

# NATIONAL STANDARDS FOR AUSTRALIAN MUSEUMS AND GALLERIES

Version 1.5  
September 2016



Version 1.0, 2008 was produced collaboratively by:  
ACT Museums and Galleries, Arts Tasmania, Collections Council of Australia Ltd, History Trust of South  
Australia, Museum and Art Gallery of the Northern Territory, Museum and Gallery Services Queensland Ltd,  
Museums & Galleries NSW, Museums Australia (Victoria), Western Australian Museum

# National Standards for Australian Museums and Galleries

Version 1.5 September 2016

Produced collaboratively by:

Arts Tasmania

ACT Museums & Galleries

History SA

Museum and Art Gallery of the Northern Territory

Museums & Galleries Queensland

Museums & Galleries of NSW

Museums Australia (Victoria)

Western Australian Museum



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This document is intended to be freely available to all of Australia's many museums and galleries.  
It may be accessed at:

[http://www.arts.tas.gov.au/cultural\\_heritage](http://www.arts.tas.gov.au/cultural_heritage)

<http://www.magsq.com.au/cms/page.asp?ID=5426>

<http://mgnsw.org.au/sector/resources/online-resources/organisation-management/national-standards/>

<http://www.mavic.asn.au/resources>

For the sake of consistency, organisations using this document are asked to retain the exact wording of the Principles, Standards and benchmarks used in the National Standards when integrating them into their own training materials, policies and guiding documents.

Please note the version number of this document, as the version numbering will change, together with some content, when this document is updated.

## **Disclaimer**

The information in this document is provided only for the purposes of outlining and providing information regarding museum practices. It is not specialist or legal advice and it is not to be relied on as a substitute for the advice of a qualified museum specialist or legal practitioner. The members of the National Standards Taskforce and their respective representatives do not make any representation as to the completeness or reliability of this document and do not accept any liability for loss or damage caused by or in connection with using, acting on or placing reliance on this document or any of the other materials it publishes. Before acting on any matter, take advice from an appropriately qualified museum specialist and a legal practitioner.

# ENDORSEMENTS



**‘A valuable and practical resource for all museums’**

—Council of Australian Art Museum Directors (CAAMD)

**‘An essential guide for all museum practitioners’**

—Council of Australasian Museum Directors (CAMD)

The National Standards for Australian Museums and Galleries have also been endorsed by the boards of:

ACT Museums and Galleries

Arts Tasmania

Collections Council of Australia Ltd

History SA

Museum and Art Gallery of the Northern Territory

Museums & Galleries Queensland

Museums & Galleries of NSW

Museums Australia (Victoria)

Western Australian Museum

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The Taskforce that has developed the National Standards for Australian Museums and Galleries has been a genuine collaboration between nine organisations from across Australia:

- ACT Museums and Galleries – represented by Peter Haynes and Mark Van Veen
- Arts Tasmania – represented by Jai Paterson
- Collections Council of Australia Ltd – represented by Margaret Birtley (meeting facilitator) and Claire McClelland (research on references)
- History SA – represented by Kate Walsh and Amanda James
- Museum and Art Gallery of the Northern Territory – represented by Sue Bassett and Malene Bjornskov
- Museums & Galleries Queensland – represented by Ann Baillie, Lisa Jones and Kerri Laidlaw
- Museums & Galleries NSW – represented by Lyndel Wischer, Sarah-Jane Rennie and Roxanne Fea
- Museums Australia (Victoria) – represented by Erica Sanders (meeting facilitator), Kitty Owens, Bridget Forbes and Euan McGillivray
- Western Australian Museum – represented by Clare-Frances Craig and Joanne Hyland.

Members of the National Standards Taskforce have contributed over \$55,000 to this project, by giving of their time and by meeting the costs of airfares, expenses associated with meetings and teleconferences, and editorial costs. Some Taskforce members have trialled the National Standards through their own programs, or have addressed the Standards in developing or implementing their own activities.

The Taskforce wishes to acknowledge the support given by its nine participant organisations, their boards and their staff to this important new endeavour.

The Ian Potter Foundation has supported the National Standards for Australian Museums and Galleries by funding the development, copyediting and design of this document.

