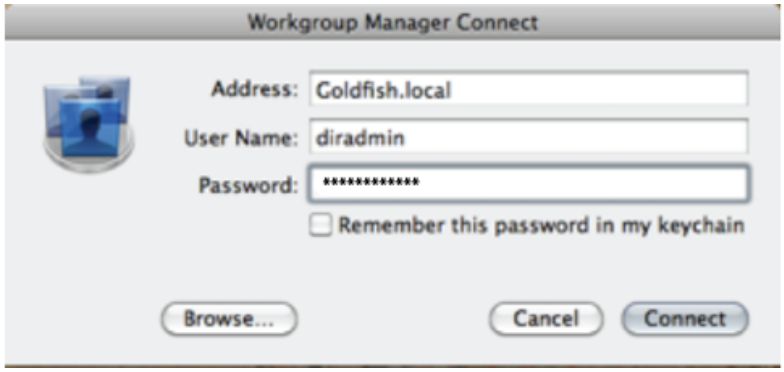
Step 1: Connect to the network using a Mac
You must use a Mac for this procedure.
Make sure you are connected and logged into the network either directly, or via VPN connection.

Step 2: Install Mac OS X Server Admin Tools
If you already have Mac OS X Server Admin Tools installed on your machine, skip to the next step.
Mac OS X Server Admin Tools can be downloaded from: http://support.apple.com/downloads
(You must ensure that you download the correct version for your computer to connect to Mac OS X Server 10.5.8)

Step 3: Open Workgroup Manager
Mac OS X Server Admin Tools installs a "Server" folder in your "Applications" folder. In here, you will find an application
called "Workgroup Manager"



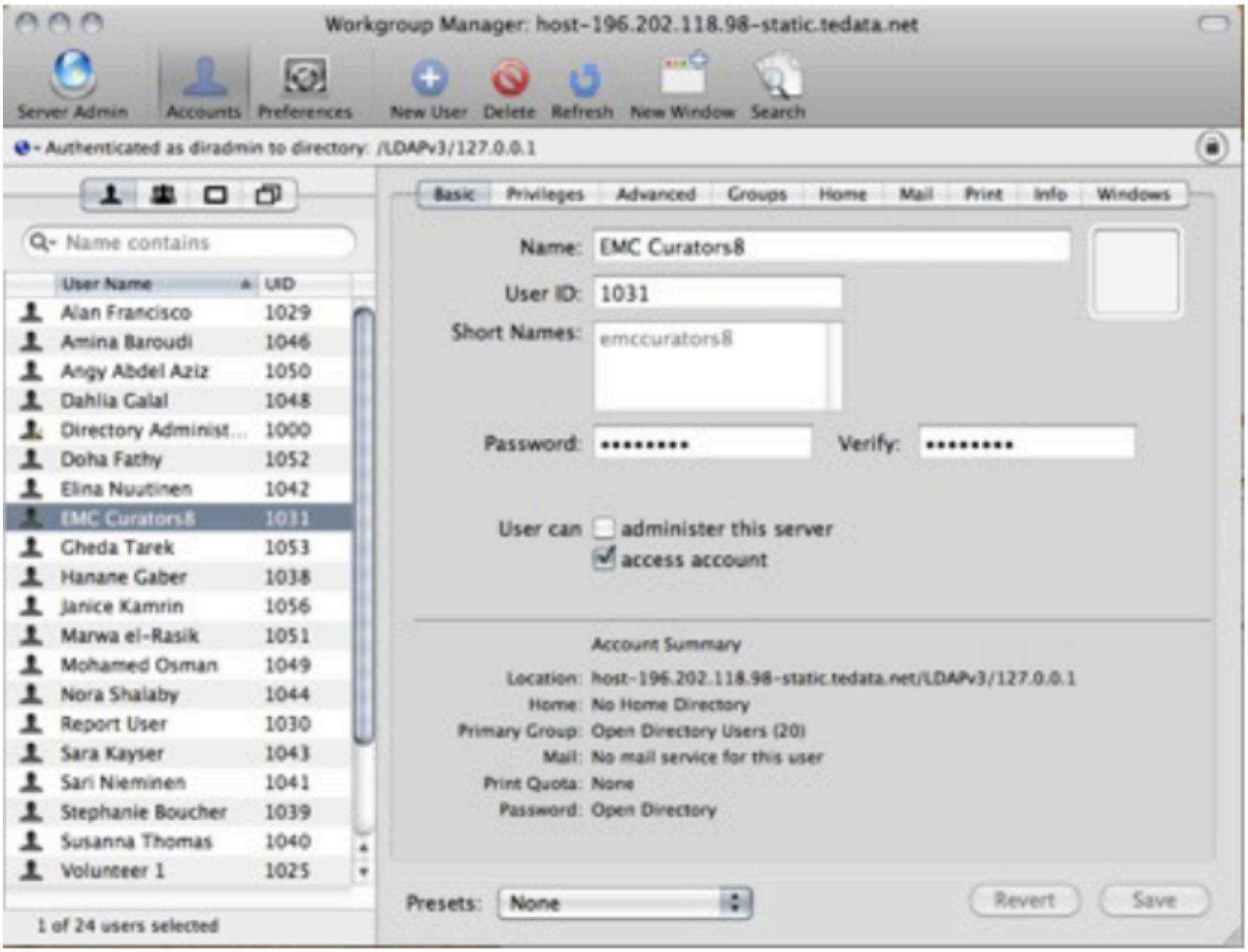
Step 4: Login to the server
Login to the server using the following information:
Address: Goldfish.local (or Goldfish.local.lan if connecting via VPN)
User Name: *diradmin*
Password: The Associate Registrar for IT has this.



NOTE: DO NOT CHECK "Remember this password in my keychain." THIS PASSWORD SHOULD NOT BE SAVED, IT WOULD ALLOW ANYBODY WHO USES THE MACHINE TO LOG INTO THE SERVER AND ALTER THE USER DATABASE.

Step 5: Select the User to Alter
Select "Accounts" from the toolbar.
From the list of users on the left, select the user you wish to alter.

Step 6: Change the User's Password
Select the "Basic" tab from the information section on the right.
Enter the new password in the 'Password' field, and again in the 'Verify' field.
Click the "Save" button



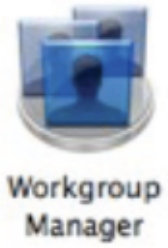
Step 7: Quit "Workgroup Manager"
You must quit the application, do not simply close the window.

46.2. Creating a New User on the Server

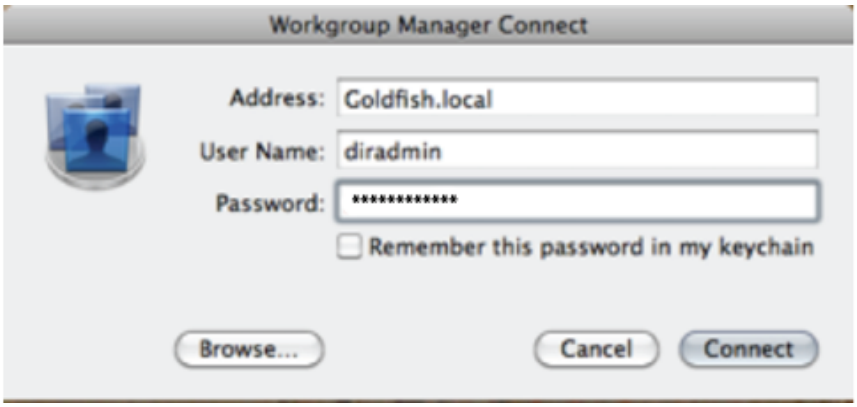
Step 1: Connect to the network using a Mac
You must use a Mac for this procedure.
Make sure you are connected and logged into the network either directly, or via VPN connection.

Step 2: Install Mac OS X Server Admin Tools
If you already have Mac OS X Server Admin Tools installed on your machine, skip to the next step.
Mac OS X Server Admin Tools can be downloaded from: http://support.apple.com/downloads
(You must ensure that you download the correct version for your computer to connect to Mac OS X Server 10.5.8).

Step 3: Open Workgroup Manager
Mac OS X Server Admin Tools installs a "Server" folder in your "Applications" folder. In here, you will find an application called "Workgroup Manager".

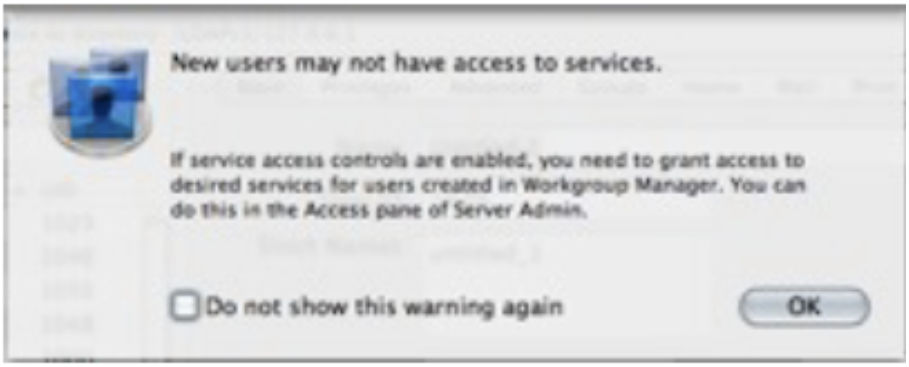


Step 4: Login to the server
Login to the server using the following information:
Address: Goldfish.local (or Goldfish.local.lan if connecting via VPN)
User Name: *diradmin*
Password: The Associate Registrar for IT has this.



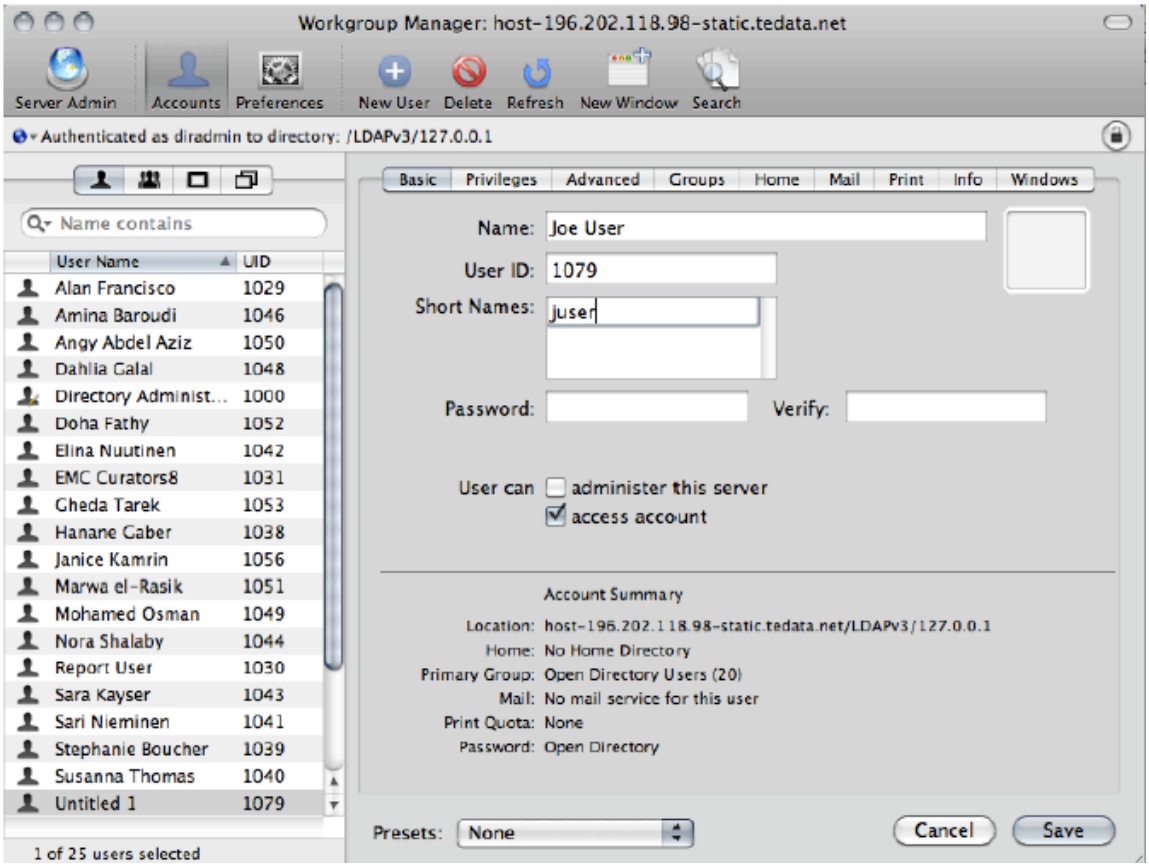
NOTE: DO NOT CHECK "Remember this password in my keychain." THIS PASSWORD SHOULD NOT BE SAVED, IT WOULD ALLOW ANYBODY WHO USES THE MACHINE TO LOG INTO THE SERVER AND ALTER THE USER DATABASE.

