

BEYOND OBJECTS:
A GUIDE TO THE CREATION OF
A COLLECTIONS CATALOGUE FOR THE HARN MUSEUM OF ART

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In addition to collecting and preserving objects, today's museums strive to offer visitors a welcoming environment that fosters an engaging and educational experience. At the same time, the museum is charged with increasing accessibility to the collection, marketing the museum, and cultivating financial support from various sources. One way museums can accomplish these goals is through the creation and distribution of collections-related publications.

My thesis project involved the creation of a collections catalogue, the *Samuel P. Harn Museum of Art at Twenty Years: A Collection Catalogue*. While conducting research for this project, I found very few reference materials to guide me in the process of creating a collections-based publication. Thus, this paper seeks to contribute to the sparse resources available about museum publications. I first provide a brief overview of the history of museum publications and the purposes these publications serve today. Then, using the Harn Museum's catalogue as a case study, I demonstrate many ways collections catalogues benefit the museums that create them. I then describe the methodology used to create the catalogue, which has been written in the form of a how-to guide to facilitate the publication process for other museums. I conclude by briefly examining how the format of collections catalogues may change in the future.

CHAPTER 1 INTRODUCTION

In addition to collecting and preserving objects, today's museums strive to offer visitors a welcoming environment that fosters an engaging and educational experience. At the same time, the museum is charged with increasing accessibility to the collection, marketing the museum, and cultivating financial support from various sources.¹ One way museums accomplish these goals is through the creation and sale of catalogues.² This chapter provides an introduction to the history of museum catalogues, followed by a summary of the purposes that these publications serve within the museum today.

A Brief History of Museum Catalogues

Before they became public institutions, museums were often private collections held by royalty or the rich. Although the circumstances surrounding their transition to public institutions varied, the function of the public museums was largely twofold; to house, study, and care for precious objects, and also to serve as a political tool to instill national pride and help construct a national identity. Both of these functions were carried out through the production and distribution of catalogues.

When the Louvre opened as a public museum in 1793, its intended function was to serve the goals of the Republic by making the possessions of the king available to all citizens and to educate them about the collective good of the state. This was accomplished through the

¹ This list of museum goals and functions is not exhaustive; I have listed only the functions that are furthered through the publication of catalogues.

² In this chapter, the word catalogue is used to describe any museum produced collection-related publication.

production of inexpensive catalogues and guides to the collections, written to inform the visiting citizens and sold inexpensively.³ In England, the first published catalogue was the *Treasury of Ornamental Art*, published in 1857 by John Charles Robinson, who had been appointed curator of the Victoria and Albert museum in 1853. Robinson was instrumental in expanding the Victoria and Albert's collection and persuaded the museum's first director, Henry Cole, of the importance of historic works of art for student learning.⁴ In an introductory address given on December 14, 1857, entitled *On the Museum of Art*, Robinson describes the things every public collection must have: "Catalogues full and complete, and also judiciously abridged, should be prepared, accompanied by historical and descriptive essays, and illuminated by engravings; by these aids each section of the collection would be as it were a standing treatise; designed to allure and lead on the observer to the methodic study of the subject; and the most indifferent observer would perforce be taught something."⁵

In the United States, museums emerged not from private collections, but from the nation's historical societies. The function of these historical societies was to promote higher learning, and, eventually, to explore, preserve and celebrate the history of the newly established United States of America.⁶ The first American institution to serve the function of a museum was the Charleston Library Society, an institution established in 1748 for the purpose of accessing and discussing the latest scholarly publications from Great Britain. In 1773, the Society

³ Eilean Hooper-Greenhill. 1992. *Museums and the Shaping of Knowledge*. London: Routledge, 172-182.

⁴Victoria and Albert, <http://collections.vam.ac.uk/item/O97494/parade-shield/>

⁵ J.C. Robinson. selections from *On the Museum of Art*, No. 5 in a series of introductory addresses, delivered Dec.14, 1857. Notation taken from Carbonell, Bettina Messias. 2004. *Museum Studies: An Anthology of Contexts*. Malden, MA: Blackwell Publishing, 225-228.

⁶ Bonnie Pittman. 1999. "Muses, Museums and Memories" in *Daedalus: Proceedings of the American Academy of Arts and Sciences*, v.128 no.3, 4-7.

announced that it would allocate resources to collect, study and preserve the animals, plants, and minerals of South Carolina. In 1791 the Massachusetts Historical society was established, including a library and public gallery. By 1876 there were seventy-eight historical societies, the majority of which included a library as well as a public gallery that served an educational function.⁷ In 1903 John Cotton Dana merged libraries and museums further together when he held an exhibition of American art in the Free Public Library of Newark, New Jersey. In 1905 he dedicated one floor of the library to a science museum and in 1909 he founded both the Newark Museum and the Newark Museum Association. Dana was a strong believer in education, and he oversaw the publication of the Newark Museum's annual exhibition pamphlets, the first in 1904.⁸

The establishment of the American Association of Museums (AAM) in 1906 led to a unified source of information for museums. Annual meetings were held to discuss and distribute information, during which the role of museums as educational institutions was solidified. Recognizing the use of publications in disseminating information to its ever-growing membership, AAM began publishing its biweekly *Museum News Letter* in 1917.⁹ AAM's emphasis on the educational function of museums and the Newark Museum's use of publications as a tool to educate visitors under John Cotton Dana most likely influenced publications in the early twentieth century. Although the majority of museum catalogues still contained only basic tombstone information, there is some indication that catalogue authors began to consider what

⁷ Ibid, 4-7.

⁸ Aruna D'Souza. 2001. *Self and history: A Tribute to Linda Nochlin*. London: Thames & Hudson, 127-136.

⁹ Ellen C. Hirzy. 1978. "The AAM After 72 Years". *Museum News*, May/June, 46.

the visitor was interested in learning.¹⁰ For example, the Isabella Stewart Gardner Museum's 1935 *General Catalogue* states in its introduction: "This catalogue is written primarily for the lay visitor to the Museum, and is an attempt to give, in very brief fashion, such information about all but the least noteworthy objects on exhibition as will answer the questions which visitors ask most frequently, and aid in some degree the layman's understanding and appreciation."¹¹

This acknowledgement of visitors as consumers of museum catalogues became especially important in the 1960s and 1970s. As labor and energy costs increased due to the Vietnam War and inflation rose, museums began to seek additional sources of revenue.¹² This need for revenue, paired with the rise of leisure time and increasing competition with other forms of entertainment, led museums to examine their visitors and engage in marketing and public relations campaigns to increase visitation. Through this period and for the next several decades, museums adopted business management techniques to manage costs, increase revenues and ensure an effective use of resources. The adoption of business planning techniques, paired with decreasing government and corporate support, led museums to examine opportunities for earning income.¹³ As museums faced larger crowds, the consumer market grew, and the gift shop became an important source of profit. This led to the expansion of museum store offerings, including books, catalogues, jewelry and clothing, collections related merchandise, and even

¹⁰ Tombstone text refers to the basic information provided on a standard exhibition label, and typically includes the artist's name and life dates, the name of the work, the date of creation, the medium, the donor or other acquisition information and the acquisition number.

¹¹ Isabella Stewart Gardner Museum, Gilbert Wendel Longstreet, and Morris Carter. 1935. *General Catalogue*. Boston: Printed for the trustees, 3.

¹² Neil Harris. 1999. "The Divided House of the American Art Museum" *Daedalus*, 28 v.3, Summer, 36-39.

¹³ Pittman, 27-28.

reproductions of museum objects.¹⁴

The interest in audience development and expansion of revenue-generating projects led to a change in museum publications. In an effort to increase sales, visitation, and excite interest, museums became increasingly conscious of the importance of incorporating the needs and interests of their visitors into their catalogues. Instead of catalogues that included only object photos and tombstone information, museums began to include information relevant to the visitor that might enhance the visitor experience, such as maps of the museum or histories of the collections. Recognizing that catalogues were becoming an important tool to communicate with visitors, AAM launched the first annual publications design competition in 1982, in order to encourage creativity in the design of museum publications.

Museum Catalogues Today

Today, museum publications serve many purposes and most museums create them in varying sizes and frequencies. These publications come in three main types: brochures, catalogues, and books. Brochures and other museum guides are small, easily portable, and are created to inform the visitor or potential visitor about the most basic information about the museum or its exhibits. Catalogues are larger in size, provide more in-depth information than brochures and are typically used outside of the museum. They can be divided into two basic types: exhibition catalogues and collections catalogues. Exhibition catalogues are publications that serve to commemorate a specific exhibition by providing images of the art works, basic credit line text and often history of the work or interpretations. They “provide a permanent

¹⁴ Harris, 41.

record that outlives the exhibition... and in some cases are the only record of the unique mix of borrowed objects garnered from around the world.”¹⁵ Collections catalogues generally present highlights of a museum’s collection or a specific collecting area. Both types of catalogues are usually produced by or in partnership with the museum and sold. Books, the third type of publication, can be written in conjunction with the museum or independent of it, and can cover any number of topics, including an artist, group of works, or a broader art historical theme. For instance, the book *African Art at the Harn Museum: Spirit Eyes, Human Hands*¹⁶ was written by an outside writer to expand on the information provided in a Harn Museum exhibition.

My thesis project was the creation of a collections catalogue for the Harn Museum of Art. Thus, this paper focuses on collections catalogues. This important type of publication serves many functions within museums. These functions include engaging and educating visitors, increasing accessibility to the collection, cultivating financial support from various sources, and marketing the museum.

The primary purpose of museum catalogues is educational, to assist the museum in educating and engaging its visitors. As references for research and continuing education, catalogues can provide a greater understanding about a piece, an artist, a time period or a whole artistic movement. They are dynamic learning tools that assist the museum in accomplishing its institutional goals, which will be described in chapter three, and serve visitors with varying interests and levels of education. Catalogues can be used as a reference book for the scholarly visitor, a continuing education guidebook for the frequent visitor, an introduction to the museum

¹⁵ Sarah Anne Hughes. 2007. “Museum Publishing: Representing the Museum” from Aronsson, Peter and Magdalena Hillström. *NaMu, Making National Museums Program, Setting the Frames*, 26–28 February, Norrköping, Sweden. <http://www.ep.liu.se/ecp/022/>, 213.

¹⁶ Robin Poyner. 1995. *African Art at the Harn Museum: Spirit Eyes, Human Hands*. Gainesville: University Press of Florida.

for the first time visitor, or a souvenir for the out of town visitor.

Catalogues are also an important part of making the museum's collections accessible. This is accomplished by making information on the collections available to an audience that has not visited the museum, is not able to visit the museum, or even as a reference for frequent visitors. As noted on the Smithsonian Art Museum website:

The Publications Office staff produces books and catalogues about the Museum's collections and exhibitions. We sometimes call them our ambassadors; we send them to libraries and museums so people who may not be able to visit us often can learn about the art in our galleries and the artists who made them.¹⁷

Although this access is not direct (as direct as seeing a work on exhibit), it allows the catalogue user¹⁸ to see a reproduction of the object and provides an opportunity to learn more about it.

In addition to making the collection accessible, catalogues are important communication tools. They are sold in museum gift shops, book stores, and often through online retailers, making them widely available as educational resources and as souvenirs of the museum visit. This allows the museum experience to be extended outside of the museum walls and can allow extension of the visitor experience to others, including potential visitors. In this way catalogues can be seen as portable museums in that they give the museum a voice by providing an avenue to present themselves and their collection to their publics.¹⁹

The view of catalogues as tools for visitor communication and education rather than just for scholarly use has changed the content of museum catalogues. Just as modern museums have become places for the visitor and not just the scholar, museum collections catalogues have

¹⁷ Smithsonian American Art Museum, Publications Office Page. Accessed May 13, 2011.
http://americanart.si.edu/visit/contact/dept/dept_publications.cfm

¹⁸ I use the word "user" here and throughout this paper to describe one who uses the catalogue. This can mean a purchaser, reader, borrower, or any combination thereof.