The Taskforce wishes also to thank:

- Barbara Wels, for her structural editing and work in crafting this document, in consultation with the Taskforce
- Dana Rowan, for editorial consultancy services
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Version 1.5 has been developed to ensure that resources listed in the document are current. Members of the taskforce in 2009, 2010, 2011, 2013, 2014 and 2016 contributed additional resources and amendments to web listings for existing resources through teleconferences and via the National Standards for Australian Museums & Galleries maNexus group. This group is a place to discuss the ongoing development of the National Standards for Australian Museums & Galleries. Anyone may take the opportunity to suggest updates and comment on proposed additions and revisions. If you would like to make a suggestion please join the the National Standards group at <http://manexus.ning.com/group/NSFAMG> Current National Standards Taskforce representatives are listed at Appendix F, page 106.

The Taskforce has taken great care to consider as wide a range of perspectives as possible, and to make use of feedback, so as to maximise the relevance of the National Standards to all Australian museums and galleries. Thank you to everyone who has actively contributed to this project by offering suggestions, constructive input, and encouragement.

# INTRODUCTION



The National Standards for Australian Museums and Galleries are focused on key areas of activity common to organisations that care for collections and provide collection-based services to the community. The National Standards have been developed with the aim of supporting Australian museums and galleries in carrying out their day-to-day activities, meeting their responsibilities to their various stakeholders, attracting support, and achieving their other organisational objectives.

The museum and gallery community in Australia is diverse and includes large federally funded, and state- or territory-funded, institutions; museums and galleries operating within government agencies, local government, universities, or not-for-profit organisations (such as religious institutions); museums and galleries that operate as not-for-profit bodies in their own right; and volunteer-managed organisations. Museums and galleries exist in every imaginable Australian setting: from small regional towns through to busy city centres, from universities to sports clubs. The funds and facilities that these myriad organisations have to work with vary, as do their staffing levels and levels of volunteer support. The development of the National Standards has been guided at all times by a recognition of this diversity.

For the sake of simplicity and consistency, this document uses the term *museum* when referring to any organisation that meets the Museums Australia definition of a museum (see Appendix A). The term *worker* refers to any person working in a museum, whether on a paid basis or as a volunteer (see Glossary).

## DEVELOPING THE NATIONAL STANDARDS

The National Standards for Australian Museums and Galleries was developed by the National Standards Taskforce (see Appendix B) in consultation with the museum sector and with reference to current museum practice, existing core standards, and museum development and accreditation programs. The result is an up-to-date set of agreed Standards that are broad in their scope and are designed to be an accessible tool for museums nationwide.

There is no plan to deliver the Standards through a national accreditation scheme, or to monitor their use at a national level. They have already been incorporated into several state-based museum development and accreditation programs, and it is envisaged that in the future they will also be used by networks of like-minded museums, as well as by individual organisations.

## SHAPING THE NATIONAL STANDARDS OVER TIME

The National Standards Taskforce will continually review this document so that it remains relevant to the needs of Australian museums.



Collecting organisations of all kinds are invited to use the National Standards framework as a practical point of reference, and are encouraged to continue providing feedback, contributing their insights, and reporting on their experiences, as the Standards continue to be developed (see Appendix F).

Contact details for Taskforce members in each state and territory are provided in Appendix F.

## STRUCTURE AND SCOPE OF THE NATIONAL STANDARDS

The National Standards have been developed around nine guiding Principles, with each being articulated through a series of Standards and benchmarks. Extra layers of information are provided in the form of tips and resources/ references.

The Standards are structured in three parts. 'Managing the Museum' is concerned with various facets of museum management, from governance to day-to-day operations, resource management and future planning. 'Involving People' addresses the role of the museum in engaging and involving visitors and the wider community. 'Developing a Significant Collection' focuses on collection management and conservation.

Importantly, the Standards offer museums opportunities for development in the longer term, and can help museums to identify priorities and develop policies, plans and procedures that will allow them to manage their activities effectively and to achieve their goals. Benchmarks identified in this document can be incorporated into a museum's planning in manageable stages, as resources become available.

# USING THE NATIONAL STANDARDS



This document is intended to be freely available to all of Australia's many museums.