Step 5: Add a new User
Select "Accounts" from the toolbar.
Click on the "New User" button on the toolbars.
(You can safely ignore the warning about "New users may not have access to services.")

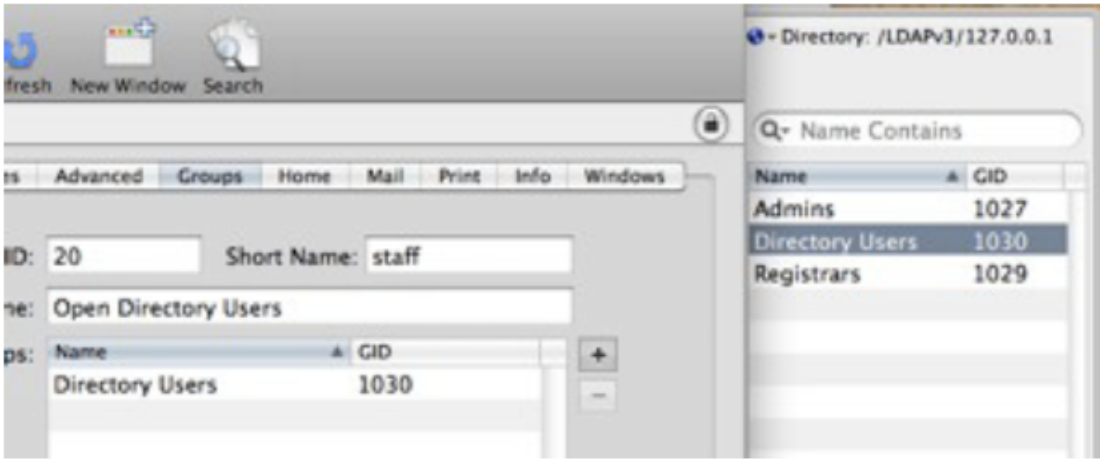


Step 6: Enter the Basic User information

Select the “Basic” tab from the information section on the right.
Enter the User’s full name (Firstname Surname)
Edit the “Short Name” to be in the format firstinitial-surname.
(i.e. The short name for “Joe User” should be “juser”)
Enter the password in the ‘Password’ field, and again in the ‘Verify’ field.
Click the “Save” button.



Step 7: Set the User’s Groups
Select the “Groups” tab from the information section on the right.
Click the ‘+’ button to add additional groups to the user.
Drag “Directory Users” from the groups list on the left, into the ‘Other Groups’ list for the User.
Click the “Save” button



Step 8: Quit “Workgroup Manager”

You must quit the application, do not simply close the window.

46.3. Adding a new username on the Database

Step 1: Create a new account with username and password according to Creating a New User on the Server LINK THIS

Step 2: Open Registry

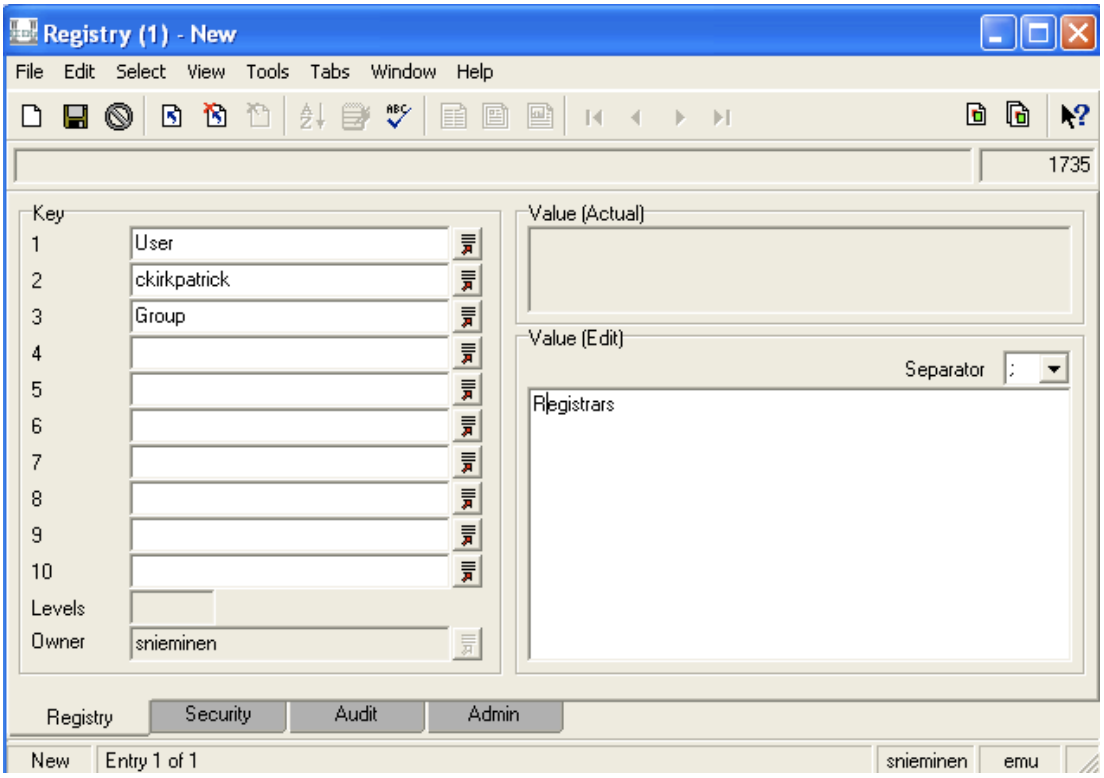
Step 3: Select New Record

Step 4: Key 1: choose User

Step 5: Key 2: type in the same username that has been created in the server

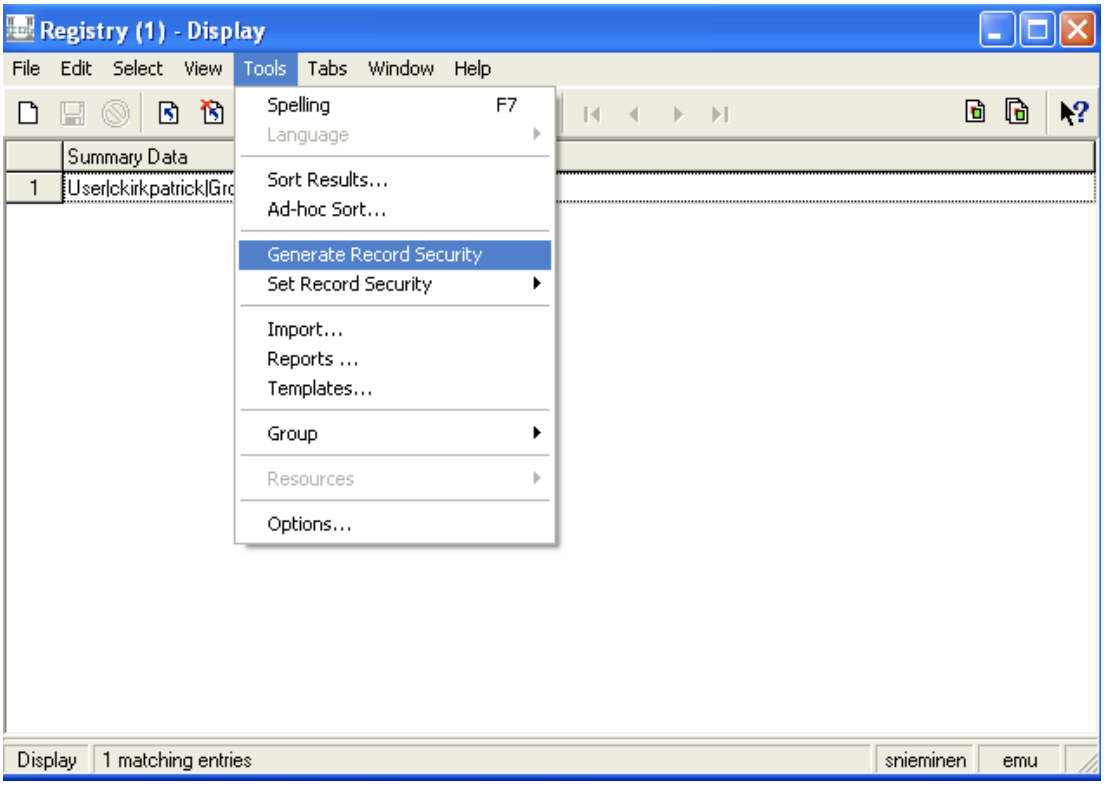
Step 6: Key 3: choose Group

Step 7: Value: the Group you want this User to be in

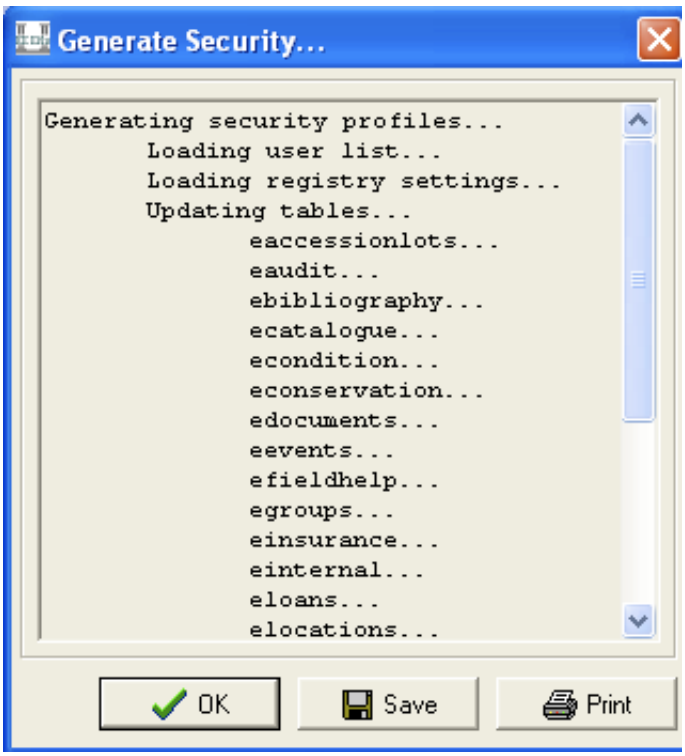


Step 8: Save Record

Step 9: Next Run emusecurity. (The emusecurity utility must be run whenever a user/group is added to the Registry or whenever a user changes groups.) Select Tools->Generate Record Security



Step 10: Generate Security Box opens and click OK.



Step 11: Try to log in with this new username and password. If you cannot log in immediately, just wait awhile and try again. There seems to be some sort of a delay before the database recognizes these new settings.

Appendix

47. EMC Authority Lists

The RCMDD Authority Lists are kept as a master Excel file (Akhenaten->Ruby->RCMDD-CM->IT_and_Database_Admin->Authority_Lists->EMC_Authority-Lists.xls), and as a series of separate pdfs, as follows:

EMC_Authority-Provenance

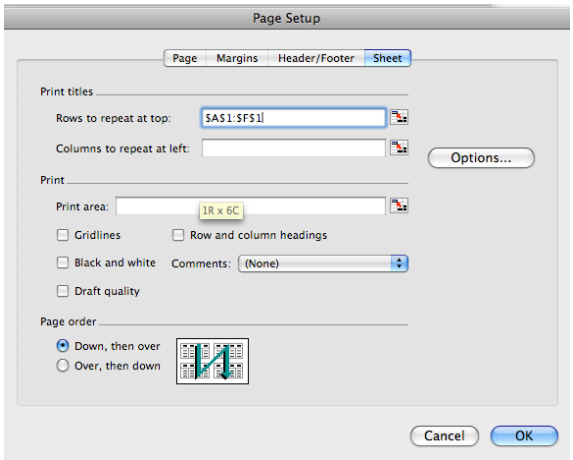
EMC_Authority-Dating

EMC_Authority-Materials

EMC_Authority-Sources

These pdfs are stored on the server, in Goldfish->Users->Shared->Authority, so that they can be accessed through both the Intranet and Internet sites. Only the Associate Registrar for IT has the access to this folder. Whenever an authority list is updated, a new pdf should be generated from the Excel file by printing to pdf:

1. Go to Page Setup and select either portrait or landscape.
2. Go to Page View and make sure the entire table fits on one page across (you can adjust the width of the columns if necessary.
3. Set the relevant row headings to print: go to Page Setup->Print Titles, and enter the range of row headings by clicking on the box next to "Rows to Repeat at Top," selecting the first box you want, then holding down shift and clicking on the last.
4. Go to Print and print the relevant sheet to pdf. It is best to click on the Preview button, and then save the file as EMC_Authority-NAME from Preview.