¹⁹ Hughes, 212-214.

evolved to include more than just object photos with tombstone information.²⁰ Instead, the modern catalogue is a dynamic publication that includes a variety of supplementary information such as the museum's history, layout, departments, exhibitions, acquisitions, staff, or collecting philosophy. This information provides insight to the visitor or potential visitor, inviting the reader to feel more comfortable in the museum environment.

My thesis project involved the creation of a collections catalogue for the Samuel P. Harn Museum of Art, the *Samuel P. Harn Museum of Art at Twenty Years: The Collection Catalogue*. In assisting with the creation of this catalogue, I found very few reference materials to guide me in the process of creating a collections-based publication. Thus, I have also written a catalogue creation how-to guide in order to contribute to the sparse resources available about museum publications. In chapter two I provide a justification for creating collections catalogues, using the Harn catalogue as a case study to demonstrate how the catalogue advances the museum's institutional goals, assists the museum staff, and benefits users. In chapter three I will describe the methodology used to create the catalogue, written in the form of a how-to guide, in the hope that it can be useful for others as they embark on creating catalogues. I will conclude by summarizing the paper and briefly examining how the format of museum catalogues may change in the future.

²⁰ It is difficult to pinpoint exactly when museums can be considered "modern." Although I would define the turning point of modernity in museums in America as directly following the establishment of the American Association of Museums in 1906, the modern catalogue (which is written for the visitor rather than the scholar) didn't come about until the 1970s.

CHAPTER 2 WHY CREATE MUSEUM PUBLICATIONS?

Museum publications are becoming increasingly expensive and time consuming to produce.²¹ So, why do museums create them? Using the *Samuel P. Harn Museum of Art at Twenty Years: The Collection Catalogue* as a case study, this chapter argues that collections catalogues are important and dynamic publications that serve many functions for the museums that create them. I will provide some background information by briefly describing the history of Harn museum publications, then demonstrate how the Harn Museum's catalogue 1) advances the museum's institutional goals, 2) assists the museum staff and 3) benefits catalogue users.

History of Harn Museum Publications

The *Samuel P. Harn Museum of Art at Twenty Years: The Collection Catalogue* is the Harn Museum's first comprehensive catalogue of the museum's collection. Previous to its creation in 2010, the Harn Museum had published 30 exhibition catalogues, which served to commemorate a specific exhibition. The first was *Italian Old Master Drawings from the Collection of Jeffrey E. Horvitz*, in July 1991. The exhibition catalogues accompanied loan exhibitions as well as those created from the permanent collection. Some of the catalogues record exhibitions from specific donor collections, such as *Inner Eye: Contemporary Art from the Marc and Livia Strauss Collection* (March 1998) and *Paradigms and the Unexpected: Modern and Contemporary Art from the Shey Collection* (February 2008). Others record exhibitions of a specific period or type of art, such as *Destiny Manifest: American Landscape*

²¹ Susan M. Bielstein. 2006. *Permissions, a Survival Guide : Blunt Talk About Art as Intellectual Property*. Chicago: University of Chicago Press, 8.

Painting in the Nineties (November 1996) and *Santos: Contemporary Devotional Folk Art in Puerto Rico* (October 2003).²² These catalogues were written by museum curators and some include outside contributors. They were all produced in-house by the Harn Museum's marketing and public relations departments.

In January 1995 *African Art at the Harn Museum: Spirit Eyes, Human Hands* was written by Robin Poynor to serve as an accompaniment to a Harn exhibition. In September 2009 the Harn Museum published *American Selections from the Samuel P. Harn Museum of Art*, a catalogue featuring selected works of American art from its permanent collection. This publication is an example of a collections catalogue, a larger, more comprehensive publication that can highlight works from one specific collecting area or numerous works from the museum's permanent collection. Collections catalogues can also highlight the museum's history, specific departments, facilities, or other information concerning that museum.

Institutional Goals

In 2007 the Harn Museum of Art started the process of creating a strategic plan for fiscal years 2008-2013. During this planning process the museum established a vision statement and five strategic goals. The vision statement and goals were established to guide all of the museum's efforts during this five-year period. Thus the *Samuel P. Harn Museum of Art at Twenty Years: The Collection Catalogue* needed to reflect the museum's vision and its strategic goals.

During the strategic planning process it was determined that the Harn needed a vision

²² For a list of Harn publications see Samuel P. Harn Museum of Art, Jason Steuber, Laura K. Nemmers, Tracy E. Pfaff. 2010. *Samuel P. Harn Museum of Art at Twenty Years: The Collection Catalogue*. Gainesville: University Press of Florida, 256.

statement to direct both its long-term and day to day endeavors. The Harn Museum of Art's vision states:

The Harn Museum of Art distinguishes itself among university art museums as a creative laboratory for innovation in the visual arts. Accordingly, the Harn unites the university and the wider community to make groundbreaking contributions to research, teaching and service. The Harn makes great works of art accessible to diverse audiences by using a variety of innovative approaches to the exhibition and interpretation of art.²³

By documenting, discussing and circulating the Harn Museum's contributions to research, teaching and service over its twenty year history, the *Samuel P. Harn Museum of Art at Twenty Years: The Collection Catalogue* assists the museum in furthering this vision. The catalogue also makes the museum's collection accessible to others beyond the museum's immediate community and patronage. Because only a small portion (generally 2-4%) of the collection is on view at one time, the catalogue also allows access to objects in the collection that may not be on display. As Fiona McLean notes, if museums are to serve society, they need to do what is in their power to limit any restrictions on access to their collections.²⁴ This is part of museums' role as stewards of the collection, to not only collect and preserve the objects, but also to allow access to the public, for whom the objects are in trust. Although the Harn catalogue does not allow direct access to the objects, by publishing images and providing information it creates awareness and facilitates learning about objects that may not always be on view.

In addition to the vision statement, the five institutional goals established in the Harn

²³ Harn Museum of Art, Five Year Strategic Plan, 2008-2013, 8.

²⁴ Fiona McLean. 1997. *Marketing the Museum*. London ; New York: Routledge, 111.

Museum's strategic plan serve to outline the priorities of the museum during the five year strategic planning period.²⁵ These goals are:

Goal 1: To weave the museum's programs into the academic fabric of the University of Florida in order to enhance student learning experiences and support university goals.

Goal 2: To broaden the national and international influence and reputation of the Harn as a leader among university art museums.

Goal 3: To provide a welcoming environment that stimulates art-centered visitor experiences for diverse audiences.

Goal 4: To use the museum's diverse art collections and exhibitions to facilitate dialogue about global ideas and issues.

Goal 5: To work with University of Florida Cultural Plaza partners to make the plaza a destination for the enjoyment of art, culture and nature.

The *Samuel P. Harn Museum of Art at Twenty Years: The Collection Catalogue* (referred to hereafter as "the catalogue") helps the museum achieve four of these five goals.²⁶ The first goal, to weave the Harn into the fabric of the university, is addressed from the very start of the catalogue by including a letter from University of Florida President J. Bernard Machen. This letter describes the museum's importance to the university. The catalogue editors asked UF English professor Debora Gregor to compose poems based on works in the Harn's collection, which are also included in the catalogue. Sections on departmental functions discuss programs

²⁵ Harn Museum of Art, Five Year Strategic Plan, 2008-2013, 9-11.

²⁶ Although the Harn Museum catalogue helps to market the Harn and make it a destination for the enjoyment of culture and nature, it does not involve other cultural plaza partners and therefore does not truly help fulfill the fifth goal, "to work with University of Florida Cultural Plaza partners to make the plaza a destination for the enjoyment of art, culture and nature."

and projects undertaken in conjunction with UF, such as the collaborations with campus units. For example, the University of Florida Digital Library Center produced 360 degree digital views of the beadwork from the Harn Museum exhibition *Between the Beads: Reading African Beadwork*. This project provided the UF Digital Library Center the opportunity to test in-the-round digitalization and gave the Harn Museum the ability to offer 360 degree views of the objects on its website.

By creating the catalogue, the Harn Museum provided itself with a vehicle for broadening its national and international influence and reputation. The catalogue is currently available in 96 libraries worldwide, and is thereby circulating information about the Harn Museum's collection and research, as well as departmental programs, initiatives, and achievements.²⁷ It includes previously unpublished research, which helps advance the museum as a leader among university museums. One project involved collaborations with local hospitals to use medical technology to produce advanced digital imagery of a Bodhisattva in the museum's collection, a project that was both innovative and never previously published by the Harn. The catalogue provided a medium with which the Harn Museum staff could share its findings with visitors, scholars, and other museums.

The catalogue assists the Harn in providing a welcoming environment that stimulates art-centered visitor experiences for diverse audiences. According to Thomas Hoving, former director of the Metropolitan Museum of Art:

A surprising majority of folks want to feel comfortable with high art and would enjoy dashing into art museums in America and the world... but they're a bit scared, they tell me. The art world seems a bit

²⁷ WorldCat, Listing of Libraries Containing the *Samuel P. Harn Museum of Art at Twenty Years: the Collection Catalogue*. Accessed June 7, 2011. <http://www.worldcat.org/title/samuel-p-harn-museum-of-art-at-twenty-yearsthecollectioncatalogue.html>.

precocious and uppity, something for the very rich.²⁸

A lack of knowledge about art history and the mindset that art museums are stuffy or unwelcoming places keeps some people from visiting. By providing information on the museum's history, collections, and departmental roles, the Harn catalogue makes the museum environment less intimidating. It educates the reader about works of art, artists, and themes in the museum's collection, and provides a behind-the-scenes look at the departments and people that make up the museum staff. This allows visitors to feel more educated and comfortable and helps to provide a welcoming, rather than intimidating, environment.

The museum's collection is global in scope; it includes major collecting areas in African, Asian, Contemporary and Modern art and Photography, as well as smaller collections of ancient American and Oceanic art. The catalogue includes works from each of these collecting areas, which are introduced by an opening passage written by the curator of each collection. The curators were encouraged to highlight works and themes within their respective collecting areas that would facilitate dialogue on global ideas and issues. One example of this is found in Kerry Oliver Smith's essay on El Anatsui's work *Old Man's Cloth*. Oliver-Smith chose El Anatsui because his work is a comment on global issues: "Anatsui's eye is also on the consumerist drive of globalization and economic imbalances that leave Africa in crushing poverty and its people seeking solace in drink."²⁹

²⁸ Thomas Hoving. *Art for Dummies*. 1999. Foster City, CA: IDG Books, 1.

²⁹ Kerry Oliver-Smith. "Contemporary Art Collection" *Samuel P. Harn Museum of Art at Twenty Years: The Collection Catalogue*, 86.

Use of *The Collections Catalogue* by Harn Museum staff

In addition to assisting the Harn Museum in accomplishing its institutional goals, the Harn catalogue's production and use assists every department in the museum in one way or another. These departments include curatorial, education, development, registration, marketing, and operations.

The department most associated with catalogues is curatorial. The selecting, grouping and researching of objects for collections catalogues benefits the curatorial department by furthering their understanding and documentation about individual objects, collecting areas, or overall themes within the collection. As the first comprehensive guide to the Harn Museum's collection ever produced, the Harn catalogue serves curatorial goals by circulating research and images of the museum's collection and making it accessible to other museums, scholars, and visitors. By publishing their research and making it available to a wide audience, catalogues give curators an avenue with which to contribute to their field of study, thereby elevating their professional standing. As part of the University of Florida, the Harn Museum curators are expected to support the University's mission of education, research, and service. Collections-related publications serve as vehicles through which they can fulfill education and research mandates.