Museums operate in many different ways and in many different settings, with varying levels of resources. It is understood that museums will use or address the National Standards for Australian Museums and Galleries in a range of ways.

The National Standards may be used to:

- **Understand principles and standards of vital importance to museum development and management.**  
The three parts, nine Principles and thirty-nine Standards within the document capture and explain core industry standards and practices.
- **Identify what can be done towards meeting specific Standards.**  
Benchmarks, tips and resources provide guidance on attaining or researching specific Standards.
- **Review the museum.**  
Staff, volunteers or external reviewers might use one or all parts and/or Standards as a basis for a review of operations. The review process may vary in length, depending on whether all parts are under consideration, or simply one area of operation.
- **Advocate for resources to meet Standards.**  
The document may be useful for advocacy to governing bodies, different levels of government, and departments, regarding museum needs such as equipment, facilities and staffing.
- **Gain leverage to enhance access to funding.**  
The document can provide a rigorous context for funding applications.
- **Help make the museum more sustainable.**  
The document embodies the principle of a sustainable museum sector and therefore could support or measure a museum's commitment to this aim.
- **Identify areas to improve.**  
With Standards clearly set out, the document allows museums to discover areas of operation that could be initiated, developed or improved.
- **Promote achievements within the museum.**  
The document has potential to allow museums to better identify, communicate, celebrate and promote benchmarks they have met.
- **Raise the museum's profile with local, state/territory or federal government.**  
The document contains Standards relating to promotion and networking, as well as forward planning with reference to government strategies and policies.

- **Enhance the museum’s credibility, recognition and status within its local community.**  
The document may assist museums in long-term strategic planning and in positioning themselves within their local community.
- **Increase community confidence in the capacity of the museum.**  
Many sectors within the community access industry standards, and so national standards for museums may provide an avenue for better and broader community recognition and support of museums, their services and their development over time.

## MUSEUM DEVELOPMENT AND ACCREDITATION PROGRAMS

In a number of states, the National Standards are incorporated in existing programs such as the Standards Program for Sustainable Community Museums, delivered by Museums & Galleries of NSW and Museums & Galleries Queensland, the History SA Community Museums Program (CMP), and Museums Australia (Victoria)’s Museum Accreditation Program (MAP).

Being state-based, each program maintains its own approach and aims in being responsive to the specific context, needs and interests of the local museum sector. The programs range from those that aim to accredit a wide variety of participating museums through to those that focus on providing a developmental process for the volunteer museum sector. The programs use the National Standards to support museums in identifying their strengths alongside aspects that require further improvement.

## STANDARDS AND DIFFERENT TYPES OF MUSEUMS

The nine Principles of the National Standards reflect the minimum areas in which museums should normally be working. In some cases, museums may choose to focus on a particular aspect of the Standards that best reflects their operations or relates to an area of operation that has been identified for improvement.

### Small collections

A government agency with a small art collection may not have a great capacity to interact directly with the broader community through that collection (as per Part B of the Standards, ‘Involving People’). Instead, the government agency may want to focus on collection management (as outlined in Part C, ‘Developing a Significant Collection’). Alternatively, Part B may present some new opportunities that complement or enhance existing activities.

A heritage building or site with a very small collection of objects and a strong program of public events may find that its operations are better reflected in Part A, ‘Managing the Museum’, and Part B, ‘Involving People’.

### Volunteer-managed museums

For volunteer-managed museums, the National Standards can be used to self-assess current operations and identify future directions for the museum. In particular, the Standards may highlight new possibilities. These could be incorporated into short- or long-term plans to

improve the museum. The Standards can also be used to identify training needs and skills gaps within the workforce of a volunteer-managed museum. Once these needs have been identified, it is easier to articulate them to governing bodies, committees of management, funding bodies, and other sources of support.

#### Museums within larger organisations

For museums operating within a local government framework, some activities, such as human resources and financial matters, will be managed by other departments. Similarly, planning is often required to fit in with local government strategic, social and cultural plans. This area is addressed particularly in Part A of the National Standards, 'Managing the Museum', where benchmarks such as A1.1.1 ('The museum operates within an appropriate legal framework') and A2.6.2 ('Workplace Health and Safety (WHS) obligations are fulfilled') may be reflected in local government-wide processes rather than those managed solely by the museum.