48. Permissions and Decrees

Following is a list, with thumbnails, of the major permissions and decrees signed by the museum and SCA directors, allowing the RCMDD staff to carry out their work effectively. Hard copies of these permissions are stored in File Cabinet 1, Drawer-1, Permissions/Decrees Folders, and soft copies are in Akhenaten->Ruby->RCMDD-ADMIN->Permissions/Decrees as well as in the Events module in the database.

- Decree submitted to the Ministry of Culture, 2007 (EV.2011.12).

Attachment 1: Decree Submitted to Ministry of Culture

المتحف المصري
THE EGYPTIAN MUSEUM

The Registration and Collections Management Department
Egyptian Museum, Cairo

The Registration and Collections Management Department in the Egyptian Museum, Cairo, will henceforth be responsible for overseeing the care, maintenance, and documentation of the collections of the Egyptian Museum, in both paper and digital format. This department will report directly to the Director of the Egyptian Museum, and to the Secretary General of the Supreme Council of Antiquities.

The duties of the registrars and their staff will include:

- Accessioning new objects, including registering objects in the Journal d'éntrée and completing database records for new or never-before registered objects;
- Scheduling all events that require the presence of security personnel;
- Scheduling, supervising, and tracking all object movement, and updating the museum's records accordingly, both on paper and digitally;
- Coordinating and managing all aspects of outgoing loans and exhibitions, and recording all loans and exhibitions both on paper and digitally;
- Completing condition reports on collection objects and updating museum records accordingly;
- Recording all conservation and restoration events;
- Carrying out object inventories and maintaining accurate location records for all museum objects;
- Acting as liaison between scholars and photographers on the one hand and museum staff on the other;
- Taking responsibility for obtaining additional data, such as photographs, and updated object information, from scholars and photographers, and incorporating this data into the museum's records;
- Keeping all object records, both on paper and in the museum database, up to date, accurate, and retrievable.

To successfully carry out their duties, the registrars will work very closely with the curatorial staff, supporting the work of the curators and serving the public trust by helping to streamline the museum's processes and by creating a new layer of control, accountability, and accessibility of key data to authorized parties.

The Registration and Collections Management Department will be open Sunday through Thursday, 9:00am to 4:00pm. Whenever the office is open, at least one registrar will be present to check out register books, provide forms to curators who need them, and liaise with scholars and photographers.

EAC-08-2006 Second Quarter Report **Page 6 of 11**

- Memo stating that the museum photographers need to give the RCMDD copies of their images, 12/23/2007 (EV.2010.30).

MEMO

To: Ahmed Amin and All Curatorial Staff
From: Dr. Wafaa el Saddik, General Director of the Egyptian Museum
Date: Sunday, December 23, 2007
Re: Museum Photographs

I would like to request that all museum photographs taken for official Museum purposes by Ahmed Amin, or any other curator or photographer, be made available to the Registration and Collections Management Department (RCMD) for import into the museum's database.

I would like to stress to everyone that by putting these photographs into the database, they become available to all official museum staff. They will be able to be found easily and given in digital or print format to authorized users, and will be digitally preserved for the use of current and future curatorial staff.

أ. وافقه
وفاء الصديق

- Memo stating that RCMDD needs to be informed of movements before they occur and receive other information, 9/15/2007 (EV.2010.38).

المتحف المصري
THE EGYPTIAN MUSEUM

OFFICE OF THE DIRECTOR

MEMO

To: All museum staff and personnel
From: Dr. Wafaa el Saddik
Date: September 15, 2007

Re: Information for RCMD

In order to function effectively, and to assist with the proper tracking of the Museum's collections, the Registration and Collections Management Department (RCMD) of the Egyptian Museum requests that the following information be provided to them on a regular basis. This information will be used by the registrars to update the database and will help to ensure that all object locations are kept accurate and that all objects that enter the museum for any reason are tracked while they are in the museum.

I. **MOVEMENT**

The RCMD MUST be informed of all movement BEFORE it occurs. This includes:

1. Movement from a gallery to conservation
2. Movement from conservation to a gallery
3. Movement from one gallery to another
4. Movement within a gallery for any purpose, including room restoration or cleaning
5. Movement for any exhibition or loan, whether it be moving into, out of, or within the museum
6. Movement to any museum for non-loan purposes

A registrar must be present for ALL movement.

II. **MOVEMENT SCEDULING FORMS**

Movement scheduling forms should be filled out and submitted to the RCMD at least ONE DAY before the movement is to occur. (They can be submitted directly to the RCMD, or to Seham.)

If this is not possible, movement scheduling forms should be submitted at least one hour before the movement occurs.

Movement scheduling forms can be obtained in the RCMD or from Seham. A registrar will be happy to assist curators in filling out these forms.

III. **INFORMATION ABOUT OBJECTS LEAVING THE MUSEUM**

Information about objects scheduled to leave the museum for any purpose should be provided to the RCMD as soon as preliminary information is available, so that the proper forms can be generated. This information can be in the form of handwritten lists, Excel, Powerpoint, or Word files, emails, or whatever is available.

Objects leaving the museum include:

1. Objects going permanently to another SCA museum or magazine;
2. Objects going temporarily to another SCA museum or magazine;
3. EM objects going out on loan;
4. Objects being returned to another SCA museum or magazine after coming to the EM for an exhibition or loan.

Copies of any decrees associated with objects leaving the museum should be given to the RCMD (the original decree can be brought to the RCMD and copied there).

IV. **INFORMATION ABOUT OBJECTS ENTERING THE MUSEUM**

Information about objects scheduled to enter the museum for any reason, whether or not is will stay, should be provided to the RCMD as soon as preliminary information is available, so that the proper forms can be generated. This information can be in the form of handwritten lists, Excel, Powerpoint, or Word files, emails, or whatever is available.

Objects entering the museum include:

1. Objects entering the museum for an exhibition at the EM;
2. Objects in transit for a loan;
3. Objects that have come to the museum because they have not yet been allocated to a permanent museum or magazine;
4. Objects that the Egyptian Museum intends to accession.

V. **LISTS**

Copies of all object lists, whether preliminary or final, should be given to the RCMD as soon as they are available. Such lists include:

1. Objects that will be entering the museum;
2. Objects that will be leaving the museum;
3. Objects chosen for exhibitions or loans.

The RCMD staff will work with the staff members providing the lists to help crosscheck all objects and generate final lists directly from the database.

VI. **LOAN AND EXHIBITION INFORMATION**

Copies of all communications between the Egyptian Museum and exhibition and loan organizers should be given to the RCMD.

- Decree allowing the registrars to attend movements, 7/25/2007 (EV.2010.83).

Movement Decree

السيده الأستاذه الدكتورة/ مدير عام المتحف المصرى

تحيه طيبة وبعد

نحيط سيادتكم علما بإنه نظرا لإنشاء قسم جديد لقاعدة البيانات و التسجيل مما يتطلب متابعة حركة الأثر لوضعه على قاعدة البيانات الخاصة بالمتحف المصرى.
مما يستلزم ضرورة تواجد السادة أعضاء مكتب التسجيل فى اللجان التى تتطلب نقل الأثر.
و فيما يلى أسماء أعضاء مكتب التسجيل:

ضحى فتحى محمود
أمينة البارودى
فاطمة محمود كشك
مروة عبد الرازق محمود
لمياء محمد

مقدمة لسيادتكم
وفاء حبيب
المشرف على مكتب التسجيل

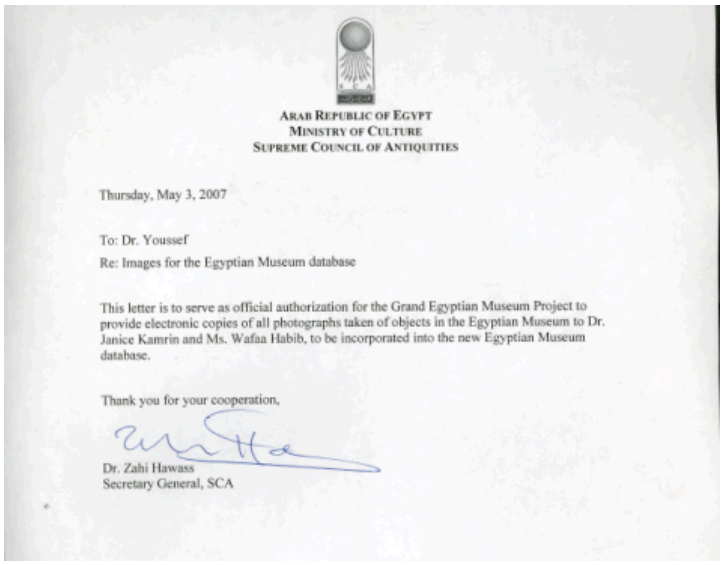
- Decree stating that the RCMDD is allowed to provide GEM and NMEC with any information they might need, 4/11/2010 (EV.2010.77).

وزارة الثقافة
المجلس الأعلى للآثار
المتحف المصري

على السادة العاملين بمكتب التسجيل مساعدة فريق عمل المتحف الكبير ومتحف الحضارة الحصول على المعلومات والصور الخاصة بالقطع التى تم إختيارها للعرض بكل من المتحفين.

د. وفاء الصديق
مدير عام المتحف المصرى

- Decree authorizing the GEM to provide copies of their image for the database, 5/3/2007 (EV. 2007.02).



ARAB REPUBLIC OF EGYPT
MINISTRY OF CULTURE
SUPREME COUNCIL OF ANTIQUITIES

Thursday, May 3, 2007

To: Dr. Youssef

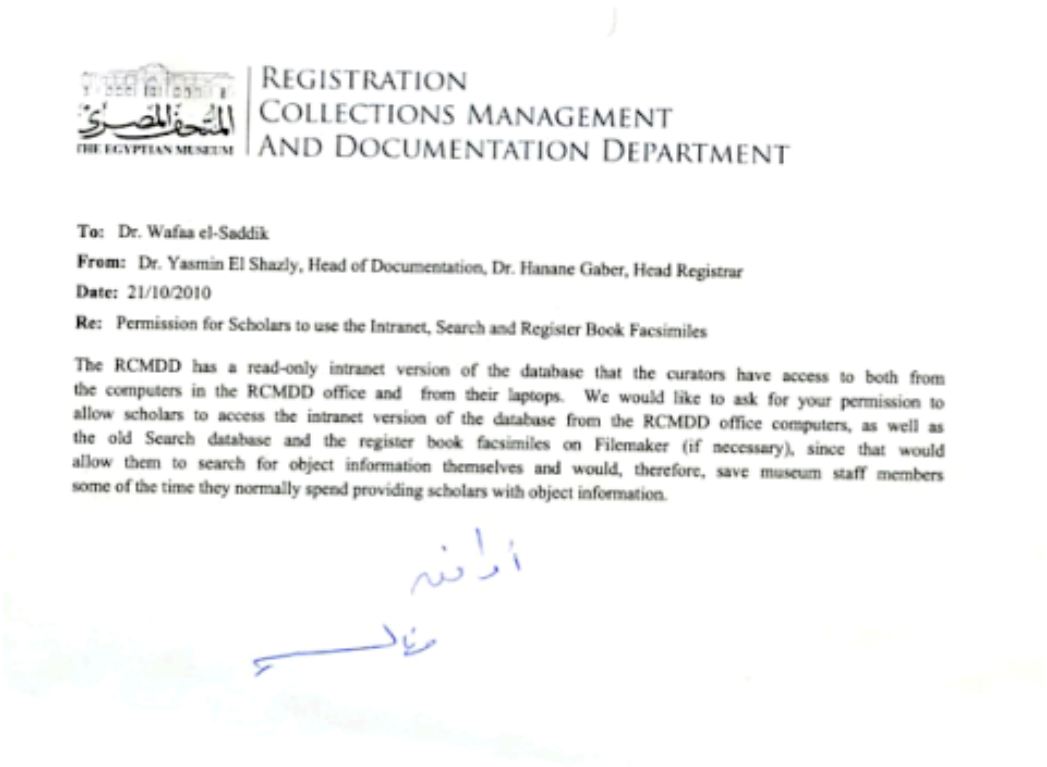
Re: Images for the Egyptian Museum database

This letter is to serve as official authorization for the Grand Egyptian Museum Project to provide electronic copies of all photographs taken of objects in the Egyptian Museum to Dr. Janice Kamrin and Ms. Wafaa Habib, to be incorporated into the new Egyptian Museum database.

Thank you for your cooperation,

Dr. Zahi Hawass
Secretary General, SCA

- Permission for scholars to use the register book facsimiles, Search database, and the database on Intranet, 10/21/2010 (EV.2010.73).