The primary purpose of all Harn Museum publications is to educate. Education is also one of the Harn Museum's four values, as outlined in its strategic plan: "the Harn places education and scholarship about art at the forefront of its activities, providing visitors with engaging and inviting experiences that enhance visual literacy and promote cultural diversity."³⁰ By providing a resource for more information on the Harn collection, the catalogue enables

³⁰ Harn Museum of Art, Five Year Strategic Plan, p. 8.

visitors to increase their visual literacy and better understand other cultures. The catalogue is often used by museum staff as a reference to the collection. Docents use it to plan tours, as a reference book, and as a source of continuing education to help them become more familiar with the collection. Many departments have their volunteers and interns look through it to learn more about the museum and become familiar with some of the collection. The Bishop Study Center uses it as a guide for questions about the collection, or for new visitors interested in learning more about the museum.

By illustrating the Harn Museum's achievements, the collection catalogue serves as an attractive tool for fundraising and donor relations. The Harn development staff brings the catalogue to meetings with potential donors to serve as a visual introduction to the museum and its collection. It is frequently given as a thank you gift for speakers, donors, and event hosts. As a piece commemorating the Harn's 20th anniversary, the catalogue was given out to high level ticket buyers at the Harn's 20th anniversary fundraising event. The catalogue is also a permanent and well circulated way to acknowledge current and past donors. For example, the section titled "Twenty Years of Giving" describes the history of the Harn Museum's fundraising efforts, followed by a list of charter members and lists of donors to the permanent collection and endowments.³¹

As the department responsible for the museum's objects, the registration department played a large role in the creation of the catalogue. The very process of creating the catalogue provided many benefits to this department, the most important being the collecting of updated information, which was also used to augment many of the museum's collection records. One type of information compiled for the catalogue and added to collection records was object

³¹ The Harn's charter members are annual donors to the membership fund who have given an annual membership amount since the museum opened in 1990.

research. This research included updated content on the works and artists in the collection. Another type was photographs; several hundred objects were photographed for the catalogue and added to collections records. Copyright holders were also researched and updated, information that will facilitate future projects. In addition, the Registrar published sections on the Harn's conservation and preservation efforts and on its digitization projects, which both circulated the department's efforts and increased its prestige.

Museum marketing departments have the challenge of implementing effective marketing practices, without compromising the needs of their educational mission.³² By serving as a portable museum, the catalogue is an important marketing and public relations tool. It spreads the word about the museum and its achievements while also helping to fulfill the museum's educational mission. As mentioned in the introductory chapter of this paper, the catalogue also gives the museum a voice to communicate with its audiences. It keeps these audiences informed about the collection and extends the museum experience outside of the institution's walls. This is a main goal for the department, as stated in the section on Marketing and Public Relations in the Harn catalogue: "The Marketing and Public Relations Department at the Harn Museum of Art serves to build and maintain relationships with the museum's audiences while also keeping them informed about exhibitions, programs, and events."³³ In addition to keeping current audiences informed, catalogues can assist the department in attracting new audiences; as of the publication of this paper, the catalogue is located in 96 libraries worldwide.

Museum catalogues can be sources of earned income and therefore help support the operations department. The Harn Museum catalogue is sold through book retailers such as

³² Ruth Rentschler, "Museum Marketing: No Longer a Dirty Word." in Hede, Anne M., and Ruth Rentschler. 2007. *Museum Marketing : Competing in the Global Marketplace*. Amsterdam ; London: Butterworth-Heinemann, 14.

³³ Tami W. Wroath. "Marketing and Public Relations" in the *Samuel P. Harn Museum of Art at Twenty Years: The Collection Catalogue*, 253.

Amazon.com and also through the museum store. According to the book *Museum Administration: An Introduction*, the role of the museum store is to “generate income for a museum, provide additional information about the collection... and feature merchandise that reflects the museum’s mission and exhibits.”³⁴ The Harn Museum’s catalogue fulfills all of these requirements. In addition, catalogues reflect the museum’s mission and provide information about the collection, so catalogue sales are not subject to unrelated business income tax (UBIT). Thus they serve the visitors without costing the museum manager and operations staff additional money and time spent on tax reporting, making them especially attractive merchandise for store managers.³⁵ Catalogues are also attractive to store managers because they appeal to many different types of visitors. They can serve as a reference book for the scholarly visitor, a continuing education guidebook for the frequent visitor, an introduction to the museum for the first time visitor, and a souvenir for the out of town visitor.

Value to Users

Although museum publications are instrumental in accomplishing institutional goals and have many uses for museum departments, they are created first and foremost for the user. The user may or may not be a visitor to the museum. Thus catalogues must be dynamic learning tools that serve users with varying interests and levels of education. The Harn Museum catalogue editors felt it was important to create a publication that can be used as a reference book for the

³⁴ Hugh H. Genoways, and Lynne M. Ireland. 2003. *Museum Administration : An introduction*. Walnut Creek, Calif.: Altamira Press, 15.

³⁵ As non-profit institutions, museums are exempt from paying taxes on museum store items that relate to the museum’s collection or educational mission. Items that do not meet this criterion are subject to unrelated business income tax. For more information see Genoways, 301.

scholarly user, a continuing education guidebook for the frequent visitor, an introduction to the museum for the first time visitor, and a souvenir for the out-of-town visitor. Continuing to take the user into consideration, the Harn's catalogue attempted to give the reader a peek at the various Harn departments and their role within the museum. By providing this information, the catalogue invites the reader to feel engaged in the museum's mission. This information also helps the novice visitor to feel less overwhelmed and intimidated by providing background information and an introduction to the collection or collecting area.

Another way visitors use the Harn catalogue is as a souvenir or memento of their visit to the museum. This use extends the museum experience outside the museum walls and can allow extension of the visitor experience to others, including potential visitors. Sarah Anne Hughes suggests that visitors purchase museum books as a status symbol, in order to align themselves with the museum and to take home a piece of it. "Books become the physical equivalent of the photographic pose in front of the iconic museum object...offer audiences a means of possessing the unpossessible."³⁶

³⁶ Hughes, 216.

CHAPTER 3 CREATING A COLLECTIONS CATALOGUE

Nearly all of the books about museum management or marketing written in the last ten years refer to the importance of museum publications.³⁷ Yet, very little instructive literature exists. Through a step by step discussion of the creation of the *Samuel P. Harn Museum at Twenty Years: The Collection Catalogue*, this chapter will provide basic guidelines for creating a museum catalogue. This chapter is broken down into seven sections, 1) the “Big Idea”, 2) Getting Started, 3) Choosing the Objects, 4) Obtaining Images, 5) Understanding Reproduction Rights, 6) Researching Rights Holders, 7) Requesting Reproduction Permission and 8) Design and Layout.

The “Big Idea”

In “The Proper Business of the Museum: Ideas or Things?” Stephen E. Weil states: “the real guts and glory of every museum is in its peculiarity, not in what it does in common with others.”³⁸ He goes on to say that every museum has a different mix; that collection type, size,

³⁷ See:

Hede, Anne M., and Ruth Rentschler. 2007. *Museum Marketing : Competing in the Global Marketplace*. Amsterdam; London: Butterworth-Heinemann.

Kotler, Neil G., and Philip Kotler. 1998. *Museum Strategy and Marketin : Designing Missions, Building Audiences, Generating Revenue and Resources*. San Francisco, Calif.: Jossey-Bass Publishers.

Lovelock, Christopher H., and Charles B. Weinberg. 1984. *Marketing For Public and Nonprofit Managers*. New York: Wiley.

McLean, Fiona. 1997. *Marketing the Museum*. London; New York: Routledge.

³⁸Stephen E. Weil, “The Proper Business of the Museum: Ideas or Things?” in Weil, Stephen E. 1990.

and breadth, as well as staff size, facilities, and history, vary greatly from one museum to the next. One goal of every catalogue should be “exhibiting” this mix and illustrating why and how it makes your museum unique.

I have used the term “exhibiting” here to liken the publication process to that of creating an exhibition, something museums already understand well. As with an exhibition, the first step in creating a collections catalogue is to identify the goal of the publication, the message the museum wants to convey. In exhibition planning this is the “big idea,” a statement that clarifies what the exhibition is about, as described in *Exhibit Labels* by Beverly Serrell.³⁹ When relating the big idea to catalogues (or any museum publication), it is what the museum hopes to accomplish by creating the catalogue. For the Harn Museum’s catalogue, the big idea was to select and illustrate the museum’s many achievements over its twenty-year history.

There are a multitude of other institutional goals beyond the big idea, which should also be considered early in the creation process. These goals may be passive, underlying goals that will not directly influence the scope of the publication (such as earning revenue). Others may be very active goals, and should be considered fully, as they will influence the catalogue’s chapters and formation. For the Harn Museum’s catalogue, the active goals included acknowledging the Harn’s major donors, and providing information and access to the works considered the most notable by the curators in each of the Harn’s collecting areas. The passive goals included circulating collections research and marketing the museum to visitors and potential visitors. These passive goals were taken into consideration during the creation process, but they did not directly guide or dictate the catalogue’s content.

Another consideration within the big idea is the audience. Who is the publication for, art

Rethinking the Museum : And Other Meditations. Washington, D.C.: Smithsonian Institution Press, 50.

³⁹ Beverly Serrell. 1996. *Exhibit Labels: An Interpretive Approach*. Walnut Creek: Alta Mira Press, 1-8.

history scholars or the average visitor, or both? Is it a highly portable introduction to the museum and its collection (see the *Metropolitan Museum of Art Guide*⁴⁰), an attractive coffee table book (see *Masterpieces of the Metropolitan Museum of Art*⁴¹) or is it a scholarly reference book (see *How to Read Chinese Paintings (Metropolitan Museum of Art)*⁴²)? The audience will dictate the content and the tone and will help determine the size of the catalogue.

Getting Started

As with an exhibition, or any project undertaken in a museum, it is necessary to have a project leader. In publications, this person is usually called the editor. The editor's job may involve overseeing, coordinating, writing, compiling, editing and organizing the publication. Or, the editor may just ensure that the project staff adhere to the timeline and budget. Many large museums have a person or a department dedicated to producing publications. When that is not the case, the job of editor usually falls to the director, the head curator, or the director of marketing. Though the editor may be responsible for the bulk of the project, most catalogues are credited as the work of the museum and only casually acknowledge individual contributors on the first page or in the index.

In the case of the Harn Museum's catalogue, the primary editor was Jason Steuber, Cofrin Curator of Asian Art. Although at the Harn the job of editing publications usually falls to

⁴⁰ Philippe de Montebello. 2000. *The Metropolitan Museum of Art Guide, Revised Edition*. New York: Metropolitan Museum of Art.

⁴¹ Barbara Burn. 1993. *Masterpieces of the Metropolitan Museum of Art*. New York: Metropolitan Museum of Art.

⁴² Maxwell K. Hearn. 2008. *How to Read Chinese Paintings*. New York: Metropolitan Museum of Art.

the Director of Marketing, this publication was Jason's idea and therefore became his job to oversee. To assist with this large project, he brought on two co-editors. Laura Nemmers, the Harn's Registrar, oversaw work having to do with the collection, including the photography of the objects, wrote sections on conservation and art and technology, and served as the Harn liaison with the catalogue designers and publisher. As the second co-editor and as part of my thesis project, I coordinated the staff writing submissions and selection of works to be included, edited the publication, and obtained reproduction rights. Having multiple editors was helpful in splitting up the work and made editing three times more effective.