For those working under the umbrella of a larger organisation such as local government, a state/territory or federal government agency, a university or a not-for-profit entity, the Standards may be used to outline to senior management the necessity of certain processes to the sound operation of the museum, or to guide the development of a new museum.

#### National and state/territory institutions

For state/territory and federally funded museums, the National Standards can be used as part of an induction process for new staff, and for others (e.g. new board members) who may not be familiar with museum operations. The Standards can also be used to communicate to government the importance of specific industry requirements and common terminology.

## THE STANDARDS

# CONTENT OVERVIEW

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The National Standards for Australian Museums and Galleries are structured in three parts:

- Part A: Managing the Museum
- Part B: Involving People
- Part C: Developing a Significant Collection

For each of these areas of activity, this document presents five levels of information:

- Principles: the core principles of museum practice addressed by the National Standards
- Standards: the criteria to be met as museums put the Principles into action
- Benchmarks: points of reference to assist museums wishing to demonstrate that they are working towards meeting specific Standards
- Tips: practical pointers and suggestions relating to specific benchmarks
- Books and online publications and/or web pages: print publications and online resources relevant to the museum activities encompassed by individual benchmarks (*for use in conjunction with Appendix E; all online resources are hyperlinked*)

The first five appendixes contain at-a-glance reference information:

- Appendix A: What Is a Museum? – extended definition of a museum, developed by Museums Australia
- Appendix B: The National Standards Taskforce – information about the nine organisations represented on the National Standards Taskforce
- Appendix C: Key Acronyms – a list of acronyms used in this document
- Appendix D: Glossary – concise definitions of key terms used in this document
- Appendix E: Resources – full bibliographical details for all print publications and online resources referenced in this document.

# SUMMARY OF PRINCIPLES AND STANDARDS

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## PART A: MANAGING THE MUSEUM

**Principle A1: The museum has a sound legal and management framework that follows recognised museum ethics and protocols.**

### Supporting Standards

- The museum is properly constituted.
- The museum has a governing or managing body that takes overall responsibility for the museum.
- The museum maintains contact with relevant peak bodies and networks.
- The museum operates in accordance with a recognised code of museum ethics.
- The museum abides by international, national and state/territory protocols relating to museum practice, moveable heritage, and heritage places and fabric.
- The museum complies with Australian federal, state/territory and local laws, by-laws and regulations.

**Principle A2: The museum is effectively managed, sustainable and publicly accountable.**

### Supporting Standards

- The museum has a written Statement of Purpose.
- The museum works to formal, written policies and procedures that cover its management, responsibilities, programs and services, and reflect its Statement of Purpose.
- The museum has a viable, current forward plan that covers all aspects of museum operations.
- The museum uses an effective information and records management system.
- The museum uses sound financial management and reporting practices and procedures, and is financially viable.
- The museum identifies and assesses risks and has strategies in place to manage them.

**Principle A3: The museum manages its workers to make the best use of their skills and knowledge, and to achieve the museum's purpose.**

### Supporting Standards

- The museum defines its key roles and tasks, and recruits and appoints suitable people for specific roles.
- The museum defines and communicates the duties, rights and responsibilities of the museum and its workers.
- The museum acknowledges that museum work involves special skills, and gives workers opportunities to acquire or enhance these skills.

**Principle A4: The museum is a secure, well-managed facility that presents a positive public image.**

### Supporting Standards

- The museum has security of tenure for its premises.
- The museum dedicates appropriate spaces to all activities.
- The museum conserves, maintains, protects and documents its assets.

## PART B: INVOLVING PEOPLE

**Principle B1: The museum is used, supported and valued by diverse communities as a worthwhile place where people can express, share and discover significant stories, ideas and objects.**

#### Supporting Standards

- The museum includes a range of people in its operations and programs.
- The museum carries out its activities as part of a broader community and contributes to community events.

#### **Principle B2: The museum presents its most significant collection items, stories and themes through engaging exhibitions and programs.**

#### Supporting Standards

- The museum selects significant collection areas, stories or themes to highlight, based on what is most relevant to its purpose and audiences.
- The museum's exhibitions, activities and events are based on sound research and current museological practices.
- The museum's exhibitions, activities and events actively encourage lifelong learning.