المتحف المصري
THE EGYPTIAN MUSEUM

REGISTRATION
COLLECTIONS MANAGEMENT
AND DOCUMENTATION DEPARTMENT

To: Dr. Wafaa el-Saddik

From: Dr. Yasmin El Shazly, Head of Documentation, Dr. Hanane Gaber, Head Registrar

Date: 21/10/2010

Re: Permission for Scholars to use the Intranet, Search and Register Book Facsimiles

The RCMDD has a read-only intranet version of the database that the curators have access to both from the computers in the RCMDD office and from their laptops. We would like to ask for your permission to allow scholars to access the intranet version of the database from the RCMDD office computers, as well as the old Search database and the register book facsimiles on Filemaker (if necessary), since that would allow them to search for object information themselves and would, therefore, save museum staff members some of the time they normally spend providing scholars with object information.

49. Guidelines for Numbering Collection Objects

Every collection object in the Egyptian Museum, Cairo, should have at least one ID number marked on it or closely associated with it, so that the object can be identified easily and correctly.

Ideally, objects should be numbered when they are accessioned. If an object has no number marked on it or associated with it, or the original number is too faded to read, it can be numbered at any time, according to the following guidelines.

49.1. General Principles

A JE or CG number should be written on each object as soon as it is accessioned.

Otherwise, a number should never be written on an object until it has been fully cross-checked by the RCMDD, in cooperation with the section head. A significant number of the cross-references in the various register books are wrong, and these must be corrected before a number is put on it. It is far better to wait than to write the wrong number on an object.

For Egyptian Museum objects: only JE, CG, or TR numbers may be written on objects. JE numbers should be written in black; CG numbers should be written in red; and TR numbers should be written in black in a cross. SR numbers should be written on labels put next to their objects.

An object number should be written on an object in a durable but reversible manner (often called semi-permanent). Permanent markings should be avoided because they damage the surfaces of objects. Specific methods for doing this are provided below. Ideally, only the conservators should write numbers on objects.

The number should be as small as possible while remaining clearly legible.

For large objects, such as statues, stelae, furniture, and ceramics, numbers should be written on the object.

For small objects, such as jewelry, where putting a number directly onto the object will damage it or detract from its value, numbers should be written on tags that are attached to the object.

49.2. Specific Methodology

Where: The following principles should be kept in mind when determining where to write an ID number on an object:

1. A good location is one where the number can be seen without excessive handling but is not be an area that will be clearly visible when the object is on display.
2. The number should not be recorded on any fragile or unstable surfaces (areas where there is flaking, corrosion, or pitting) as it will be difficult to add and remove the number, and may further damage the surface of the object.
3. Avoid writing the number on an area of the object that experiences wear or friction due to contact with its display or storage materials.
4. If an object is made of more than one type of material place the number on the smoother, less porous surface if possible.

5. Do not write the number on top of old inventory numbers, inscriptions, or major design elements. They contribute to the history of the object and should be preserved.
6. Whenever possible, choose a consistent location on objects of the same type.
7. All detachable and accessory pieces of an object should be individually marked (i.e. a coffin and its lid should both be appropriately numbered).

Marking Methods

For Stone, Ceramics, Metal, Wood: barrier coat with ink or paint

1. Look carefully at the object to decide in advance where to locate the number, using the principles outlined above. Remember that the location should be unobtrusive. Even when great care is taken it is possible that the barrier coat will leave a stain.
2. Using a small artist's brush apply a base coat of clear varnish in a neat rectangle large enough to contain the inventory number. Allow the varnish to dry until it is no longer sticky to the touch, usually about 10 to 15 minutes.
3. In most cases the number can be written directly on the base coat. However, if it is a dark surface and the number should be written in dark ink (according to museum standards) it will be difficult to read. In these situations a layer of white paint should be applied over the clear varnish base. Be careful that the white layer does not exceed the area of varnish and come into direct contact with the object. Allow this to dry fully before writing the number in the appropriate black or red ink, which will be clearly legible against the white base.
4. Write the number on the base with a permanent pigment-based ink or in acrylic paint using a fine-point technical pen, crow quill pen, or a fine artist's brush.
5. To avoid confusion it is important that the choice of color conforms to the museum's established standards, as outlined above: JE and TR numbers in black ink; CG numbers in red ink. This should be consistently followed. In the past some JE and TR numbers have been written in white on dark objects. This is a valid method when necessary but Method #3 above is preferred.
6. Allow the number to dry for at least 30 minutes before applying a protective top coat of clear varnish. This second barrier coat is important because it helps to protect the number from possible damage or wear. It is best to wait as long as possible to make sure the number is dry so that it is not accidentally removed during application of the top coat. It is also important to wait until the top coat of varnish dries thoroughly before handling that area of the object.

Recommended Materials

<u>Barrier materials (varnish):</u> Acryloid B72 (manufacturer: Rohm and Haas)

- The most stable acrylic resin available for this purpose
- The preferred solution is 25% in acetone
- Try not use on painted surfaces, especially where the paint is flaking or chipping. If the object is painted, try to find an area where the paint is already gone, or use a place where the paint is as stable as possible.

White base coats: White acrylic artists' paints

White paint formulas containing titanium dioxide

Writing materials: Acrylic paints

- Composed of ground mineral pigments rather than dyes and are therefore more resistant to fading
- Carbon black, and vermillion or cadmium red are recommended
- Dissolvable in ethanol and acetone
- May be applied with a brush or crow quill pen

Inks:

- Proper inks are quick drying, non-acidic, light fast (contain mineral pigments rather than dyes), and write well on a variety of surfaces
- Inks containing carbon (e.g. India ink) are highly recommended

The RCMDD Library contains additional materials on appropriate marking methods for a wide variety of materials.

50. Proper Object Handling Guidelines

CHAPTER 6: HANDLING, PACKING, AND SHIPPING

A. Introduction

This chapter outlines handling, packing, and shipping guidelines for safely moving museum objects. By following these guidelines, you can prevent damage to the objects in your museum collection. The chapter includes:

- basic practices to ensure object safety
- guidelines for handling objects
- guidelines for moving objects inside the museum
- materials and techniques to properly pack for shipping
- basic directions for shipping objects
- guidelines for unpacking an object
- bibliography of references on handling, packing, and shipping museum objects

Specific guidance for handling different types of objects can be found in the appendices of this volume for each object type.

Figure 6.1. Proper Handling Techniques.
Proper handling techniques are essential to museum housekeeping practices.

www.nps.gov/history/museum/publications/MHI/mushbkI.html

B. Handling Objects

When you touch, lift, or hold an object you are handling it. When you work in a museum you will have to handle objects for a variety of tasks. To do this safely and effectively it is important to learn and practice good handling techniques.

1. *Why are careful handling practices important?*

Preventive conservation starts with careful handling. Proper handling is largely a matter of common sense and is necessary for the care and protection of objects. However, good handling techniques are not always obvious. Museum procedures require specialized handling knowledge that must be learned. For example, metals can corrode after being handled without gloves. Paintings may crack as a result of bumping and jarring during movement. Mishandling can cause obvious examples of damage, such as shattered glass in a frame, broken ceramics, torn documents, or dents and scratches in metal objects.

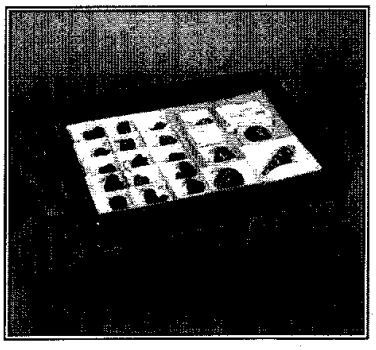


Figure 6.2. Carts and Trays Minimize Handling.
The use of equipment and supplies such as carts and trays minimizes the need to handle objects.

2. *Who needs to learn safe handling practices?*

Anyone who handles museum objects needs to be aware of the guidelines in this chapter. If your day-to-day responsibilities require you to handle objects, you need to be sensitive to their delicate nature. Regular activities like cataloging, photographing, housekeeping, and packing for shipment all require you to handle and work with objects.

3. *What basic practices can I use to safely handle and move objects in the museum?*

Write guidelines.
Establish written guidelines to help foster a professional attitude and respect for objects. Provide all staff with a set of written guidelines. Post the guidelines in museum storage areas. Be sure that all staff who handle objects read the guidelines. Researchers who handle objects should read the guidelines when they first use the collections. Staff should read the guidelines when hired and review them periodically. See Figure 6.14 for an example of handling guidelines you can use.

Train your staff.
Don't handle museum objects without training. Training should be an on-going activity, particularly when new types of objects are being handled. Make "hands-on" experience a part of all training for individuals working with collections. Re-training reminds people of the importance of proper handling techniques. You should give a special training session whenever new staff members assist in handling objects.

Use proper supplies and equipment.
Only use equipment that is of good quality and in good condition. Equipment for moving objects includes flatbeds, carts, dollies, pallet lifters, polyethylene tote pans, and object support trays. The supplies you use with the equipment to move objects include polyethylene foam pads for lining carts and trays, quilted furniture pads, acid-free tissue, and clean cotton or plastic gloves. You may need to acquire personal protective equipment such as lab coats and smocks, safety glasses, dust masks, and personally fitted respirators. Supplies and equipment are listed in more detail below.

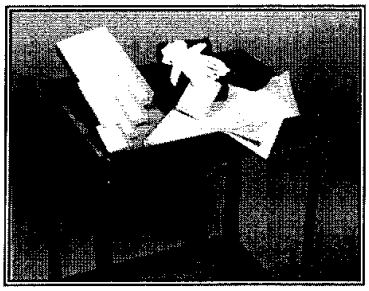


Figure 6.3. Equipment and Supplies.
Equipment and supplies for handling and moving museum objects include trays, padding, tissue, gloves, and carts.

4. *How should I proceed with moving an object?*

Consider safety first.
Before moving an object, inspect equipment to ensure that the object and the handler will be safe during the move. Do you have the proper personal protective equipment? Identify the space where you will move the object. Make sure there is room to house the object in its new location. If you have inadequate equipment, supplies, or space, postpone moving the object.

Plan your move.
Never consider moving an object routine work, even for daily housekeeping tasks. You must plan each step in the process before handling or moving a museum object. Where will you stand before picking up the object? Is there an open space to receive it? Planning helps keep handling to a minimum. When you plan, it helps you remember that each museum object is special. Keep in mind the following factors when you plan to move an object:

- ***Do you need to move the object?*** Is moving the object absolutely necessary? **If not, don't move it.**

- ***What are the object's structural characteristics and condition?*** Is it strong enough to withstand the move?

- ***Is there evidence of previous repairs?*** Review catalog records, condition reports, and photographs and examine the object to identify previous damage that may make the object especially fragile. Is there documentation that gives recommendations on moving hazards or safe moving techniques?

- ***What is the safest way to lift the item?*** How will you need to lift and carry the object to protect it from damage?

- ***How many people are required?*** Do you need help to move the object?

- ***Where is the object's new location?*** Is it large enough to properly house the object? Is the environment appropriate?

- ***What route will you use?*** Is it clear of obstructions?

- ***Will the personal health and safety of the handler be at risk?*** Do you have the proper moving equipment (for example, lumbar support belts or pallet jacks) to avoid physical strain? Do you need to wear a lab coat or dust mask?

5. *What are the basic rules for handling museum objects?*

When you handle objects use common sense and follow these basic rules to prevent damage to objects:

- Treat every museum object as if it were irreplaceable and the most valuable piece in the collection.

- Handle objects only when necessary.

- Move only one object at a time. Note: Small items can be moved together in a tote pan if they are separated and supported by padding.

- Never hurry.

- Take no risks.

- Never smoke, eat, or drink while handling objects.

- Avoid wearing anything that might damage objects by scratching or snagging the surface (for example, rings and other jewelry, watches, belt buckles, nametags, service badges).

- Use pencils, **not** pens, when working near objects.

- Keep hands clean, even when wearing gloves.

- Wear appropriate gloves.

  – Wear white cotton gloves when handling most objects.

- Wear plastic gloves (latex or nitrile gloves) when handling these types of objects:

  slick objects like ceramics or glass

  objects with oily or tacky surfaces that can attract cotton fibers

  fragile or damaged paper or other organic materials that may catch on cotton fibers

  some natural history specimens

- Know the condition of an object before moving it.

  - **Don't** lift by protruding handles or rims, which are often structurally weak.

  - Fragile objects should be given additional support, such as a tray or mount, before being lifted.

- Never layer or stack objects when moving them.

- Allow yourself plenty of space in which to work.

- Store objects so they can be easily moved without disturbing other objects.

- Tie on acid-free, cotton string tags or number trays, boxes, and bags so numbers can be easily seen without handling the object.

- Save all information associated with an object (for example, tags or labels).

- Remember to lift items properly.

Figure 6.4. Hold Objects at the Strongest Point. *A teapot should be handled by the base rather than by the handle or spout.*

The less museum objects are handled, the longer they will survive.