Once a primary editor has been appointed, the next step is to determine what information will be included in the catalogue. This may be the job of the editor, often in concert with the director (or vice versa), or a committee of key staff members. Again, it is very important to make sure all of the information included is within the framework of the "big idea." Most catalogues open with a note from the museum's director. As a university publication, the Harn Museum's catalogue also included a statement from UF's president, as a way to illustrate the museum's tie with the university. Some museums choose to include a letter from the head of the Board of Trustees or quotes from community leaders. This may be followed by supplementary information about the museum, including the museum's history, collecting history, or gallery maps.

In examining other museum publications, I found a variety of styles. The Haggerty Museum at Marquette University, Milwaukee, included quotes about the museum from important community members throughout the publication.⁴³ Including these quotes demonstrates the importance of the Haggerty Museum to the community and underscores that,

⁴³Patrick and Beatrice Haggerty Museum of Art. 2009. *Haggerty Museum of Art at Marquette University: 25th Anniversary Celebration*. Milwaukee: Haggerty Museum of Art, Marquette University.

although it is a university museum, it still strives to play an active role in its community. In their fiftieth anniversary publication, the Colby College Museum of Art, Waterville, Maine, included sections written by contributors from outside the museum, such as directors and staff members from other museums and museum theorists.⁴⁴ This, the introduction explained, was done because the museum has a very small staff of seven people. This approach is an effective way to ensure scholarly text, outsource the writing, and incorporate and engage other museum luminaries. The San Francisco Museum of Modern Art's *75 Years of Looking Forward* catalogue presents their collection according to themes, rather than collecting areas.⁴⁵ Sections include "Video City: A New Medium in the Museum" and "A Very Human Thing: The Arts Patronage of Albert Bender." The Seattle Art Museum also used themes, with titles like "The Art of War" or "Ukiyo-e: The Aesthetics of Pleasure."⁴⁶ This is an interesting approach that may not interest the reader who is looking for a more traditional list of objects, but may better engage a reader who is seeking to learn about the thematic aspect of museum collecting or about general art history themes. Yet another interesting approach was taken by the Victoria and Albert Museum. In honor of their 150th anniversary, the museum invited 150 designers, architects, and artists to contribute a page for their catalogue.⁴⁷ These pages were then accessioned into the Victoria and Albert collection, a reversal of the traditional catalogue, which typically concentrates on the

⁴⁴Colby College Museum of Art, Sharon Corwin, Elizabeth Finch, Lauren Lessing, and Joseph N. Newland. 2009. *Art at Colby: Celebrating the Fiftieth Anniversary of the Colby College Museum of Art*. Waterville: Colby College Museum of Art.

⁴⁵ San Francisco Museum of Modern Art, Janet C. Bishop, Corey Keller, and Sarah Rehm Roberts. 2009. *San Francisco Museum of Modern Art: 75 years of Looking Forward*. San Francisco: San Francisco Museum of Modern Art.

⁴⁶ Seattle Art Museum, Chiyo Ishikawa, and Barbara Brotherton. 2008. *A Community of Collectors: 75th Anniversary Gifts to the Seattle Art Museum*. Seattle: Seattle Art Museum.

⁴⁷ Victoria and Albert Museum. 2007. *150: [V & A]*. London: Victoria and Albert Museum.

museum's current collection.

The project budget must also be established early on. Depending on the amount and availability of funding, the project budget may be set before or after the content is determined. The editor may obtain funding based on a set concept, such as in a grant or sponsorship, or they may have a set project budget and need to establish the catalogue content based on that budgetary parameter. In either situation, estimates of production costs should be obtained before the production process begins. These estimates include any work done by those not on museum staff such as graphic designers, publishers, editors, printers and photographers. Other expenses to consider include image reproduction fees, which can vary according to size, honoraria for outside contributors, shipping costs for the final product, and marketing costs. The Harn Museum editors determined the desired size and content for the catalogue and then obtained an inclusive estimate from the printer (design, editing, printing, shipping, marketing). The editors then established the project budget based on this estimate and other foreseeable costs (photography, an outside writing contributor for the Ancient American section) and approached a donor for funding. Appendix A is the Harn project budget and can be used as a reference for possible expense costs.

Choosing the Objects

The number of objects included in the publication will vary based on the collection size, catalogue size, goal of the catalogue, and budget. It can include highlights from the overall collection, a number of works from all of the collecting areas, or works from just one specific collecting area. From the seven thousand three hundred objects in the collection, the Harn

Museum catalogue editors chose to highlight works from each of its five main collecting areas: African, Asian, modern, contemporary, and photography. Each collecting area is overseen by a curator, who was asked to choose what he or she considered to be the best fifty works in each of their respective areas. Of these fifty, the ten works the curator considered to be the “top ten” works in their collecting area were illustrated by a full page image and accompanied by extended text on both the artist and the work. The length of this text varied, from one to several paragraphs (Appendix B). The remaining forty works were grouped several to a page and have standard “tombstone” text: the artist’s name and life dates, the name of the work, the date of creation, the medium, the donor or other acquisition information and the acquisition number (Appendix C). Each collecting area is accompanied by an introductory passage, which describes the history of the collection, its important donors, highlights, and themes, as determined by the curator.

In addition to the five main collecting areas, the Harn has two smaller collections of Ancient American and Oceanic art. These collections are presented with an introductory passage and a top ten section, but feature only twenty five works total rather than fifty. This decision was made because the Ancient American and Oceanic collections are significantly smaller and neither has a curator dedicated solely to its research and study. As an expert in the field, University of Florida Professor Emeritus John Scott agreed to write the Ancient American section, while Susan Cooksey, Curator of African Art, researched and wrote the section on Oceanic art. With fifty objects illustrated in each of the five main collecting areas and twenty-five in the two minor collecting areas, the catalogue included three hundred objects, or about 4% of the collection.

The process for choosing the works to be included was different for each curator.⁴⁸ Susan

⁴⁸ Tom Southall was Curator of Photography when the catalogue was published. Tom has since retired from the Harn Museum and could not be reached for an interview.

Cooksey, Curator of African Art, chose the top fifty African works based on her desire to represent a mix of works in various mediums, both older works and new acquisitions, those created by both traditional and contemporary methods, and works that reflect historical depth and geographical diversity. She also took into account works that were especially popular among visitors or visually striking.⁴⁹ Jason Steuber, Cofrin Curator of Asian Art, took a different approach. He reviewed all of the works in the collection and assigned them a letter grade from A+ to F. He then grouped the works by region (southeast Asia, the far east, etc.) and chose those he considered premiere examples of work from each area, based on his expertise and that of Asian art experts who had assessed the collection over the last three years.⁵⁰

Like Cooksey, Kerry Oliver-Smith, Curator of Contemporary Art, sought to represent different facets of the collection. She narrowed her selection to work that was created after 1945 and selected works based on the desire to represent both national and international works (Asia, Africa, Europe, Latin America and the United States). Oliver-Smith included a representation of various types of media, including painting, sculpture, prints, photography and film.⁵¹ Dulce Roman, Curator of Modern Art, selected the top ten works that represented various periods, art movements, media and nationalities represented in the collection. She focused on French and American Impressionism, sculpture, drawing, social realism, Mexican realists, abstraction, and mural studies, choosing works by women and representing other nationalities, while ensuring the works also represented important donors in the Harn's history and the history of building the

⁴⁹ Susan Cooksey "Regarding the process for choosing works to be included in the African section of the Harn's 20th anniversary publication" Interview by Tracy Pfaff, June 2, 2011.

⁵⁰ Jason Steuber "Regarding the process for choosing works to be included in the Asian section of the Harn's 20th anniversary publication" Interview by Tracy Pfaff, June 2, 2011.

⁵¹ Kerry Oliver-Smith "Regarding the process for choosing works to be included in the Contemporary section of the Harn's 20th anniversary publication" Interview by Tracy Pfaff, June 8, 2011.

modern collection. For the additional 40 works, she added more examples of the categories listed above and also broadened the periods, artists, themes and media to include Florida landscapes, Regionalism, European sculpture, WPA and other prints, pastel, and non-representational.⁵²

Once the works to be included were chosen, each curator determined the order in which he or she wanted the works to appear, based on the criteria that each felt would best represent the collecting area. The section on African art was organized according to geographical region and date of accession, Asian art by region and date of creation, and contemporary art by thematic currents found within the collection, such as social and political conditions, materials and processes, and conceptual modes of practice. The modern and photography sections were ordered by date of creation.⁵³ This freedom of choice allowed the curators to choose the method of order that best fit their collections.

In order to impart a true history of the museum's twenty year achievements, editor Jason Steuber decided to include supplementary sections on the role and accomplishments of the museum's non-curatorial departments. These sections were written by the department heads, who were asked to explain how the museum's collection, exhibitions, and activities relate to the university students and staff, the community, and national and international visitors. The sections include: "Samuel P. Harn Museum of Art: The First Twenty Years" by Rebecca Martin Nagy, Director, "Conserving and Preserving: Two Decades of Collection Stewardship and Care" by Laura K. Nemmers, Registrar, "Advancing Digitalization: Art and Technology" by Laura K. Nemmers, Registrar and Lourdes Santamaria-Wheeler, Museum and Special Projects Coordinator, Digital Library Center, George A. Smathers Libraries, "The Art of Education at the

⁵²Dulce Roman "Regarding the process for choosing works to be included in the Modern section of the Harn's 20th anniversary publication" Interview by Tracy Pfaff, October 20, 2011.

⁵³"Editor's Introduction" *Samuel P. Harn Museum of Art at Twenty Years: The Collection Catalogue*, xi.

Harn” by Bonnie Bernau, Education Curator of Community Programs, “Twenty Years of Giving” (with sub-sections Donors to the Permanent Collection List, Endowments, and Charter Members) by Phyllis DeLaney, Senior Director of Development, and “Marketing and Public Relations” (with a list of Harn Catalogues and Select Publications) by Tami M. Wroath, Director of Marketing and Public Relations. They also fulfill the catalogue’s big idea to commemorate the museum’s 20th anniversary and illustrate the many achievements produced over those twenty years.

These supplementary sections provide the reader with an inside look at how museums function. By increasing the reader’s understanding of how the individual departments contribute to the overall work of the museum, the catalogue increases their appreciation of and comfort level in art museums. In addition, the inclusion of these sections demonstrates that the Harn is a “modern” museum. That is, a dynamic institution dedicated to education and to enhancing the visitor experience, which should be valued for more than just its collecting function.

Obtaining Images

The next step is to collect the images that will be used in the publication. The images must be publication quality, or they will appear grainy. This is referred to as high resolution and means the dpi (dots per inch) must be 300 or more. The registrar or collections manager may have some high resolution images of works but for most museums a substantial amount of time and money will be required to have new photographs made. This can be a long process, especially for delicate or hard to photograph works.

The Harn Museum uses *The Museum System* database to maintain its collection records.

Within this database is a list-creating feature known as an object package. I added the works chosen by each curator to an object package for each collecting area. This feature allows curators and the registration staff to see a comprehensive list of the works to be included and to check for overlap among collecting areas (e.g. a work of contemporary African photography could have been chosen by multiple curators). From this list, the registrar then looked to see which objects already had publication quality images and used it to create a schedule to have the rest of the objects shot by a professional photographer. The objects that required photographs were organized into 2-dimensional and 3-dimensional objects, which helped the Registrar plan a photography schedule based on how difficult the art would be to photograph. These photographs were taken in groups over a year-long period. The Harn was fortunate to have an outside photographer who was experienced with photographing museum objects and who understood and respected the museum's art handling procedures.

Since many museums may not have the space necessary for camera lighting and equipment, the objects may need to be transported to the photographer's studio. This requires that the objects be packed and transported to ensure their safety and will require two or more staff members. Very large or very delicate items that cannot be transported easily or safely will have to be photographed at the museum, regardless of the availability of space. Depending on the number of objects to be shot, the process of obtaining images can be very time consuming. For the Harn Museum catalogue, around 275 of the 300 objects needed photographs made, which was completed over a seven month period.