#### **Principle B3: The museum is committed to its current and potential audiences, and caters for their needs and interests through its communications, programs and services.**

#### Supporting Standards

- The museum knows who its current and potential audiences are and has strategies to attract and retain them.
- The museum promotes its collection, key attractions, programs and services.
- The museum provides information to help visitors locate the museum and find their way around while they are there.
- The museum has regular opening hours.
- The museum offers visitors a welcoming experience, and its workers respond appropriately to visitor enquiries and feedback.
- The museum's public programs are as accessible as possible to people of all ages and abilities.

### PART C: DEVELOPING A SIGNIFICANT COLLECTION

#### **Principle C1: The museum's collection represents the significant stories and interests of its diverse and changing communities.**

#### Supporting Standards

- The museum develops its collection to reflect its unique purpose and the significant stories and interests of its diverse and changing communities.
- The museum knows the significance of its collection.
- The museum aims to have unconditional legal ownership of its collection.
- The museum has an effective system to record and retrieve information about its collection.
- The museum makes its collection accessible in digital formats and in online environments, as resources permit.

#### **Principle C2: The museum preserves its significant collections for future generations.**

#### Supporting Standards

- The museum makes decisions on preventive conservation based on current conservation advice and practices.
- The museum actively strives to create and maintain an appropriate and stable environment for its collection.
- The museum's display, storage and handling methods minimise risks to its collection.
- The museum makes decisions about conservation treatments based on current conservation advice and practices.
- The museum has identified, and is able to respond to, all potential threats to its collection.



# PART A: MANAGING THE MUSEUM

**PRINCIPLE A1 THE MUSEUM HAS A SOUND LEGAL AND MANAGEMENT FRAMEWORK THAT FOLLOWS RECOGNISED MUSEUM ETHICS AND PROTOCOLS**

**STANDARD A1.1 The museum is properly constituted.**

**BENCHMARK A1.1.1 The museum operates within an appropriate legal framework.**

TIPS

To be considered properly constituted, a museum needs to:

- have its own constitution *or*
- be part of a properly constituted body, such as an incorporated association, a company or a government agency (which may provide terms of reference for a museum committee) *or*
- be constituted by an Act of Parliament.

BOOKS AND ONLINE PUBLICATIONS

Simpson, *Collections Law*, chapter 1 (2008)

**BENCHMARK A1.1.2 The body responsible for the governance of the museum is a legally constituted entity.**

TIPS

For example, an incorporated body. Incorporation Acts exist in each state and territory.

The entity is normally the legal owner of the museum's collection.

BOOKS AND ONLINE PUBLICATIONS

Our Community, *Code of Governance for the Australian Community Sector* (2008)

Simpson, *Collections Law*, chapter 2 (2008)

**BENCHMARK A1.1.3 There is a 'wind-up clause' outlining procedures should the museum be 'wound up' or dissolved.**

TIPS

The 'wind-up clause' may be in the museum's:

- constitution
- terms of reference
- collection policy.

Museums registered as deductible gift recipients (DGRs) must include specific wording to define their 'wind-up' procedures in their constitution.

## BOOKS AND ONLINE PUBLICATIONS

Australian Government, Attorney-General's Department, Ministry for the Arts  
*Cultural Gifts Program* (2011)

## WEB PAGES

[Australian Government, Australian Taxation Office, Gifts and Fundraising, Deductible Gift Recipients](#)

**BENCHMARK** A1.1.4 **The 'wind-up clause' states that the collection would be disposed of according to recognised museum ethics.**

## BOOKS AND ONLINE PUBLICATIONS

ICOM, *ICOM Code of Ethics for Museums* (2013)

MA, *Code of Ethics for Art, History and Science Museums* (1999)

**STANDARD** A1.2 **The museum has a governing or managing body that takes overall responsibility for the museum.**

**BENCHMARK** A1.2.1 **The museum's guiding document defines the roles of the governing body and its office-bearers.**

## TIPS

Appropriate guiding documents include:

- a constitution or other organisational framework
- terms of reference
- an Act of Parliament.