6. *What is the best way to protect an object I must pick up?*

When you pick up an object:

- Identify the strongest part of the object and hold it at this point.
- Take your time, handle only one object at a time, and use both hands.
- When an object has more than one part, for example, a teapot and lid, handle each part separately.
- Don't lift objects by protruding parts such as handles or rims.
- Stabilize any loose parts that cannot be removed.
- Move slowly and concentrate on what you're doing.
- Use a support board or tray whenever possible.

7. *When should I wear gloves?*

Gloves protect objects from contaminants such as dirt, salts, acids, and oils on your hands. Even clean hands can transfer these damaging substances. Wear clean, white cotton gloves except when handling ceramics, smooth glass, oily or tacky surfaces, fragile or damaged paper, or some natural history specimens. (Refer to Chapter 11 for a discussion of protective gloves to use when handling natural history specimens.) When handling these objects, wear tight-fitting latex or nitrile gloves for better gripping. Even when wearing cotton gloves, wash your hands frequently. Be careful not to rub your face and hair and then handle objects. Body oils may be transferred to the object and cause damage.

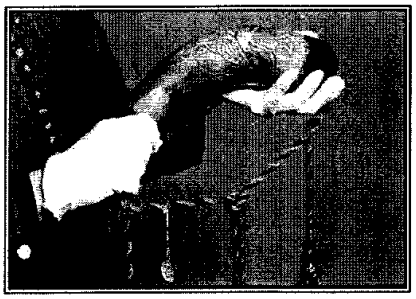


Figure 6.5. Wear Gloves and Use Both Hands.
Use two hands and wear gloves when handling museum objects.

Wear clean, white cotton gloves for handling many museum objects. Wear tight fitting latex or nitrile gloves when handling slick objects like ceramics or glass, objects with oily or tacky surfaces, fragile and damaged paper and other organic materials that can catch on cotton fibers, and some natural history specimens.

8. *What should I do if I damage an object?*

If you damage an object, report the damage. Damage should be recorded in the condition and condition description fields of the ANCS+ catalog record. Follow the instructions in the *ANCS+ User Manual* on reporting condition.

See *Museum Handbook*, Part II, Chapter 3, for information on how to do condition reporting.

Take photographs of the damage if possible. Save all pieces and carefully pack them so that no further damage occurs before a conservator can make repairs. Small pieces may be wrapped and bagged in self-sealing polyethylene bags labeled with the appropriate object identification information.

9. *What personal health and safety issues should I consider when handling museum objects?*

It is very important to follow health and safety precautions when handling museum objects.

- Practice safe lifting techniques. Remember to lift with your legs and not your back. Use proper personal support equipment, such as a lumbar support belt. Don't lift more than you can safely carry. See Figure 6.6 for a list of techniques that will help protect you from injury.

- Be careful how you handle potentially dangerous objects (for example, firearms, ammunition, and medicines). See *Conserve O Gram* 2/5, "Fossil Vertebrates as Radon Source: Health Update"; 2/8, "Hantavirus Disease Health and Safety Update"; and 2/10, "Hazardous Materials in Your Collection."

- Don't touch or inhale fumes or particles from objects treated with pesticides such as arsenic. See *Conserve O Gram* 2/2, "Ethylene Oxide Health and Safety Update"; 2/3, "Arsenic Health and Safety Update"; and 2/4, "Dichlorvos (Vapona) Update."

1. ***Be sure you have firm footing and keep your legs apart.***
2. ***Bend at the knees.***
3. ***Use your leg and stomach muscles, not back muscles, when lifting from a stooped position.***
4. ***Get close to the object and keep it near your body.***
5. ***Avoid twisting; pivot using your feet.***
6. ***Keep your back straight.***

Figure 6.6. How to Lift Properly and Avoid Injury.

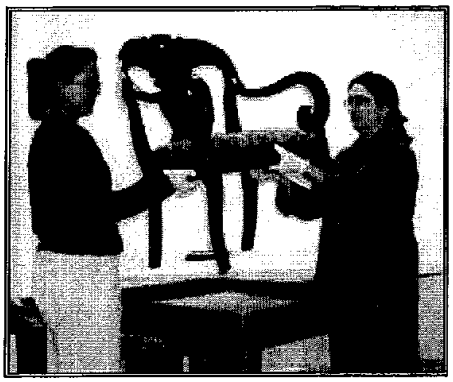


Figure 6.7. The Proper Way to Lift a Chair.

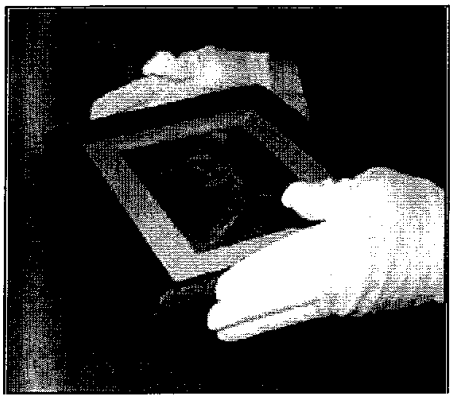


Figure 6.8. The Proper Way to Lift a Small, Framed Photograph.

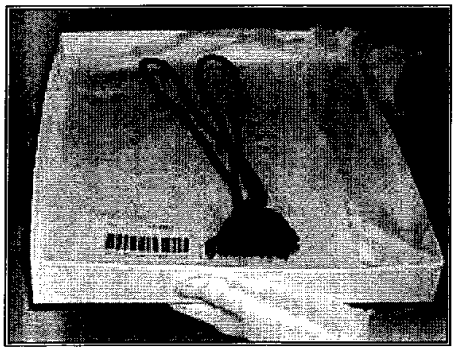


Figure 6.9. The Proper Way to Lift and Carry a Small Textile Object.

C. Moving Objects Within the Museum

Preventive conservation continues with the careful movement of objects. When you move objects you increase the risk of damage and loss because you are both handling them and changing their location.

1. *What should I do before moving objects within the museum?*

Before you move objects within the museum for dusting or cleaning, or any other purpose, be familiar with the rules you should follow that help reduce the risk of damage. Planning is essential before handling or moving any museum objects. Think through your plan so that you lift and move objects properly. With advanced planning, you can keep movement of objects to a minimum.

> ***Moving puts an object at its greatest risk.***

2. *What do I need to know before moving objects?*

Evaluate the object's condition and structure before moving it. Review object catalog records for condition reports, photographs, or other instructions that may provide information on the object's stability.

Know the object's condition and structure.

- Check the catalog card for any record of past damages.
- Check for loose parts or fragile surfaces. Careful examination will usually reveal if an object is not stable.
- Do I have to move the object? Constantly handling and moving objects can cause them harm.

Use safe handling practices.

Know the rules for handling museum objects. See Section B of this chapter. When lifting objects:

- Use both hands.
- Lift most objects from the base and/or close to the center of gravity.
- Don't try to push or drag objects across surfaces.
- Don't handle objects by handles or rims.
- Place objects inside containers (trays or boxes) for carrying (see Figure 6.9).
- Make sure objects are padded using museum materials (for example, polyethylene foam or acid-free tissue).
- Secure objects in separate compartments in a box or tray to prevent them from being damaged.
- Don't allow objects to stick out beyond the sides of the containers.

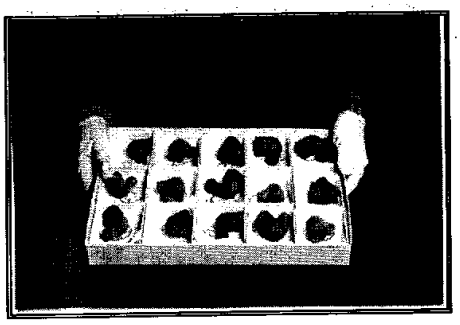


Figure 6.10. Use Trays and Padding to Prevent Damage.
These pipe bowls were placed in individual specimen trays within a larger tray to prevent damage during movement.

Use trained, experienced staff.

When selecting people to move objects:

- Evaluate the experience of the people handling and moving the objects.
- Assign specific tasks to each person.
- Review the move plan verbally with participants before moving the objects so that all understand their duties and assignments.

Use proper equipment.

Make sure you have the proper moving equipment so that the move is safe for both objects and people.

- Use the correct type of equipment. Useful equipment includes trays or baskets to support objects and flatbeds, carts, dollies, and pallet lifters to move objects.
- Inspect the equipment to make sure that it is safe for both the objects and the person handling the objects before you begin.
- Pad carts and other surfaces with polyethylene foam or another stable material to protect the objects.
- Postpone moving the objects if you don't have proper equipment, supplies, space, and trained helpers.
- Use rubber doorstops to prop doors open before you pass through.
- Use personal protective equipment when appropriate.

Clear the new location and the route there.

Before moving the object:

- Make sure the location is ready to safely house the object.
- Know which route to take, which equipment to use, and how much time you'll need to complete the move.
- Provide written instructions if needed.
- Be aware of all surfaces that the object may contact (for example, doors, floors, and walls).
- Study the spaces through which the object may pass (for example, doorways, stairwells, display areas).
- Avoid tight areas.
- Don't move objects during peak visitation periods or open hours, if possible.
- If transporting the object outdoors, move it when the weather conditions are good, with no rain, snow, or extreme heat. If this isn't possible, then take appropriate precautions such as waterproof coverings and packing to provide environmental buffering.
- Be aware of weather conditions at the final destination to determine the type of protective container needed.

D. Packing and Shipping Preparations

1. *When would I need to pack and ship objects?*

Sometimes you must pack and ship objects to send them to a new location. For example, you may need to pack and ship objects for outgoing loans or conservation work.

2. *Why is it important to properly pack objects for shipping?*

The hazards of shipping an object are numerous. Improper packing can cause an object to be permanently damaged or destroyed. A properly packed container is critical to ensure your objects arrive safely.

3. *How can I learn how to pack museum objects?*

Begin by following the rules for the proper handling of objects. See Sections B and C of this chapter. The best way to learn how to pack is to work with an experienced packer. Learn to pack different types of materials, such as textiles and glass. **Each object requires a unique packing solution.** Museum professional associations often offer classes on packing and shipping.

4. *What kind of workspace do I need for packing?*

You need enough room to work comfortably with the objects you are packing. For small objects you will need a table or desk; for larger objects you may need to have a portion of a room. For these larger objects, figure that you will need a space at least three times the size of the object you plan to pack. If you do a lot of packing, you should have a permanent packing area. When setting up a packing area:

51. Preventive Care Guidelines

Rules to follow for Preventive Care of Collection Objects:

1. Keep storage areas clean, organized and uncluttered.

2. Do not store objects on top of one another, or inside one another.

3. Provide sufficient space in storage containers to avoid crushing or abrasion of objects.

4. Do not crowd objects on a storage shelf – it will hinder retrieval of an object.

5. Do not place objects or object containers directly on the floor in storage areas – objects and containers should be raised above the floor for protection in the event of flooding.

6. Large and small objects in storage areas should be individually and loosely covered to prevent excessive buildup of dust and dirt.

7. Objects should only be stored in secured areas.

8. Do regular spot checks of storage spaces and galleries for pest control and irregularities.

9. Turn off the lights in storage rooms when not in use.

10. Objects should only be treated (cleaned) by skilled professionals.

11. Reduce the amount of time light sensitive objects are exposed to illumination (e.g. works on paper – papyrus; and textiles).

12. Objects on exhibit, not protected in a vitrine, should be dusted on a regular basis and only by trained personnel.

13. When working around objects in storage, during installation, and in the galleries, only use pencils.

14. Objects should only be handled by trained museum professionals.

15. Those so trained in object handling should avoid any unnecessary handling of objects.

16. Objects should only be handled when wearing appropriate gloves.
2

17. Handle objects according to the Museum's Rules for Object Handling.

18. Enforce the policy that object should not be touched by the public, by tour guides, or staff untrained in handling objects.

19. No not introduce amounts of water into display and storage areas for cleaning purposes without extreme care and control.

20. Do not spray aerosols near an object.

21. Do not use tools or work above or beside an exposed object – objects must first be removed, or covered, depending on the work being performed.