In addition to works of art, the "Samuel P. Harn Museum of Art: The First Twenty Years" section includes images from the museum's early years. These include the Harn Museum's founding Director working with the museum's architect, an aerial shot of the museum

construction, and an image of the groundbreaking ceremony. The other departmental sections are illustrated with images of museum visitors who are engaged in tours, lectures or educational programs. The use of these images brought additional considerations. Written permission was obtained from the photographer before including the images in the catalogue. By University of Florida policy, photographs of adults taken on campus can be used by the University without their explicit permission, so none was required for many of the photos of visitors or students. However, photographs of children under the age of 18 were only used if we had signed permission from the child's parents. Careful consideration was given to ensure that photographs of visitors represented all ages, sexes, and ethnicities.

Understanding Reproduction Rights

It is very important to understand that even though the museum may own a work of art, it does not necessarily own the right to reproduce it. Permission to reproduce the work must be obtained from the artist, the artist's estate, or the artist's representative before a work is included in any museum publication. Publishing works without explicit permission can lead to legal ramifications and fines. This is one of the longest and most laborious parts of the publication process, as the laws surrounding copyright and reproduction are complicated and locating rights-holders can be a difficult and time consuming endeavor.

Copyright is a facet of intellectual property law. Under the Copyright Act of 1976, any "tangible mediums of expression" including pictorial, graphic, and sculptural works (and also literary works, architecture, choreography, music, dramatic works, pantomimes, and motion pictures) created on or after January 1, 1978 are automatically protected by copyright as soon as

they are “fixed in a tangible medium of expression (created).”⁵⁴ The general guideline is that any work of art that was created after January 1, 1978 is protected for the life of the artist plus seventy years. If there are multiple artists, the protection extends from seventy years after the death of the last surviving artist. Anonymous works and works for hire are subject to the terms of copyright for 75 years from first publication (viewing) or 100 years from creation, whichever is earlier.⁵⁵

If created before 1978, works of art have copyright coverage for 98 years, subject to a variety of exclusions and exceptions. If there is any question whether or not copyright covers an object, a thorough check must be carried out. Do not assume that the popular "fair use" exclusion will be in effect. Fair use is a doctrine that is loosely interpreted to mean if the object is being shown for an educational purpose, it will not infringe upon copyrights. While museums can exhibit, review, loan or otherwise show their collection objects, they may not sell a product displaying a copyrighted image without permission. In any museum publication, it is prudent to check for coverage. The length of copyright protection is determined by a variety of factors; most commonly whether or not the copyright was published or registered with the US Copyright Office, a stipulation required before 1978. Depending on the terms of the copyright, the work may be considered to be in the “public domain,” meaning copyright protection on the work has expired and the work can be reproduced without permission. There are several online resources to assist in navigating copyright law. The two I found most helpful are Cornell University’s

⁵⁴ For more information see Pub.L. No. 94-553, 90 Stat. 2541, USC, Title 17, Sec 102, 8.

⁵⁵ John Awerdick and John Kettle III. “Ethical and Legal Issues” in Buck, Rebecca A., and Jean Allman Gilmore. 1998. *The New Museum Registration Methods*. Washington, DC: American Association of Museums. p. 291-293.

Copyright Information Center website⁵⁶ and the Rights and Reproduction Information Network, known as RARIN.⁵⁷ Created as a taskforce of the Registrars Committee of the American Association of Museums, the RARIN Wiki page breaks down the parameters of U.S. copyright laws for museum professionals. Because laws change frequently, one should check with an up-to-date source before publishing any work in question. If it has been determined that a work is covered by copyright, you must seek permission to reproduce an image of it in your publication. The rights holder (called the “grantor” from hereafter) must be contacted, and written permission must be obtained.

Researching Rights Holders

One of the more laborious parts of obtaining reproduction rights is finding the rights holder. As previously mentioned, the rights holder can be the artist, the artist’s estate, or the artist’s representative. Start your search in the easiest place; look in the museum’s own records. This may mean checking with the museum’s collections manager, who often has the rights holder information in the collection database or in the object folders. If the work was purchased from a gallery, the gallery may be able to grant the rights on behalf of the artist or may have the ability to contact the artist or the artist’s estate. If the work was transferred from another museum collection that museum may have information on the rights owner.

In researching and obtaining the reproduction rights for the Harn Museum of Art’s publication, I discovered there are several resources that can be helpful in finding the copyright

⁵⁶ Cornell University Copyright Information Center. Accessed May 23, 2011. www.copyright.cornell.edu.

⁵⁷ Rights and Reproductions Information Network. Accessed April 23, 2011. www.rarin.org.

holder. The Writers, Artists and Their Copyright Holders file (WATCH: accessed at <http://tyler.hrc.utexas.edu>), a website run by the Harry Ransom Center at the University of Texas Austin, is a searchable database of authors and artists that provides the contact information of their rights holders. Though it is by no means comprehensive, it is a good place to start. The Visual Artists and Galleries Association (VAGA; accessed at <http://www.vagarights.com>) and the Artists Rights Society (ARS; accessed at <http://arsny.com>), are organizations that serve as an artist's rights representative, and can grant rights to reproduce a work on behalf of many artists. These organizations have searchable lists of artists that they represent on their websites. Because they are intermediaries, be aware that there are reproduction fees involved with works licensed by VAGA and ARS. Another useful avenue to obtain rights holder information is through museum list-serves. These list-serves can be used to contact other museum professionals, who may have the artist in their collection and can share the rights holder information. Two that I used during the process of creating the Harn Museum's catalogue are the Registrars Committee of the American Association of Museum (RC-AAM) list-serve (accessed at <http://www.rcaam.org/>) and the Mus-IP (intellectual property) list-serve (accessed at <http://groups.yahoo.com/group/musip/>). The Library of Congress website and the U.S. Copyright office website are also useful places to search for rights holder information. An internet search of which museums have works by a specific artist and contacting those museums is another option.⁵⁸

Occasionally there are works for which no copyright holder can be found and these are often referred to as "orphan works." This occurs most often when artists or rights holders die without naming someone as the rights holder. In this case, the museum should document all

⁵⁸ Please note that although these websites were active at the time of this paper's publication, they may not be active in the future.

attempts to obtain a rights holder. This is known as “due diligence.” If a copyright infraction was to be brought against the museum, good documentation of extensive efforts to discover a rights holder will be essential. The Brooklyn Museum Copyright Project has created an “Orphan Work Checklist,” which suggests multiple places to research rights holders before giving up and declaring them “orphan works” and serves as a worksheet to help prove due diligence (Appendix D).

Requesting Reproduction Permission

Most museum registrars or publications staff will have a standard letter they use to seek reproduction permission through a one-time use agreement. The letter should state what the work will be used for (in this case, a collections catalogue), image size (full page, half page, quarter page) and whether it will be in color or black and white, the projected number of pages in the catalogue, its print run size, date of publication, and the rights requestor’s contact information (Appendix E). It is important to provide as much detail as possible in your letter; if the image will be used more than once, on the cover, or in any way other than it usually appears (in a detail shot, for example) the terms of agreement may be affected. Included with your cover letter should be a one-time use agreement for each work. The form should include the grantor’s name, contact information, object information for the permission sought, and date, with space for the grantor’s signature. This agreement should also list the text that will be used in the catalogue, such as: artist(s) name, title, dates, and any of the information that would be found on a standard exhibition label. This will allow the artist or artist’s representative to ensure that the proper text will appear in the publication and will help verify the accuracy of the information you will

publish (Appendix F). (In seeking permissions for the Harn publication, I found that several of the works had incorrect titles, and one had an incorrect date of death.) The letter and one-time use agreement should be sent to the grantor by mail or email. If using mail, enclosing a pre-addressed return envelope will help expedite the process.

It is essential to start the process of obtaining reproduction rights as early as possible. Every artist or artist's representative is different and may have different stipulations. I found that the majority were obliging and returned the signed request within a few weeks. Some may require that the museum also sign a user agreement before they will sign your one-time use agreement. Many charge fees for reproduction. These fees vary by grantor; some have a flat fee, while others are based on the size of the image. Some grantors will request one or multiple copies of the finished catalogue, either in lieu of, or in addition to a fee. Some have stringent stipulations that can affect the layout of the publication; the estate of Irving Penn, for instance, requires that the image must be full sized and that no other image can appear on the same page. A few requested to see the final layout before they would grant permission.

Many rights holders will require that a reproduction credit line be listed. I found that most artists did not request a reproduction credit line, but typically galleries and other holders did. Museum catalogues usually list this credit at the end of the image text, with the image, or in a separate image credits section. The rights holder may stipulate that it appear with the image. The Harn publication's editors preferred to list all photograph credits in a separate photograph credits section in the back rather than with the image text. Very few rights holders required that the image credit appear with the image, but it is advisable to ask, as some did require it be listed with the image or image text.

Design and Layout

The editing, design, and layout procedure will vary for every publication. The Harn's Director felt strongly that using the University Press of Florida would be a good way to continue the museum's goal of "weaving" the museum into the University. The University Press also had a designer on staff and publicity people to help circulate the catalogue. If the museum does not have a printer it routinely works with, getting printing quotes from several printers is advisable. Printers that have layout designers on staff may cut down on costs and on coordination time.

The Harn Museum hired an outside person to edit the publication before it was sent to the University Press of Florida for layout. While the text was being edited we provided the University Press of Florida with a basic design concept for the cover, which they built on and then used throughout the catalogue. They provided us with guidelines on how the publication process would proceed, which I have included for reference (Appendix G). We then sent the text and the all images to the University Press for layout. Once the press had the publication materials, it took about six months for them to complete the design and layout. After one month we saw the cover design and the design of the lead pages for each section. Then their on-staff editor read over all text and sent us any edits for approval. Next, staff members were given the sections they wrote for one last review. This review was to ensure the layout was done properly; to make sure all edits were made correctly and that captions were correct, object text was paired with the correct image, etc. It is important that several people review the final layout to ensure any mistakes are caught, as it was at this stage that one of the editors realized a photograph had been printed upside down. After final edits were submitted to the press we received the final copies several months later. Again, each publication will be different and the amount of time to create and edit it can vary greatly. See Appendix H for the Harn Museum's catalogue final

production timeline, which has been adjusted to reflect the actual amount of time required for each step in order to guide planning efforts. Adequate planning time and good record keeping are essential and will make the next creation process much easier.

CHAPTER 4 CONCLUSION

In this paper I have argued that just as the 21st century museum is an educational institution valued for much more than its collection, the collections catalogue of today is a vital publication that helps to advance the mission and goals of museums. As I outlined in the introduction, the typical functions of museum collections catalogues include educating and engaging visitors, allowing access to objects in the collection, marketing the museum, and the potential to raise funds. I have addressed how the *Samuel P. Harn Museum of Art at Twenty Years: The Collection Catalogue* also assists the Harn Museum in accomplishing its institutional goals, as well as the ways it benefits the Harn staff and visitors. I have also expanded the thin resources available on producing museum publications by describing my project methodology in the form of a how-to guide. In conclusion, I will now describe the benefits of the project and possible future directions for museum publications.

Value of this Project

A unique feature of the Harn's publication is seven sections about the museum's departmental make-up, goals and initiatives. These sections are not typically found in collections catalogues and were included in order to 1) celebrate the achievements of the Harn Museum over its 20 year history 2) familiarize the reader with the roles and goals of each department at the Harn Museum, 3) demonstrate accountability and transparency by reporting on projects and initiatives that aren't included in museum annual reports and 4) allow the reader to feel engaged in the museum's work and mission.