## BOOKS AND ONLINE PUBLICATIONS

Renton, *Guide for Meetings and Organisations*, vol. 2 (2005)

Simpson, *Collections Law*, chapter 2 (2008)

**BENCHMARK** A1.2.2 **The governing body ensures that the roles and responsibilities associated with running the museum are clearly defined and allocated.**

## TIPS

An induction process helps new members of the governing body to learn about their responsibilities.

It may be appropriate for the governing body to have an audit committee to oversee external and internal audit processes.

## BOOKS AND ONLINE PUBLICATIONS

Fishel, *The Book of the Board* (2008)

Reynolds, *Just a Tick* (1999)

## WEB PAGES

[Institute of Community Directors Australia](#)

**BENCHMARK** A1.2.3 **The governing body meets regularly, works to a formal agenda, and records minutes of its meetings.**

## BOOKS AND ONLINE PUBLICATIONS

Renton, *Guide for Meetings and Organisations*, vol. 2 (2005)

**STANDARD** A1.3 **The museum maintains contact with relevant peak bodies and networks.**

**BENCHMARK** A1.3.1 **The museum subscribes to, or keeps in touch with, relevant professional associations and networks.**

## TIPS

Relevant associations and networks include:

National peak bodies:

- ACNT
- AICCM
- ARC
- CCA
- FAHS
- MA
- NAVA

State-based organisations:

- HSA
- M&G NSW
- M&GSQ
- PGAV
- RGANSW

Industry councils:

- CAAMD
- CAMD

Networks:

- ATDW

The names of these and other organisations relevant to the Australian museum sector are given in full in Appendix C.

**STANDARD** A1.4 **The museum operates in accordance with a recognised code of museum ethics.**

**BENCHMARK** A1.4.1 **The governing body formally adopts for the museum either the Museums Australia or the ICOM code of museum ethics.**

## BOOKS AND ONLINE PUBLICATIONS

ICOM, *ICOM Code of Ethics for Museums* (2013)

MA, *Museum Methods* (2002), section 1.5

MA, *Code of Ethics for Art, History and Science Museums* (1999)

**BENCHMARK** A1.4.2 The code of ethics is referred to and followed by the governing body and by all museum workers.

### TIPS

See Glossary for a definition of *workers*.

**BENCHMARK** A1.4.3 The governing body and all workers have easy access to the code of ethics, which is also included in workers' induction and training materials.

**STANDARD** A1.5 **The museum abides by international, national and state/territory protocols relating to museum practice, moveable heritage, and heritage places and fabric.**

**BENCHMARK** A1.5.1 All museum policies, procedures and programs are developed and carried out with reference to relevant, current protocols.

### TIPS

There are protocols relating to:

- museum practice
- moveable heritage
- heritage places and fabric
- Indigenous arts and cultures
- the return of cultural objects.

## BOOKS AND ONLINE PUBLICATIONS

Australia Council for the Arts, *Music* (2007)

Australia Council for the Arts, *Performing Arts* (2007)

Australia Council for the Arts, *Visual Arts* (2007)

Australia Council for the Arts, *Writing* (2007)

ICOM, *ICOM Code of Ethics for Museums* (2013)

Robertson, *Oral History Handbook* (2006)

AICCM, *Code of Ethics and Code of Practice* (2005)

MA, *Continuous Cultures, Ongoing Responsibilities* (2005)

NAVA, *The Code of Practice for the Professional Australian Visual Arts, Craft & Design Sector* (2009)

MA, *Museum Methods* (2002), section 8

Mellor & Janke, *Valuing Art, Respecting Culture* (2001)

Australia ICOMOS, *Burra Charter* (2013)

MA, *Code of Ethics for Art, History and Science Museums* (1999)

WEB PAGES

[ATSILIRN, ATSILIRN Protocols](#)

[Australian Government, Attorney-General's Department, Ministry of the Arts, Movable Cultural Heritage](#)

[ICOM, Fighting the Illicit Traffic of Cultural Property](#)

BENCHMARK	A1.5.2	Workers are given appropriate information to assist them in understanding, and working with regard for, protocols relevant to Indigenous arts and cultures, and other relevant protocols.
STANDARD	A1.6	<b>The museum complies with Australian federal, state/territory and local laws, by-laws and regulations.</b>
BENCHMARK	A1.6.1	The museum's policies and procedures show an awareness of the laws and regulations that apply to its collection, site, management and programs.