22. Do not eat, drink, or smoke in the vicinity of objects.

References:
Museum Basics, Timothy Ambrose and Crispin Paine. London: Routledge, 1993, pps. 162-173
Caring for Your Collections, The National Committee to Save America's Cultural Collections, Arthur W. Schultz, Chairman. New York: Harry N. Abrams, Inc., Publishers, 1992, pps. 34, 102, 124

52. SCA Courier Guidelines

52.1. SCA staff that travel with a loan:

- Couriers
- Conservators
- Security

52.2. Roles and Responsibilities of a courier:

- Research the theme of the exhibition and read about the history of the objects.
- Study the objects in as much detail as possible and read their entries in all register books very carefully.
- Be part of the committees preparing for the loan and be present during the packing of the objects in order to be familiar with the objects and their conditions, as well as with the manner in which the objects were packed. This would enable the courier to better supervise the unpacking of the objects later on.
- Read the reports made by the conservators on the condition of each object, and be familiar with objects that would require special attention.
- Read all condition reports carefully.
- Make sure the objects are packed in suitable crates and that all crates are stamped with the courier's seal in more than one location. Make sure the museum seal and the customs seal are also on the crate.
- Study the contract between the SCA and the exhibition organizers in order to insure that the SCA receives all its rights; as well as keep 2 copies of the contract (one in Arabic and one in English). The courier is responsible for making sure s/he understands all clauses in the contract.
- Receive a list of all objects going out on loan. The list should include the ID number(s) of each object, description, material, dimensions, weight (if necessary), date and insurance value. This list should be signed by the parties involved.
- Receive coloured photographs of the objects and make sure that they represent the object well (i.e. show all sides of the object clearly). The photographs should be signed by the organizers as well as the SCA representative.
- Study all appendices attached to the contract between the SCA and the borrowing side, as well as any additional documents that provide important information about the loan, such as the budget, venues and dates, special instructions about proper lighting and temperature and humidity levels for each piece as well as insurance and shipping information.
- Receive an official copy of the contract made with the packing and shipping company.
- Receive an official copy of the insurance contract.

- Receive an official copy of the contract made with the government of the borrowing country, ensuring that the objects would be well taken care of from the moment they leave Egypt until they return (as instructed).
- Receive an official copy of the schedule of payment to the SCA, as indicated in the contract, so that the courier can make sure it is strictly abided by.
- Receive all documents mentioned in the contract and its appendices and make sure they are given to the couriers that would follow him/her.

52.3. Shipping and Exhibition Period:

- All those traveling with the objects (couriers, conservators and security) are to accompany the objects as they are being moved from Egypt to the venue(s) according to the loan schedule. They are to make sure all crates are safe and that they are stamped with all the necessary seals. They are also to keep track of the number of crates as well as where they will be stored before the opening of the exhibition and that the storage space is secure.
- All those traveling with the objects are to take part in the unpacking of the objects.
- Supervise the movement of the objects from the crates to the area in which their condition after the unpacking process will be recorded.
- Study all the objects, with specialists from the borrowing side and in the presence of representatives of the insurance company, and compare them to the photographs taken in Egypt as well as the condition reports and the conservation reports made prior to departure and take note of any changes that may have happened to the objects and have all participants sign in order to guarantee all the rights of the SCA.
- Actively supervise the movement of the objects into appropriate and secure vitrines with functioning alarm systems.
- Stamp the vitrines with the courier's seal after ensuring that they are appropriately lighted, temperature and humidity controlled and that there is a label for each object.
- Ensure that the area is appropriately climate controlled (temperature and relative humidity) and that the lighting is suitable for all objects exhibited outside vitrines.
- Go around and check the vitrines daily in order to make sure that all objects are in place and that they are in sound condition and that all vitrines are sealed. Check objects outside vitrines and report any changes to the organizers.
- Make sure that the alarm and security systems are in sound condition and report any problems to the organizers.
- Be prepared to give tours of the exhibition to VIPs and student groups if asked to do so.
- Participate in activities related to the exhibition and give lectures on Ancient Egypt.
- Add any additional documents related to the loan, especially any conservation reports detailing any damage that may have happened to an object(s) to the loan file.
- Send weekly reports to the Secretary General of the SCA and the Director of the Museum involved on the condition of the objects, the number of visitors to the exhibition, the number

of cultural institutes that visited the exhibition and any cultural activities that the exhibition organizers are taking part in, as well as any mention of the exhibition in the media of the hosting country/countries and any additional information that the courier feels is relevant enough to be reported.

- The courier is to keep all documents related to the loan and file them chronologically, so that they are ready to be handed over to the next courier.

52.1. Period of Movement to a Different Venue:

- The seals on the vitrines are broken in the presence of representatives from both the Egyptian and foreign (i.e. the borrowing side) sides, as well as the insurance and packing companies, security and representatives from the next venue.
- Objects are taken out of the vitrines and each one is examined carefully and compared to the condition and conservation reports, and the photographs taken prior to the exhibition. The courier is then to write a report on each object in the presence of the parties mentioned above (1).
- Each object is packed after it is examined, if its condition has not changed. Objects whose condition has changed are to be packed after they have been photographed, worked on by a conservator, and after a report detailing how and why their condition has changed had been written. The report is then to be signed by all members of the committee.
- The new courier (who will be traveling with the objects to the new venue) is to attend the committee, along with the old courier and the report is to be signed by both parties.
- Find out where the crates will be stored and make sure everything in each crate is documented and that all members of the committee are aware of this.
- Decide, along with representatives from the new venue and with the approval of the Secretary General of the SCA, on how and when the crates will be transported to the new venue as well as the number of crates that will be transported and how they will be secured from the moment they leave the old venue until they reach the new venue.
- Know who will be traveling with the objects, from both the Egyptian and the foreign sides and make sure the Egyptian side is represented by the courier, a conservator and a security representative.
- The courier of the old venue is to hand over the complete loan file to the courier of the new venue and the first party is to sign a document releasing his/her responsibility while the second party is to sign the document, claiming responsibility from the first party.
- Write a report detailing everything that took place during this period, signed by both couriers. The report is to be sent to the Secretary General of the SCA and the Museum Director.
- After relieving the old courier from his/her responsibility the new courier is to follow the same steps detailed above.

53. SCA Museum and Magazine Codes

53.1. SCA Museum Codes

The following chart provides the codes that should be entered into Level 1 for SCA Museums.

Museum Name	Location	Location Code	ID Numbers	Status
Aswan Museum	Aswan	Aswan Museum	Aswan J.	Open
Coptic Museum	Cairo	Coptic Museum	Coptic J. ---	Open
Egyptian Museum, Tahrir	Cairo	EMC	VARIOUS	Open
Grand Egyptian Museum (GEM)	Giza	GEM	GEM 000	Under Construction
Museum of Islamic Art	Cairo	Museum of Islamic Art	MIA 000	Under Renovation
National Museum of Egyptian Civilization (NMEC)	Cairo	NMEC		Under Construction
Alexandria National Museum	Alexandria	Alexandria National Museum	NMA 000	Open
Bibliotheca Alexandrina	Alexandria	Bibliotheca Alexandrina	BA 000	Open
Greco-Roman Museum	Alexandria	Greco-Roman Museum	GRM 000	Under Renovation
Maritime Museum	Alexandria	Maritime Museum	Maritime J. 000	Under Construction
Mosaic Museum	Alexandria	Mosaic Museum	Mosaic J. 000	Under Construction
Abdeen Palace Museums	Cairo	Abdeen Palace Museums		Open
Gawhara Palace Museum	Cairo	Gawhara Palace Museum		Open
Gayer-Anderson Museum	Cairo	Gayer-Anderson Museum		Open
Helwan Corner Museum	Helwan	Helwan Corner Museum		Under Renovation
Manial Palace Museum	Cairo	Manial Palace Museum		Under Renovation
Muhammad Ali Palace Museum, Shubra	Cairo	Shubra Palace Museum		Under Renovation
National Police Museum	Cairo	Police Museum		Open

Museum Name	Location	Location Code	ID Numbers	Status
Rashid National Museum	Rashid	Rashid Museum		Under Renovation
Rommel Cave Museum	Marsa Matrouh	Rommel Cave Museum		Open
Royal Carriages Museum, Bulaq	Cairo	Bulaq Carriages Museum		Under Renovation
Royal Carriages Museum, the Citadel	Cairo	Citadel Carriages Museum		Open
Alexandria Aquarium	Alexandria	Alex Aquarium		Open
Coin Museum	Cairo	Coin Museum		Under Construction
Egyptian Textile Museum	Cairo	Textile Museum	TM	Under Construction
Mummification Museum	Luxor	Mummification Museum	MUM 000	Open
Royal Jewelry Museum	Alexandria	Royal Jewelry Museum		Open
Beni Suef Museum	Beni Suef	Beni Suef Museum		Open
Arish Museum	El-Arish	Arish Museum	AR 000	Open
Hurghada Museum	Hurghada	Hurghada Museum		Under Construction
Hurreyet Razna Museum	Zagazig	Hurreyet Razna Museum		Open
Ismailiya Museum	Ismailiya	Ismailiya Museum	Ismailiya J. 000	Open
Kafr El-Sheikh Museum	Kafr El-Sheikh	Kafr El-Sheikh Museum		Under Construction
Kom Aushim Museum	Faiyum	Kom Aushim Museum		Under Renovation
Luxor Museum of Ancient Art	Luxor	Luxor Museum	Luxor J. 000	Open
Malawi Museum	Malawi	Malawi Museum		Open
Minya Museum	Minya	Minya Museum		Open
Nubia Museum	Aswan	Nubia Museum	Various	Open
Port Said Museum	Port Said	Port Said Museum		Under Renovation
Recovered Antiquities Museum	Cairo	Recovered Antiquities Museum		Under Renovation

Museum Name	Location	Location Code	ID Numbers	Status
San El-Hagar Museum	San El-Hagar	San El-Hagar Museum		Open
Sharkeya Museum	Sharkeya	Sharkeya Museum		Open
Sharm El-Sheikh Museum	Sharm El-Sheikh	Sharm El-Sheikh Museum		Under Construction
Sohag Museum	Sohag	Sohag Museum		Under Construction
Suez Museum	Suez	Suez Museum		Under Construction
Taba Museum	Taba	Taba Museum		Under Renovation
Tanta Museum	Tanta	Tanta Museum	Tanta J. 000	Under Renovation
Wadi el-Gedid Museum	Kharga	Wadi El-Gedid Museum	Kharga J. 000	Open
Crocodile Museum	Kom Ombo	Crocodile Museum	MCG 000	Under Construction
Imhotep Museum	Saqqara	Imhotep Museum	VARIOUS	Open
Khufu Boat Museum	Giza	Khufu Boat Museum		Open
Mit Rahina Museum	Mit Rahina	Mit Rahina Museum		Open
Agricultural Museum	Cairo	Agricultural Museum		Open
National Military Museum	Cairo	Military Museum		Open
Railway Museum	Cairo	Railway Museum		Open
Citadel Prison Museum	Cairo	Prison Museum		Open

53.2. SCA Magazine Codes

As of March 2011, the recommended naming codes for SCA magazines have not yet been implemented; for now, the RCMDD will use only Reg. numbers for all magazines other than the Saqqara magazine.

54. SCA-EMC Rights and Reproductions Policy - external

Photography of any sort by non-Supreme Council of Antiquities (SCA) photographers is currently prohibited in the Egyptian Museum, Cairo (EMC).

Note that scholars will no longer be able to take their own reference photos. Scholars may request that a museum photographer accompany them during study sessions to take any low-resolution reference photographs they might need. Such photographs will be incorporated immediately into the museum's image bank, and copies will also be provided to the scholar. For additional information, see the museum's Outside Request Guidelines.

The following information outlines how to request images of objects from the Egyptian Museum's collections. Please allow a minimum of six weeks for the processing of requests.

General Guidelines

All requests must be in writing.

When making a request, please include clear object descriptions, and, if possible, museum identification numbers; please indicate a specific view (front, back, left, or right) if desired (see attached form). Please restrict each request to 20 images or less.

Images supplied by the museum may not be cropped or altered in any way without prior approval in writing from the Supreme Council of Antiquities (SCA).

All information disseminated about objects for which images are provided by the museum must be correct, as determined by the museum.

Note that all images remain the property of the Egyptian Museum, Cairo. The credit line for each image should be as provided by the museum for each photograph. This credit line must be displayed with the image in printed and web materials and at the end credits of all film, video or TV productions.

Low Resolution Images:

Requests for low-resolution reference images may be sent to:

Head of Documentation

Egyptian Museum

Midan Tahrir

Cairo, Egypt

emcregistrars@gmail.com

Permission to use low-resolution images on the web for non-exclusive commercial purposes (i.e. for a for-profit web site) must be requested in writing, and an annual fee of $50 per image must be paid to the museum.

To request one or more EMC images for commercial use on the web:

1. Fill out the attached form, specifying the ID Numbers (if known) and a brief description or title for the object, and send it to:

Head of Documentation

Egyptian Museum

Midan Tahrir

Cairo, Egypt

emcregistrars@gmail.com

Include a cover letter, addressed to:

Dr. Zahi Hawass

Secretary General of the Supreme Council of Antiquities

3 Adel Abu Bakr Street

Cairo, Egypt

This should detail the following:

Name of Organization

Web address

Purpose of web site

2. The museum will send you an invoice via email, along with wiring instructions.

3. Once payment has been confirmed, the image or images will be sent to you electronically. The images will be sent as jpegs, at a pixel size of approximately 2,000 by 1,500.