The catalogue was created with every type of user in mind: the scholar, museum studies

researcher, student, frequent, novice or potential visitor, or other museums. By circulating research on the collection, the catalogue assists scholars in the subjects of art history, history and anthropology. Many of the 300 works illustrated in the publication have never been published; the catalogue serves as a contribution by providing scholars and other users with a visual sampling of the Harn Museum's holdings. It assists visitors by enhancing the reader's visual literacy and understanding of art history and other cultures, increasing their understanding of the Harn Museum departments and thereby allowing them to feel empowered and engaged rather than intimidated. By including information on the museum's departmental functions, programs, and initiatives, the catalogue also serves as a reference for other museums.

In creating the Harn Museum's catalogue, I learned more about the museum than I had learned during five years as an employee. Just as visitors are often unaware of the inner workings of museums, staff members can also be ignorant of what goes into making each department function. I also learned a great deal about the museum's collection. My position as Development Coordinator for Membership and Special Events did not require much contact with the Harn's many objects. This project made me much more competent in art history by familiarizing me with individual works of art, artists and overall themes in the Harn collection.

If I could change something about this project, I would have conducted surveys to comprehend the needs of the catalogue users better. A front end survey could have been used to find out what information the Harn's audiences (faculty, students, visitors, scholars) would be interested in seeing in the catalogue and how they might use the information and the publication itself. Would they like the history of the major donors included or how some of the most popular art works came to be at the Harn? Which works are their favorites? Evaluative summaries could have been used to determine how well the catalogue achieved its goal of informing its audience

about the Harn's accomplishments over its 20 year history. Did they learn something new about the museum? Did they feel better informed about the collection and role of the departments? Did they see pieces from the collection that they had never seen before? And finally, a summative survey could be used to ascertain how the catalogue was being utilized. Are they being used as reference guides or for continuing one's art education, given as gifts, or displayed on coffee tables and never read? This survey could have helped to quantify the success of the Harn's catalogue and be a guide for future publications.

The Future of Museum Publications

Although this subject could constitute its own paper, I think it is important to touch briefly on the future of museum catalogues. As I have discussed, these publications are important tools that help the museum educate and engage visitors, increase accessibility to the collection, cultivate financial support from various sources, market the museum, and enhance its reputation through the circulation of scholarly research. However, catalogues are expensive and time consuming to produce and I believe it is likely we will see a change in publication contents and in format over the next decade.

As museums continue to feel the squeeze of thinner budgets and ever-decreasing government and state funding, they will be forced to further diversify their sources of funds. Projects with the potential to generate income will continue to be important in making museums more self-reliant, and mission-related projects like museum catalogues will continue to be produced. It is also likely that individual giving will become more restrained, which will require museums to demonstrate accountability and transparency to justify use of funds more than ever. I

predict that museum publications will reflect this by incorporating information about how the museum utilizes resources, the goals and outcomes of their programs and initiatives, and how the museum is relevant in its community, as the Harn Museum catalogue editors attempted to do by including information on the museum's departmental achievements.

As the world continues to become more digital, it is also probable that the format of museum publications will change greatly. Many museums are already making works in their collection accessible online. The Yale Center for British Art, for example, recently launched a website that offers searchable access to downloadable publication quality images in the public domain.⁵⁹ This website provides the same information as tombstone text catalogues but its format is very different from a catalogue. It does not offer any research information and does not group or present the objects at all. Instead, the user must seek out a specific image by searching for it, which requires that they know exactly what they are seeking (the title, artist, etc.). Thus, online databases provide accessibility to objects in the way that catalogues do, but they do not serve the other roles filled by catalogues. However, as e-books and e-book readers like Kindle and Nook continue to rise in popularity, museums will likely produce e-publications, which may eventually replace printed catalogues. These publications will be less expensive to produce, easier to update and more environmentally friendly, due to less use of paper and other materials.

One such project is already underway. In 2008 the Getty Museum began a five year initiative to explore the potential of creating an online collections catalogue.⁶⁰ The benefits of such a project are numerous: the ability to provide more research information by linking additional resources, a great reduction in the time it takes to create publications and keep them

⁵⁹ Yale Center for British Art, search the Collections. Accessed June 10, 2011.
<http://britishart.yale.edu/collections/search>

⁶⁰ The Getty Foundation, Online Scholarly Catalogue Initiative. Accessed June 17, 2011.
http://www.getty.edu/foundation/funding/access/current/online_cataloging.html

updated, and the ability to allow the visitor to explore the images further by zooming in or comparing multiple images. The Getty and its collaborators, the Art Institute of Chicago, the Freer/Sackler galleries, the Los Angeles County Museum of Art, the National Gallery of Art, the San Francisco Museum of Modern Art, the Seattle Art Museum, the Tate Gallery, London, and the Walker Art Center, developed individual digitization projects and plan to meet periodically to report on the progress of their projects. The projects vary by museum; the Seattle Museum of Art will focus on Chinese painting and calligraphy, while the Walker Art Center will make available all works acquired since 2005, the year of its last published catalogue.⁶¹

As promising as this project sounds, the online publication is not without drawbacks. One major issue is the difficulty in regulating unauthorized reproduction of online images and preventing copyright infringement. Another is that online publications may not be available to users who lack the technological know-how to access them, particularly older generations. And, perhaps the biggest potential drawback of all; if visitors could see and learn about the objects from their homes, offices, or communication devices, would they stop coming to museums? As reported in *Museums & Society 2034: Trends and Potential Futures*, a report commissioned by the Center for the Future of Museums (an initiative of the American Association of Museums), “the prevalence of the digital, virtual world raises public awareness of the increasingly rare world of non-digital assets that help tell the story of how humans got where we are. Museums play a more critical role than ever as purveyors of the authentic.”⁶² And as Bill Cope and Angus Phillips remind us in *The Future of the Book in the Digital Age*, television and video was once predicted to replace the cinema completely; instead it extended the cultural and commercial

⁶¹ The Getty Foundation, Online Scholarly Catalogue Initiative Projects List. Accessed June 17, 2011. http://www.getty.edu/foundation/funding/access/current/osci_fact_sheet.html.

range of cinema.⁶³ Thus, despite the drawbacks, I believe that online collections catalogues will soon become the preferred method of producing museum publications, and will be yet another way museums can continue to redefine their ever-evolving role in society.

⁶² Museums & Society 2034: Trends and Potential Futures Report. 2008. American Association of Museums, 16. Accessed September 20, 2011. <http://futureofmuseums.org/reading/publications/2008.cfm>

⁶³ Bill Cope and Angus Phillips. 2006. *The Future of the Book in the Digital Age*. Oxford: Chandos, 6.

APPENDIX A
PROJECT BUDGET

Expenses:

Photography		\$15,000
Design, Indexer, Proofer, Printing, and Marketing		\$ 26,000
Reproduction Fees		\$2,855
ARS	\$570	
The Lachaise Foundation	\$125	
VAGA	\$1,410	
Plattsburgh State Art Museum	\$200	
Nan Goldin Studio	\$300	
Pace MacGill	\$250	
Author Fees		\$500
Outside Reader		\$1,000
Total cost:		\$45, 355

APPENDIX B

EXAMPLE OF EXTENDED TEXT

Claude Monet

French, 1840–1926

Champ d'avoine (Oat Field)

1890

Oil on canvas

26 × 36⁷/₁₆ in. (66 × 92.6 cm)

Gift of Michael A. Singer

1999.6

French painter Claude Monet expressed the immediacy of experience by underscoring the fleeting nature of visual phenomena. During the 1860s and 1870s, Monet developed his technique for rendering atmospheric lighting effects consisting of broken, rhythmic brushwork, thus laying the foundations of the impressionist movement. In the 1890s he began a decade dedicated to the almost exclusive depiction of the landscape in the vicinity of Giverny, the French village that the Monet family had made its home since 1883. Painted in 1890, *Champ d'avoine* reveals Monet's characteristic refined color harmonies and spontaneous brushwork as well as his keen interest in the effects of changing light on one's perception of color and form.

In 1890 Monet purchased the Giverny home and surrounding property he had rented since 1883 and began improvements to his studio and grounds. Monet would spend the remainder of his life there, devoted to his painting, his family, and his gardens. Perhaps it was an increased sense of stability and permanence that led the artist to focus on the landscape of the area with renewed vigor in the early 1890s. In addition to the *Champ d'avoine* series, Monet's *Grainstacks* and *Poplars* series date to this time.

It was in the summer of 1890 that Monet began work on a series of six canvases depicting the fields of hay, oats, and poppies around his Giverny home. This vibrant landscape was one of the first subjects to be



treated by the artist as a series. The six paintings represent two distinct views of the surrounding landscape, with three paintings in each group. Together, they reveal a concern with overall atmospheric effects as well as with exploring the decorative, tapestry-like possibilities of landscape painting.

Champ d'avoine was painted in late summer when the field of oats and poppies was at its peak of maturity. The landscape unfolds into the far distance, the sky dominated by soft clouds that give way to a blue haze at the horizon.

In October 1890, Monet sold *Champ d'avoine* to the art dealer Paul Durand-Ruel, who searched for a buyer. On April 7, 1891, Boston collector and art patron Desmond Fitzgerald sent a telegram to his close friend John Nicholas Brown of Providence, Rhode

Island, explaining with much excitement that he had found “the most superb Monet” for his art collection. In a letter composed later that day, Fitzgerald described it as a poppy and wheat field with trees, praised its “delicacy and beauty,” and remarked that it was “far superior in every way” to other works Brown had admired by the artist. John Nicholas Brown belonged to the prosperous Rhode Island family after whom Brown University was renamed in 1804. He purchased *Champ d'avoine* and hung it alongside works by other major impressionists in his collection, such as Alfred Sisley, Camille Pissarro, and Paul Cézanne. The painting remained in the Brown family until 1999, when it entered the collection of the Harn Museum through the generosity of Michael A. Singer.

APPENDIX C

EXAMPLE OF TOMBSTONE TEXT



Copyright by The Irving Penn Foundation

Irving Penn

American, 1917–2009

Two Women with Nose Rings, Nepal

1967

Platinum-palladium print; hand coated by the
photographer, 1970

24 1/2 × 22 in. (62.9 × 55.9 cm)

Given in loving memory of Wallace Eugene
Munis, from his friends, 1978

PH-79-01

APPENDIX D

BROOKLYN MUSEUM COPYRIGHT PROJECT

Use this list as a checklist to document that we have searched extensively before declaring a work in the collection as an orphaned work.

Created by Deborah Wythe, Brooklyn Museum
March 22, 2011

ARTIST'S NAME:		Initials, date ckd	NOTES (record Ø if checked but nothing found)
Online resources			
http://tyler.hrc.utexas.edu/	University of Texas at Austin "WATCH" file (Writers, Artists, and Their Copyright Holders"		
http://www.loc.gov/rr/print/res/rights.html	Library of Congress, Prints Drawings and Photographs pages include information about copyright status		
http://www.aspp.com/pages/257/189/0/	American Society of Picture Professionals list of resources		
www.google.com			
Online phone and address directories <ul style="list-style-type: none"> • www.superpages.com • www.spokeo.com • www.411.com • www.switchboard.com 	Note that these resources sometimes return different results – check all		
www.peoplesearch.com	To trace the movements of someone whose approximate age and former location(s) you know		
www.askart.com	Artist bio, collection, and auction info		
www.artnet.com	Artist bio, collection, and auction info		
http://ssdi.rootsweb.ancestry.com/	Death dates		
Wikipedia	May include useful information		
Newspaper databases	For obituaries or other mentions		
Gallery websites	For biographical information and see below		
MUSIP	Yahoo! museum intellectual property group. Join this listserv,		

	check previous posts, and post when you've reached a dead-end		
DRAWINGS STUDY CENTER, MoMA	A good source for research...Works may be viewed, and files on each work are available for consultation. Located at 11 W 53 St in midtown Manhattan and 45-20 33 St in Long Island City, Queens. By appointment Wednesday, Thursday, and Friday, 11:00 a.m.– 5:00 p.m. e-mail dsc@moma.org.		
http://www.copyright.gov/records/	Library of Congress Works Registered/Renewed Since 1978		
http://www.momak.go.jp/English/contact.html	Resource for Contemporary Japanese Artists		
In-house resources			
TMS	For birth/death dates and sometimes artist contact info which, though possibly out of date, may help locate the artist		
Curatorial files	Occasionally have useful information, and are a good place to check out any previous correspondence we may have had, especially for contemporary artists		
Artist files	Library ephemera collection, frequently includes clippings		
Research avenues			
Publications	Search image credit lines for estate or representative's names, e.g. "Gift of the artist's wife, XYZ"		
Museums	Contact museums with large holdings of the artist: possibly they were given the estate		
Curators/museums/registrar	Contact people/institutions that		

	have done shows on the artist, especially if a catalog was published.		
Galleries	Look for galleries which say explicitly they are representatives of artist or estate		
Scholars	Contact scholars who have written monographs/journal articles on the artist. Searching Amazon and JSTOR are good ways to start this--once you find a name, typically you can find their e-mail address from where they teach		
Collections databases	If available, check provenance records in collections databases: sometimes they mention by name the representative of the estate.		
Auction databases	To potentially track info on a seller who may have more information.		
Archives	If an institution holds the papers of an artist or family, they may have contact information.		

APPENDIX E

IMAGE REPRODUCTION REQUEST LETTER

December 1, 2011

Metro Pictures
519 West 24th St
New York, NY 10011

Dear Copyright Holder,

The Samuel P. Harn Museum of Art at the University of Florida would like to request copyright permission to reproduce the attached work(s) in our 20th anniversary collections catalogue. Admission to the museum is free, and we are a non-profit organization.

Entitled the *Samuel P. Harn Museum of Art at Twenty Years: The Collection Catalogue*, this publication will feature a sampling of works of art from the Harn Museum collection. The catalog will consist of 400 pages including the cover with a print run of approximately 1000 copies. It will be sold in the Harn Museum of Art Store and distributed in North America by the University Press of Florida. The list price will depend upon incurred production fees, but the price of the catalogue will not exceed \$50. The images will be printed in color.

In understanding our desire to responsibly reproduce these works in the course of fulfilling the museum's mission we hope that you will consider granting the Harn the rights to reproduce this image for the purposes described above. This transfer is mutually beneficial as it allows us to present the works to as broad an audience as possible.

We hope that you will favorably review our request. If so, please sign the enclosed agreements and include any required credit lines. Please return one copy in the envelope provided and retain the other copy for your records.

Please do not hesitate to contact us with any questions or concerns you may have. We look forward to hearing from you.

Sincerely,

Tracy Pfaff
Harn Museum of Art

APPENDIX F

ONE-TIME USE AGREEMENT

ONE-TIME USE COPYRIGHT AGREEMENT

I hereby acknowledge that I am the artist and/or artist representative and am authorized to grant copyright permission to the Samuel P. Harn Museum of Art for one-time use in the catalogue for the publication entitled, the *Samuel P. Harn Museum of Art at Twenty Years: The Collection Catalogue* to illustrate the following:

Louise Lawler
American, born 1947
Storage
1984
Black and white photograph

The catalogue will be approximately 400 pages + cover with a print run of 1000 hard-bound catalogs. The catalogues will be sold through our museum store and nationwide through the University Press of Florida. The list price will depend on incurred production fees, but is not likely to exceed \$50 per catalogue.

I hereby authorize the University of Florida, for and on behalf of the Samuel P. Harn Museum of Art, to reproduce this work of art for one-time use in the publication, *Samuel P. Harn Museum of Art at Twenty Years: The Collection Catalogue*.

Signed: _____ Date: _____

Printed name: _____

Address: _____

Telephone/fax: _____

Email: _____

APPENDIX G

PUBLICATION AGREEMENT

UNIVERSITY PRESS OF FLORIDA AND HARN MUSEUM OF ART



Discover the World with Florida Books

UNIVERSITY PRESS OF FLORIDA

15 NW 15th Street

Gainesville, FL 32611-2079

(352) 392-1351, fax (352) 392-7302

www.upf.com

Equal Opportunity Institution

INTERNAL AGREEMENT

This Internal Agreement made this 1st day of December, 2008, between the University of Florida Board of Trustees, a public corporation of the State of Florida, on behalf of the State University System Press of Florida, hereinafter called the “Publisher” and the Samuel P. Harn Museum of Art, hereinafter called “the Museum,” concerning the manuscript edited by Jason Steuber presently entitled *Samuel P. Harn Museum of Art – Celebrating 20 Years: The Collection Handbook*, hereinafter called “the Work.”

In consideration of their mutual promises, the parties hereby agree as follows:

1. MUSEUM’S GRANT

The Museum grants and assigns to the Publisher the full and exclusive right during the full term of copyright and all renewals thereof obtainable to publish, republish, print, reprint, reproduce and sell the Work in all forms and in all languages and in all media throughout the world, subject only to the Museum’s statutory right to terminate the grant, as applicable, after the number of years specified by law, by serving written notice as required by law.

2. COPYRIGHT

The Museum authorizes and directs the Publisher to register the copyright of the Work in the name of the Museum in the United States, and, if the Publisher thinks it advisable, in other countries. All copies of the Work distributed by the Publisher or its licensees shall bear a notice of copyright in the form prescribed by law.

3. MUSEUM'S WARRANTIES AND INDEMNITY

(a) The Museum represents and warrants to the Publisher and its licensees that the Museum is the owner, or that it otherwise owns or possesses rights in the Work (and the copyrighted works included in the Work) to grant the Publisher the rights covered under this Agreement; that it has full power to enter into this Agreement; that the Work is original and is not in the public domain unless otherwise specifically set forth in this Agreement; that the Work does not infringe or violate any copyright or other proprietary right of any other person; that the Work contains no libelous or other unlawful matter; and that the work does not constitute a violation of the right of privacy of any other person. The Museum agrees to indemnify and hold the Publisher harmless for, from, and against any damages, claims, liabilities, costs, and expenses, including but not limited to reasonable attorneys' fees and court costs arising out of or resulting from a breach of the representations and warranties contained herein. In the event of any claim, demand, or suit asserted against the Publisher, if the Publisher incurs any expenses in connection with a defense or in any efforts to enforce this indemnity clause or any portion of this Agreement, it shall have the right to withhold payments due to the Museum under the terms of this Agreement as payment (until paid in full) for part or all of the Museum's obligations as stated herein. Any settlement of any lawsuit regarding the Work shall be subject to the approval of the Publisher, which approval shall not be unreasonably withheld. Each party shall promptly inform the other of any claim arising from this Agreement or from the publication of the Work.

(b) The Museum agrees to make such changes in the Work as the Publisher or its legal representative recommends in order to lessen the risk of the Publisher's liability to third parties or of governmental action against the Publisher and/or the Museum's Work.

(c) The Museum agrees that during the term of this Agreement the Museum will not, without prior written consent from the Publisher, directly or indirectly prepare or participate in the preparation of any Work of similar extent or character which, in the Publisher's judgment, may injure, interfere with or compete with the sale of the Work covered by this Agreement.

(d) In the event that Museum fails to provide a defense to a claim or otherwise fails to adequately indemnify Publisher pursuant to the terms of this Agreement, Publisher may retain counsel of its choice at the expense of Museum.

(e) The representations, warranties, and indemnities set forth herein shall survive the expiration or termination of the Agreement.

4. SUITS FOR INFRINGEMENT OF COPYRIGHT

If the copyright of the Work is infringed during the term hereof, then, upon notice thereof by either party, the parties shall confer with regard thereto, and if no mutually satisfactory arrangement is arrived at for joint action, the Publisher shall have the right, but not the obligation, to bring an action to enjoin such infringement and/or damages. If the Publisher elects not to bring such an action, and provides written notice of same to the Museum, then the Museum shall have the right to bring such action. If they proceed jointly, the expenses and recoveries, if any, shall be shared equally or in such manner as agreed by the parties in writing. If either party proceeds independently of the other under the terms herein, such parties shall bear all the expenses thereof and any recoveries shall belong to such party alone.

5. **AGREEMENT TO PUBLISH**

The Publisher agrees to publish the Work as specifically provided in this Agreement within a reasonable period after the Museum has delivered to the Publisher the complete, final, and acceptable manuscript as set forth below. The Publisher will promote and sell the Work in such manner (including price, title, date of publication, discounts, licensing agreements, type of advertising, number and distribution of free copies) as the Publisher deems suitable. However, if the Work is in substantially incomplete form or in need of revision at the time of this Agreement, Publisher's commitment to publish shall be contingent upon the receipt of acceptable specialist appraisals of the Work and presentation to the University Press of Florida (UPF) Editorial Board, it being understood that the decision to publish is a decision within Publisher's sole discretion. Should the UPF Editorial Board or the Publisher reject the Work, this Agreement shall automatically terminate.

6. **DELIVERY OF MANUSCRIPT**

(a) The Museum agrees to deliver to the Publisher the complete and acceptable Work as described below, no later than May 1, 2009.

If the Museum fails to deliver the Work by that date, the Publisher shall be released from all obligations under this Agreement unless the Publisher gives written notice of its willingness to postpone the delivery date; provided, however, that the Museum shall not be free to submit the Work elsewhere it has reoffered it to the Publisher under the same terms as set forth in this Agreement (other than terms regarding due date).

(b) If the Publisher determines that the Work requires substantial revision or is otherwise incomplete and provides written notice of same to Museum, the Publisher shall have no obligation to publish and shall be released from all obligations under this Agreement unless and until the Museum has completed or revised the Work in accordance with the Publisher's recommendations.

7. **SIZE OF MANUSCRIPT**

The Work as submitted to the Publisher shall consist of no more than 250 double-spaced manuscript pages in Courier New 12-point font (including notes and bibliography) and 450 color illustrations.

In any revision that the Museum may undertake before the Work goes into production, the Museum will not add to the size of the Work or number of illustrations in the Work unless the Publisher agrees to such additions.

8. **FORM OF MANUSCRIPT**

The Museum agrees to present the complete word-processed manuscript in a form prepared in accordance with the current version of the University Press of Florida's "Manuscript Preparation Guidelines for Authors," and camera-ready copy for all illustrations, maps, charts, drawings, or other material suitable, in Publisher's judgment, for reproduction. If the manuscript is submitted in such form that substantive editing

(aside from routine copyediting customary among publishers) and/or word processing is required, or redrawing or other processing of illustrations is necessary, the Publisher shall take, or ask the Museum to take, whatever steps may be necessary to have the material put into acceptable form at the Museum's expense. Publisher shall, after considering the Museum's expressed wishes, have the right to determine the style, number, and placement of any and all illustrations in the Work. The Publisher is authorized to make the manuscript conform to the style and design that it believes to be most suitable for the Work; however, the Publisher shall not make substantive changes in the manuscript without the Museum's consent.

9. **TITLE OF WORK**

If a final title for the Work agreeable to both the Museum and the Publisher cannot be chosen by the time the Work is given to the designer, the Publisher shall have the right to determine the title under which the Work will be published.

10. **INDEX**

The Museum will prepare an index promptly after it receives page proof.

11. **PERMISSIONS**

(a) The Museum agrees to pay all permission fees (if any) for the use, reproduction or quotation in the Work of any copyrighted materials or other intellectual property owned or otherwise controlled by others, such as text, illustrations, music, or graphics, and to furnish the Publisher with written evidence of the copyright proprietor's Authorization to use the material, for all rights herein granted to the Publisher by the Museum, including a standard form of credit to the owner to appear in the Work. The Museum agrees to provide copies of the Work as required in the permission contracts.