4. Permission to use these images must be renewed on an annual basis.

High Resolution Images:

High-resolution digital images of objects in the museum's collections can be obtained for commercial or scholarly use according to the following guidelines and fee schedules.

Permission for use may not be transferred to a third party, and no photographic materials, digital files, or their derivatives may not be transferred to any other user.

For Commercial Use:

The fee for one-time, non-exclusive, commercial use (defined as one edition, one publication and one print run for print media; or one film, video, or TV production) of an image from the EMC collections is $150. This fee is non-negotiable. Additional uses or future reuse must be applied for and paid for separately, on a per image basis.

To request one or more EMC images for one-time commercial use:

1. Fill out the attached form, specifying the ID Numbers (if known) and a brief description or title for the object, and send it to:

Head of Documentation

Egyptian Museum

Midan Tahrir

Cairo, Egypt

emcregistrars@gmail.com

Include a cover letter addressed to:

Dr. Zahi Hawass

Secretary General of the Supreme Council of Antiquities

3 Adel Abu Bakr Street

Cairo, Egypt

This should detail the following:

Title of publication

Name of author(s) or editor

Publisher

Date or anticipated date of publication

Print run

Language(s)

2. The museum will send you an invoice via email, along with wiring instructions, for immediate payment. Please inform the museum when you have made payment, and include the date and any other relevant payment details.

3. Once payment has been confirmed, the image or images will be sent to you electronically. The images will be sent as tiffs or jpegs, at a pixel size of approximately 4,000 by 2,500.

4. Once the images have been published, the requester is responsible for providing, at their own expense, two copies of the publication to the SCA. These should be sent to the Head of Documentation at the EMC (see above address). If these copies are not received within three months, future requests will be denied.

For Scholarly Use:

There is no fee for one-time, non-exclusive (defined as one edition, one publication, and one print run for print media; or one film, video, or TV production) scholarly use of museum images.

Scholarly use is defined as follows: The publication must be non-commercial in purpose, for educational, scholarly, and/or academic purposes, and if printed must have a print-run of less than 5,000.

To request EMC image(s) for one-time scholarly use:

1. Fill out the attached form, specifying the ID Numbers (if known) and a brief description or title for the object, and send it to:

Head of Documentation

Egyptian Museum

Midan Tahrir

Cairo, Egypt

emcregistrars@gmail.com

Include a cover letter addressed to:

Include a cover letter addressed to:

Dr. Zahi Hawass

Secretary General of the Supreme Council of Antiquities

3 Adel Abu Bakr Street

Cairo, Egypt

This should detail the following:

Title of publication

Name of author(s) or editor

Publisher

Date or anticipated date of publication

Print run

Language(s)

2. If the request is approved, the image or images will be sent to you electronically. The images will be sent as tiffs or jpegs, at a pixel size of approximately 4,000 by 2,500.

3. Once the images have been published, the scholar is responsible for providing ten copies of the publication to the SCA. These should be sent to the Head of the Department of Foreign Missions (Dr. Mohamed Ismail; 3 Adel Abu Bakr Street; Zamalek, Egypt; sca_missions2@hotmail.com). If these copies are not received within three months of publication, future requests will be denied.

NOTE: Please be aware that failure to follow the proper procedures will result in the automatic denial of further requests.

55. SCA-EMC Rights and Reproductions Policy - internal

High-resolution copies of all photographs taken by museum and outside photographers should be provided immediately to the Registration, Collections Management, and Documentation Department of the Egyptian Museum, Cairo (RCMDD). The RCMDD will store these, properly identified as to object ID number, photographer name, and photograph date, in the EMC database.

All outside requests for object images must be approved by the SCA Secretary General.

All requests for object images will henceforth be processed by the RCMDD, according to the following guidelines:

Low Resolution Images:

Scholars can receive low-resolution images for reference purposes directly from the RCMDD. No signed permission is necessary.

Permission to use low-resolution images on the web for non-exclusive commercial purposes (i.e. for a for-profit web site) must be requested in writing, and an annual fee of $50 per image must be paid to the museum. Permission to use these images must be renewed on an annual basis.

High Resolution Images:

High-resolution digital images of objects in the museum's collections can be obtained for commercial or scholarly use according to the following guidelines and fee schedules.

Permission for use may not be transferred to a third party, and no photographic materials, digital files, or their derivatives may be transferred to any other user.

For Commercial Use:

The fee for one-time, non-exclusive, commercial use (defined as one edition, one publication and one print run for print media; or one film, video, or TV production) of an image from the EMC collections is $150. This fee is non-negotiable. Additional uses or future reuse must be applied for and paid for separately, on a per image basis.

For Scholarly Use:

There is no fee for one-time, non-exclusive (defined as one edition, one publication, and one print run for print media; or one film, video, or TV production) scholarly use of museum images.

Scholarly use is defined as follows: The publication must be non-commercial in purpose, for educational, scholarly, and/or academic purposes, and if printed must have a print-run of less than 5,000.

Processing Procedure:

When a request for one or more EMC images for any of the above purposes is received by the RCMDD, the office will submit the request to the Secretary General for approval.

If the request is received by the Museum Director, it should be given to the RCMDD to submit to the Secretary General.

If the request comes directly to the Secretary General, he will approve or deny it, and his office will pass the approved or denied request to the RCMDD.

If approval is denied; the RCMDD will inform the requester of this fact.

If approval is granted:

1. The RCMDD will ascertain whether or not adequate images exist in the museum's Image Bank. If there are images already, they will send the images as per the procedures and fees below (3-5).

2. If new images need to be taken, the RCMDD will give the museum director a copy of the signed request and a list of the images needed, along with the names of the section heads responsible for the relevant objects. The director's office will be responsible for making sure the pictures are taken promptly by assigning a museum photographer to the request, and then passing the request and list on to the Egyptian Museum's administrative office. This office will make copies of the letter and distribute them to all the relevant parties.

3. The RCMDD should be notified as soon as a photography session is scheduled. A registrar must be present while the objects are being photographed, and a copy of the images must be given to the RCMDD immediately.

4. NOTE AGAIN: only the RCMDD is authorized to distribute images. Museum photographers and curators should NOT give images to scholars and will be penalized if they do so. Scholars who attempt to take images directly from a museum photographer may risk being banned from the Egyptian Museum in the future.

5. If there is no fee involved, the RCMDD will send the image or images electronically, as tiffs or jpegs, at a pixel size ranging from approximately 2,000 by 1,500 to 4,000 by 2,500, depending on their purpose, via pando.com.

6. If there is a fee involved, the RCMDD will send the requester an invoice via email, along with wiring instructions for payment. Payment must be confirmed by the SCA financial office, in the form of a fax addressed to the RCMDD. Once the RCMDD has received a faxed confirmation from the SCA financial office, they will send the image or images electronically, as tiffs or jpegs, at a pixel size of approximately 4,000 by 2,500, via pando.com.

Follow-up

Once the images have been published, the requester is responsible for providing, at their own expense, two copies of commercial publications and ten copies of scholarly publications to the SCA.

a. Commercial publications should be sent to the Head of Documentation at the EMC. If these copies are not received within three months, all future requests will be denied.

b. Scholarly publications should be sent to the head of the Department of Foreign Missions (Dr. Mohamed Ismail; 3 Adel Abu Bakr Street; Zamalek, Egypt; sca_missions2@hotmail.com).

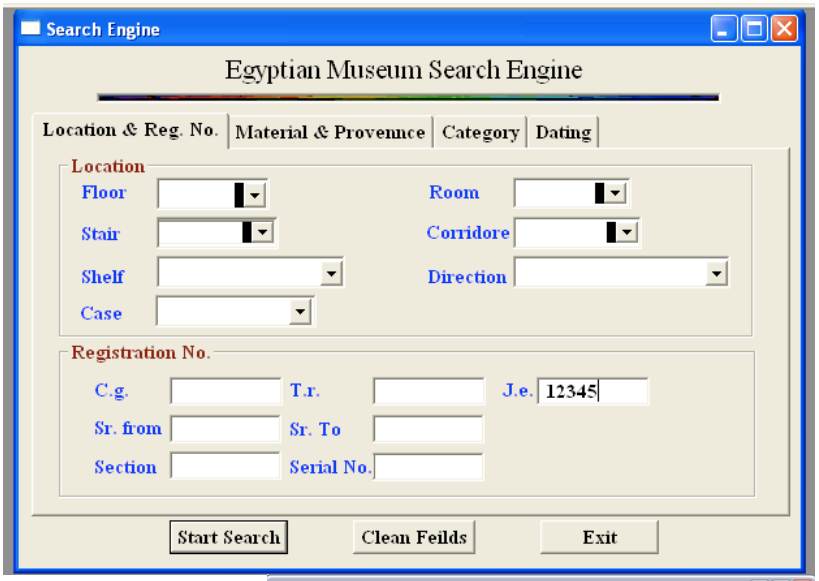
Failure to follow the proper procedures will result in the automatic denial of further requests.

56. Handbook for Outside Users

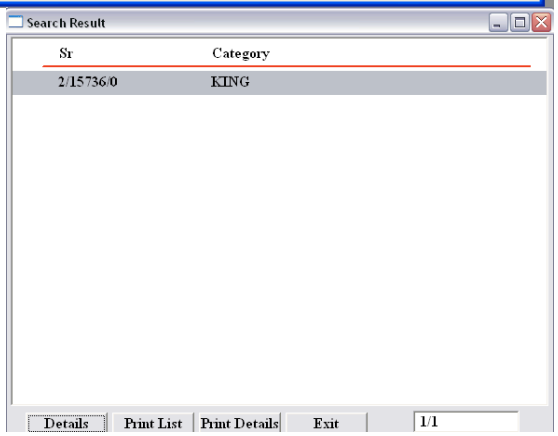
The project has a small handbook that can be give to outside users, mainly scholars, to help them use the tools in the office. The text of this handbook is included here:

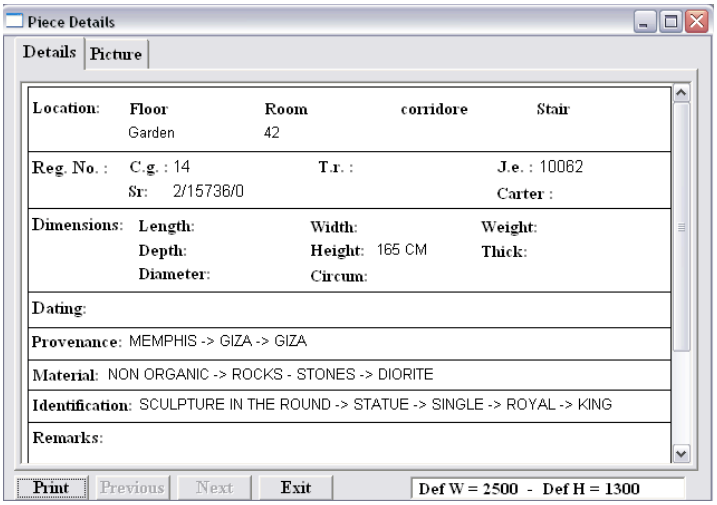
56.1. The Search Database

You can search for different ID #s for an object using the old Search database. You can do a search by JE, CG, TR or SR.



- Type the relevant number, without a code, in the relevant Registration No. box. For TR numbers, use slashes rather than periods (e.g. 1/3/15/24). When searching by an SR #, type the section number in Section box, and the sequential number in both the Sr. from and Sr. To boxes.
- Click Start Search
- Once your results have been returned, you can double-click on the record you want, or highlight the record and click on the Details button to see the complete record. This will give you any other ID numbers that are recorded in this database.



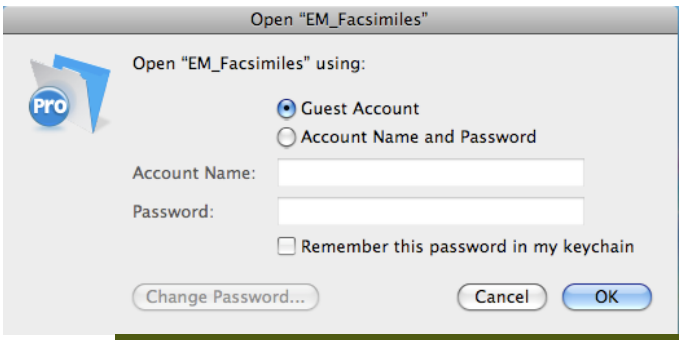


Note that there are many errors here, so DO NOT assume the information is correct. Also, Search only finds exact matches. If you want to find JE 12345a, you have to type in 12345a. Wildcards do not work. In addition, the way the numbers are written can be quite random: for example, JE 12345a might also be written 12345 a (with a space), which you can only find by typing in exactly.

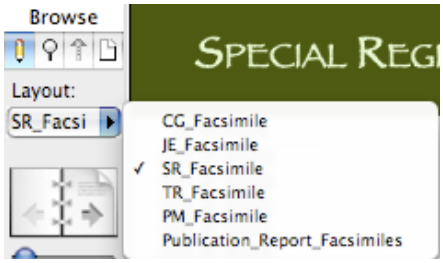
56.2. Using the Register Book Facsimiles on Filemaker

You can use the register book facsimiles on Filemaker to browse through museum's register books (JE, CG, TR, SR), as well as Porter-Moss.

Step 1: Log into the database by choosing the radio button for Guest Account and pressing OK.



Step 2: You can choose the register book series you want from the buttons on the top of the page or by using the dropdown menu on the left.



Step 3: Once you've chosen the book series you can search by either the name of the book or for a certain object using its ID # in that series (i.e. if you want to find an object by its JE #, search in the JE books).

- Searching by ID number

You can search by choosing Apple + F or pressing the magnifying glass icon for in the upper left corner of the page. The database will now be in search mode.

Type the ID # to the fields on the left side. You have to enter the number in right format.

JE: JE 12345

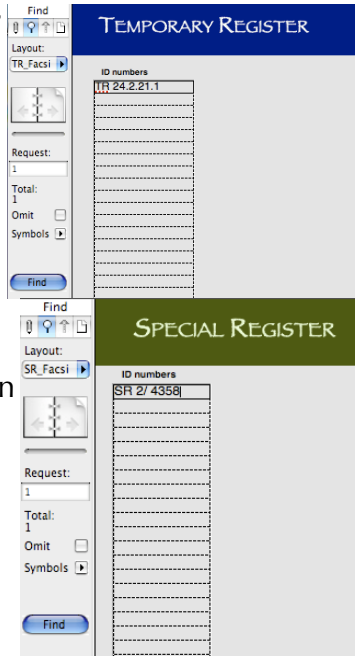
CG: CG 12345

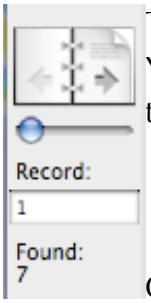
TR: TR dd.mm.yy.SN – use dots, not slashes. (eg. TR 24.2.21.1)

SR: SR N/ 1234 (N being the section number). If you don't know the section the object belongs to, you can just search, for example, for 1234 and find it in all the SR sections, and then scan the found set of records to find the object you're looking for.

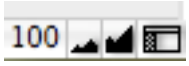
PM: you can search for any of the above.

Press the Find button (or Return/Enter on your keyboard).





The database will give you one or several pages to which the number has been linked. You can browse these by using the arrow button on the left of the page. The database tells you how many pages it has found under the arrow.

On the pages, you can zoom in and out by using the mountainview icons 

in the lower left corner of the page.

If you are reading a page in a register book and wish to move to the previous or following page in the same book, you can choose Apple + J. This will bring up all the pages in the register book series you're browsing. They should be in the right order, if not, you can sort them (Apple + S, then tell the database to sort by Filename).

- Searching by Register Book

If you
know
which
register
book y
book w
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You nee

For exa
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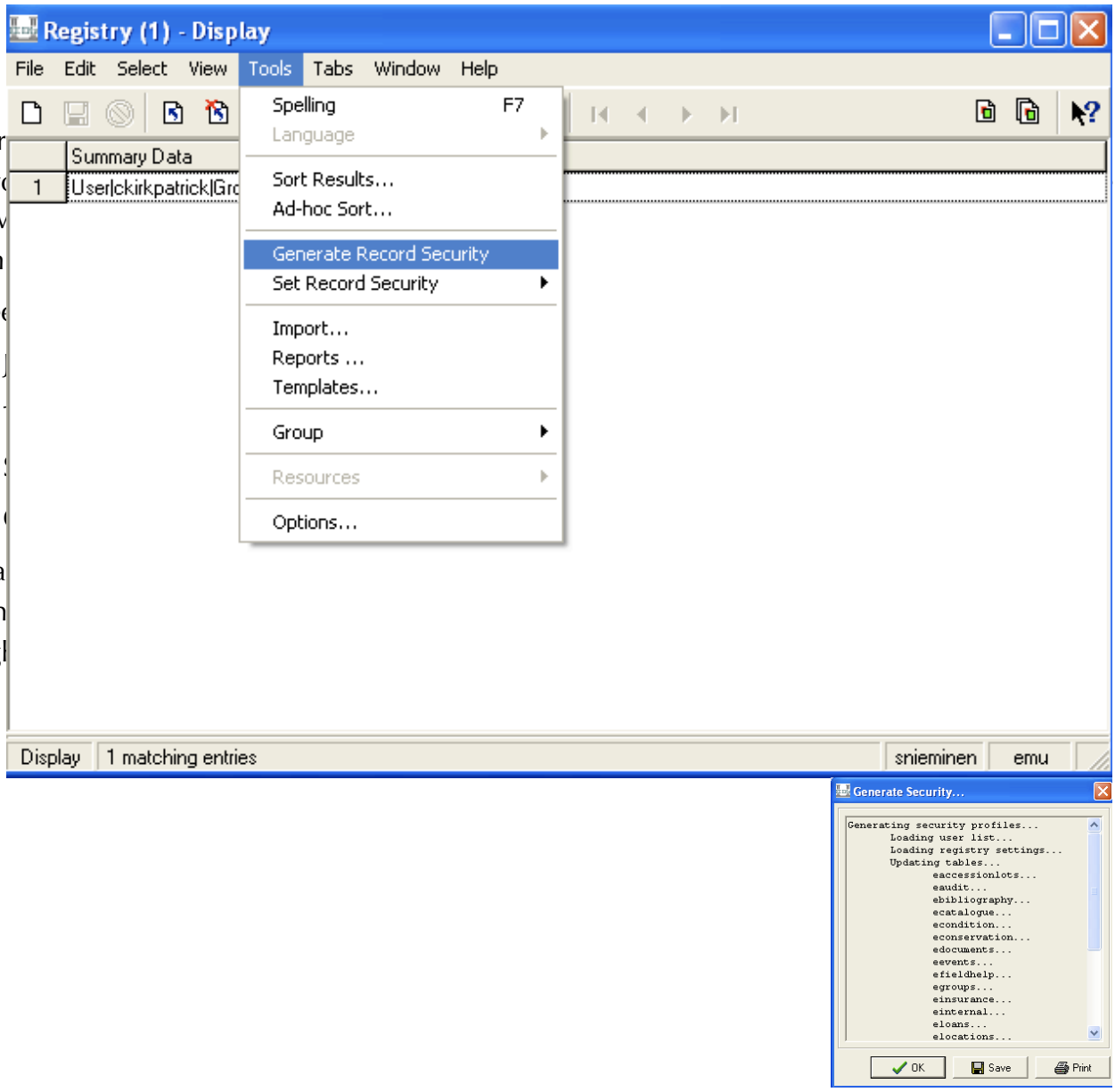
highligl



57. Instructions for Intranet Use for Outside Users

Visiting scholars wishing to use the database on Intranet need to read the instructions below and sign a form to indicate that they have understood and will follow them.

I have read and fully understood the "Instructions for Intranet Use."

Name	Institution	Date	Signature

Please read the instructions below carefully before using Registration, Collections Management and Documentation Department (RCMDD) computers:

▪A scholar must schedule his/her visit to the RCMDD, in advance, by selecting a time slot and entering his/her name and the date on which s/he wishes to work in the "Schedule for Intranet Use by Scholars." Scholars who drop in without scheduling their visit may only work if one of the two computers assigned for scholars is available and will be asked to leave if the time for a scholar's scheduled visit arrives.

▪Scholars must wait to be seated by one of the registrars before they can start to work.

▪A scholar can use a computer for a maximum of 90 minutes per day.

▪Only one scholar is permitted to use a computer at a time. Scholars who are not using a computer should wait outside the RCMDD office.

▪Use of flash drives, external hard drives or CDs on RCMDD computers is strictly prohibited.

▪No cameras are allowed inside the RCMDD office.

▪Scholars may NOT photograph, photocopy or scan register book pages.

▪Scholars may ONLY use pen and paper to copy data. Other methods of data transfer are strictly prohibited.

▪If additional information or photographs are needed, scholars should fill out an outside request form and submit it to a member of the RCMDD staff.

▪Scholars can only use the RCMDD computers to access the intranet. They are not permitted to open or use any other program.

- When done working on a computer scholars should inform one of the registrars to log out for them.

- Failure to follow the instructions above may result in the banning of the scholar from using the intranet in the future and the rejection of any future requests submitted by him/her to the RCMDD.

58. Manual de Codage

Transliterations of hieroglyphic names in the database are done using the manual de codage, which uses normal English letters to render ancient Egyptian alphabetic sounds. The following table shows the correspondences from traditional transliteration to the MdC.

ꜣ = A	ỉ = i	ꜥ = a	w = w	b = b	p = p	f = f	m = m
n = n	h = h	ḥ = H	ḫ = x	ẖ = X	s = s	š = S	ḳ = q
k = k	g = g	t = t	ṯ = T	d = d	ḏ = D		

59. Protocol for processing GEM object movements

The RCMDD has decided not to attend GEM committees to move objects out of the EMC, because the office cannot process and properly cross-check as many objects as are moved -- up to 450 objects weekly. However, at the end of each week, the RCMDD will be given a full set of photos of the objects that have been packed to move out and will carry out minimal processing of these objects in the database.

Keep in mind that the principal goal is to track what objects have left the museum and gone to the GEM, and when. Further cleanup of the relevant records can be done in the future. The team does not have time to process the object records fully, but will have the following:

- An image of the object;
- Most or all of the EMC ID numbers associated with the object (although we will not be able to guarantee that all of these are correct);
- The new GEM number;
- The date on which the object left the EMC;
- The information that the object has gone to the GEM.

Step 1: Select and reorganize images and import them into the Multimedia Module

- Folders given to us by the GEM are organized by date. Within each dated folder are a number of unnecessary subfolders containing multiple images of each object. You will choose one or two images of each object and delete the rest. To do this:
- Create a new folder and name it according to our protocol, e.g. "Ahmed_Mohamed-Elhami_Aly_2010-04-10."
- Look through the images by using icon view, list view, or Apple-Y. Choose at least one image for each object and drag it to the new folder. Do not include duplicates, but in some cases, you will want to include both a front and back view of the object.

  NOTE: Do not rename the images as per our usual protocol; leave them with the default filenames given to them by the camera.

- Delete the original folder and all its subfolders.
- Import the images from the new folder into the Multimedia Module using the Import Tool.

  NOTE: If the photos will not be imported immediately, move the renamed main folder to the Ready to Import folder (as per our usual protocols).

After they have been imported, your images will appear in a list in the Multimedia Module. Save the list as a group (see Creating Static Groups) and name it GEM and the date of the folder e.g. GEM_2010-06-02.

Step 2: Link image to object (Catalogue Module, Multimedia Tab)

- When you are ready to work on the group, open it in the Multimedia Module. Choose View Details so that you can see the image. This should include the principal ID numbers (SR and GEM numbers) of the object, which are on a board.

- Find the correct catalogue record for the first image (see Finding ID Numbers). If there is not yet an object record that includes the SR number, try to find the object by checking the SR facsimiles and then searching by the JE, CG, or TR cross-referenced there. Make sure the image matches the title and description of the object! If it does not, call in a senior checker to help you (but make sure you pay attention to how they search for the object, so you can try it yourself next time). If no record exists under any of the ID numbers, create it.
- Link the image to the catalogue record.
- NOTE: Keep the found set/group in the Multimedia Module open in Detail view.

Step 3: Add ID numbers and status (Catalogue Module, Title Tab)

Fill out the following fields:

- ID Numbers: add all ID numbers associated with the object to this field, including the GEM number (visible on the number board in the image). You do not need to order them according to the usual protocol, both to save time and so that the team knows that the record has not been fully cross-checked.
- Main Title: check that the title matches the image.
- Other Museum: write the GEM Number here.
- Object Status: choose Other SCA Museum.
- Object Rating: Leave this field blank.
- Requested by GEM: choose the radio button "Yes."

Step 3: Add movement and new Permanent location (Catalogue Module, Location Tab)

Fill out the following fields:

- Permanent Location and Current Location fields: [From Committee] – GEM.
- Purpose: Permanent move out of Museum.
- Date Moved: the date of the movement (the date when the photo was taken).
- Registrar: Not present.

NOTE: According to our normal protocols, if a registrar does not attend a movement, s/he should fill out a movement form and ask the Heads to write a memo to the Museum Director, as per our Object Movement protocol. These steps should be skipped here.