(b) If the Work contains material taken from documents prepared and published by any government agency therefore not subject to copyright, Museum shall notify Publisher in writing of the existence and location of all such materials in the Work.

12. **MUSEUM ALTERATIONS**

The Museum agrees to read, revise, correct and return to the Publisher promptly all forms of proof upon receipt thereof and to take responsibility for the accuracy and completeness of the text. The Publisher may provide professional proofreading at its discretion. If there is a galley stage of proof, the Publisher shall bear the cost of changes at this stage. Any alterations made after copyediting or galley stages (i.e., at the page-proof stage), with the exception of correcting typesetter's, printer's, or platemaker's errors, will be charged against the Museum at the rate of \$2.00 per line change and \$15.00 for each instance of repaging. Charts, maps and other graphic images that, in the opinion of the Publisher, need to be recreated to the meet the Publisher's standards as set forth in the "Manuscript Preparation Guidelines," will be recreated at the

Museum's expense at a rate of \$75 per graphic. Any amount accrued by the Museum shall be payable upon receipt of invoice and shall not be deducted from the Museum's royalties. If the Museum makes changes after the Work is in the manufacturer's hands, the Museum agrees to pay the total cost of corrections including the cost of restripping negatives, remaking plates, reediting masters, or reformatting programs. (Changing a word, line, or illustration in proof is much more costly than in original production.)

13. **NEW EDITIONS**

If the parties agree that it is necessary, the Museum will prepare material for new editions or new versions of the Work. If any revision is made by third parties, the Publisher shall so indicate in the revised edition. All the terms and conditions of this Agreement except those that clearly apply only to the first edition of the Work shall apply to all revisions of the Work.

14. **LIABILITY**

The Publisher will use reasonable care for any manuscript, illustration, or other material that the Museum places in its custody. However, the Publisher shall not be responsible for the loss of, or damage to, any property of the Museum's in its possession except loss or damage resulting from a breach of the foregoing covenant and not covered by insurance, in the possession of its independent contractors, or in the possession of anyone else to whom delivery is made by the Publisher in the normal course of operations. The Museum shall keep a duplicate copy of its materials, including all illustrations. If there are any unique or especially valuable items in the Museum's materials, such as a rare photograph, the Museum shall inform the Publisher and place on record with the Publisher a valuation of it. The Publisher will attempt to make arrangements for special insurance at the Museum's written request and expense.

15. **ROYALTIES**

The "royalty period" covers a calendar year (January 1 through December 31). The Publisher shall prepare royalty statements once a year for each royalty period, and the royalties are payable by the Publisher to the Museum within ninety days from the end of the royalty period. Royalty statements and payments are processed by April 1. If the accumulated annual royalty is less than \$150.00, the Museum will receive a statement of accounting by April 1 but will not receive payment for that royalty period. Once the amount of the annual royalty is greater than \$150.00, the Museum shall receive the accumulated royalty during the Publisher's normal royalty processing period. The statement will include an accounting of any deductions from royalties, such as, but not limited to, map preparation, Museum alterations, and permission fees.

The amount payable from the Publisher to the Museum shall be calculated with respect to each category below as follows:

a. Primary edition. On regular book sales (except for special cases listed below) of hardback, paperback, and electronic editions produced by the Publisher, the following stipulated percentages of the net receipts ("net receipts" is defined as total sales, less returns, at list price less discount):

Hardback: ___10_____ % of the net receipts.

Paperback: ___10_____ % of the net receipts.

E-books: ___10_____ % of the net receipts.

b. Revised edition. In the event of publication of an abridged, expanded, or revised edition necessitating the resetting of 20% or more of the Work, the royalty rate shall recommence (or continue, as the case may be) at the initial royalty rate with the first copy of the revised edition sold.

c. Royalty-free copies. No royalty shall be paid on any copies lost or destroyed, or on damaged or overstocked copies sold at or below manufacturing cost, or on copies given away at the Publisher's discretion for the purpose of aiding the sale of the Work.

d. Licenses without charge. The Publisher is authorized to license publication of the Work in Braille, or photographing, recording or microfilming the Work for the physically handicapped without charge and with no royalty to the Museum.

16. **OTHER RIGHTS**

The Museum grants and assigns to the Publisher the full, sole, and exclusive right to arrange for the sale, distribution, or licensing of the following rights relating to the Work, and appoints the Publisher as representative for that purpose. If such rights are sold or licensed, the Publisher shall pay the Museum, at the time of the next royalty payment after receipt of the funds, the following portion of the net amount actually received for such sale, distribution, or licensing.

(a) Translation, first and second serial rights, selection, abridgment, condensation, digest, microform, duplication, adaptation, syndication, photocopying, excerption in omnibus volumes, course packets, receipts from a license to another publisher to reprint in whole or in part in hardback or paperback (less any production or printing services provided to the Publisher); or royalties from a book club from a special edition for distribution to its members: 20% of the net amount actually received by the Publisher.

(b) Dramatization, public reading, radio, video, television, sound recording, and motion picture rights or the right of reproduction by other mechanical devices, including such technologies as may now exist or may be invented or discovered: 20% of that net amount actually received by the Publisher.

(c) Software adaptations, nondramatic audio or audio-visual adaptations or records of the Work, or portions of the Work by electronic or digital means otherwise now known or hereafter devised: 20% of the net amount actually received by the Publisher.

17. **MUSEUM'S COPIES**

The Publisher shall give to the Museum 25 free copies of the cloth edition, and 10 copies of any paperback editions, deluxe limited editions excluded. These copies are not for resale and are to enable the Museum to meet personal obligations to libraries and others who may have helped him, as well as for gifts to friends and relatives and the like. The Publisher shall send free copies to individuals who, in Publisher's judgment, will aid the sale of the Work. The Museum may purchase additional copies at list price less 40% discount, plus postage. Such orders must be addressed to the Order Department of the Publisher with a request for the Museum's 40% discount and must be signed by and come directly from the Museum.

18. **TERMINATION OF CONTRACT**

(a) If the Museum defaults under this Agreement, or if the Publisher and/or its legal representatives determine that no amount of revision in the Work will materially reduce the risk of liability to third persons or of governmental action against the Publisher and/or the Work, the Publisher shall have the right, in addition to any other remedies available to the Publisher at law or in equity, to terminate this Agreement. The Museum will thereupon return to the Publisher any and all sums paid to the Museum pursuant to this Agreement; provided, however, that if the Publisher terminates this Agreement because of the Museum's failure to deliver the manuscript as set forth in paragraph 6(a) above and the Museum thereafter completes the Work, the Publisher shall have the option to publish the completed work on the terms set forth in this Agreement.

(b) If, after three years following the date of publication of the said Work, the Publisher advises the Museum in writing that it has become necessary to discontinue publication in either print or electronic form, or if the Publisher fails to keep the Work available for the purchase in either print or electronic form and neglects to make the Work available for purchase within six months after the Museum's written request to do so, then the Museum has the right to terminate this Agreement by written notice. Upon receipt of said notice, all the existing rights granted to the Publisher under this Agreement shall terminate, except that the Publisher shall continue to receive its share of the proceeds from any license already granted prior to receipt of the Museum's notice.

19. **BINDING ON HEIRS AND ASSIGNS; ASSIGNMENT**

This Agreement shall be binding upon and inure to the benefit of the parties hereto and to their heirs, successors, executors, administrators, and assigns. The Publisher may assign this Agreement or any interest therein to any person and thereupon be relieved of all further liability hereunder; but it may not sell this Agreement in its entirety without giving the Museum the prior right to purchase the same at the price offered.

The Museum may assign the Agreement as a whole (but not in part) with the advance written consent of the Publisher.

20. **ENTIRE AGREEMENT**

This Agreement constitutes the entire Agreement between the parties and no addition, modification, or amendment hereto shall be effective unless in writing and executed by the parties hereto.

21. **NOTICES**

All notices and all other matters pertaining to this Agreement requiring delivery to a party shall be in writing and shall be deemed to have been duly given when received by the addressee at the following addresses:

For the Publisher: **University Press of Florida, 15 NW 15th Street,
Gainesville, FL 32611-2079**

For the Museum: **Director
Samuel P. Harn Museum of Art
Gainesville, FL 32611**

The Museum must notify the Business Office of any change of address. Such notices shall be mailed to Business Manager, University Press of Florida, 15 NW 15th Street, Gainesville, FL, 32611-2079.

22. **SEVERABILITY**

If any provision of this Agreement is contrary to, prohibited, or deemed invalid by applicable laws or regulations of any jurisdiction in which it is sought to be enforced, then such provision shall be deemed inapplicable and omitted but shall not invalidate the remaining provisions of this Agreement.

23. **VENUE AND GOVERNING LAW**

This Agreement, and any disputes hereunder, shall be construed in accordance with the laws of the State of Florida and enforced in the court of the State of Florida. The Publisher and the Museum hereby agree that venue shall be in Alachua County, Florida.

24. **PUBLICATION SUBSIDY**

Publication of the Work is dependent upon Publisher's receipt of \$26,000 to help offset the Publisher's manufacturing, production, and marketing costs. These funds will be provided to the Publisher at the time the Work is submitted by the Museum for copyediting. Should either party

terminate this Agreement prior to publication, as specified in Clause 18, the publication subsidy shall be returned in full.

This Agreement is made by the Authority of the University of Florida Board of Trustees, in witness whereof this Agreement is made and entered into as of the date and year first written above, on behalf of the State University System Press.

Samuel P. Harn Museum of Art:

Witnesses: (1) _____

(2) _____

Date: _____

State University System Press

Witnesses: (1) _____

By: _____

Meredith Morris-Babb, Director
State University System Press
University Press of Florida

(2) _____

Date: _____

APPENDIX H
PROJECT TIMELINE

Target date to have catalogues in-hand for 20th anniversary fundraising event: October 1, 2010

18 months in advance

Editors meet with Director to establish content

Communicate contents to relevant staff

Ask curators to choose objects to be included

15 months in advance

Work with curators to finalize works

Communicate works to registrar by creating object packages in TMS

Registrar checks to see how many works need photos

14 months in advance

Organize photos into 2d and 3d works - large to small to facilitate quick shoot turnarounds

Start photographing objects

Check object files for past rights holders

Begin sending out reproduction request letters

All essays submitted for first edits

13 months in advance

Editors edit essay submissions

Continue photographing objects

Continue sending out reproduction request letters

12-11 months in advance

Director writes history

Editors write intro

Commission UF poet to compose two original works based on collections

Work with curators to determine order of works within their sections

Second round of rights letters

Continue photographing objects

10-9 months in advance

Final edits of essays

Create cover design

Continue photographing objects

9-8 months in advance

Make phone calls to obtain final reproduction rights

Continue photographing objects

7 months in advance

Contact UF President for opening letter remark

Photograph final objects

Send text to outside editor

5 months in advance

Submit text and images to UF Press

Check images for color closeness

4-3 months in advance

Editors and Contributors see final layout for last edits

Develop publications lists and exhibition lists produced by Harn

Edit index

2 months

Second review of color prints to ensure changes made from first round

Await delivery

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BIOGRAPHICAL SKETCH

Tracy Pfaff graduated with a BA in History from the University of Florida in 2005. While an undergraduate at UF, she interned at the Orlando Museum of Art and the Harn Museum of Art. She then served as the development coordinator of membership and special events at the Samuel P. Harn Museum of Art from 2006-2011. While at the Harn Museum she completed a Master of Science degree in Management in May of 2011, from the University of Florida's Warrington College of Business. Pfaff recently accepted an internship at the Bradford Brinton Memorial & Museum and is living in Big Horn, Wyoming.