TIPS

Laws and regulations vary from state to state, while different by-laws may apply in different local government jurisdictions. In the museum context, areas of activity that have legal implications include:

- advertising and publishing (in addition to copyright, legal issues could include moral rights, or defamation)
- building works
- classification of content of exhibitions and other programs
- financial management
- handling/working with dangerous goods, hazardous materials, or firearms
- insurance
- managing heritage buildings and fabric
- managing staff
- managing volunteers
- market research
- operation of steam boilers and pressure vessels
- operation of vehicles, including forklifts
- protection of built and moveable cultural heritage
- records management
- sales and/or service of food and/or liquor
- urban planning
- working with children
- workplace health and safety (WHS).

Laws and legal principles in the following areas can also have relevance for museums:

- equal opportunity
- freedom of information
- intellectual property
- privacy
- public liability
- racial vilification
- sedition
- universal access.

#### BOOKS AND ONLINE PUBLICATIONS

Australian Government, Office of the Australian Information Commissioner, *National Privacy Principles* (2008)

Australian Copyright Council, *Galleries and Museums: an introduction to copyright* (2006)

*Protection of Movable Cultural Heritage Act 1986* (Cwlth)

#### WEB PAGES

[Arts Law Centre of Australia website](#)

[Australian Government, Office of the Australian Information Commissioner, Freedom of Information](#)

[Australian Government, DSEWPaC, Heritage Laws and Notices](#)

[Simpsons Solicitors, Online Resources: Museums and Galleries](#)

<b>PRINCIPLE</b>	<b>A2</b>	<b>THE MUSEUM IS EFFECTIVELY MANAGED, SUSTAINABLE AND PUBLICLY ACCOUNTABLE</b>
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<b>STANDARD</b>	<b>A2.1</b>	<b>The museum has a written Statement of Purpose.</b>
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<b>BENCHMARK</b>	<b>A2.1.1</b>	<p>The Statement of Purpose outlines the museum’s:</p> <ul style="list-style-type: none"> <li>• focus, scope or speciality</li> <li>• underlying philosophy</li> <li>• core functions</li> <li>• physical area</li> <li>• communities</li> <li>• audiences.</li> </ul>
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TIPS

The Statement of Purpose is guided by the concepts embodied in the Museums Australia definition of a museum (see Appendix A of this document).

BOOKS AND ONLINE PUBLICATIONS

MA, *Museum Methods* (2002), section 1.3

Colbert, *Strategic Planning Manual* (1998)

HCC, *reCollections* (1998), chapter 4, pp. 9–13

Moore, *Purpose* (1998)

MA, ‘What Is a Museum?’ (see Appendix A of this document)

<b>STANDARD</b>	<b>A2.2</b>	<b>The museum works to formal, written policies and procedures that cover its management, responsibilities, programs and services, and reflect its Statement of Purpose.</b>
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<b>BENCHMARK</b>	<b>A2.2.1</b>	<b>The museum’s governing body adopts relevant written policies and procedures for the museum.</b>
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TIPS

Essential documents:

- Statement of Purpose (see Standard A2.1)
- vision statement
- forward plan (see Standard A2.3)
- code of ethics (see Standard A1.4)
- collection policy, including deaccession policy (see Standard C1.1).

Core collection-related policies and procedures:

- conservation policy
- preventive conservation policy
- interpretation policy.

Other useful documents and policies (relevance will depend on the nature of the museum):

- access policy

- artistic commissions policy
- children’s activities policy or working with children policy
- commercial activities policy
- conflict of interest policy
- contractors and artists policy
- disaster preparedness and response plan (see Standard C2.5)
- education and lifelong learning policy
- exhibition policy and schedule
- fraud policy
- fundraising and sponsorship policy
- information management policy, including recordkeeping and records management policies
- privacy policy
- research policy
- succession plan
- sustainability policy
- visitor services policy
- volunteer policy (see Standard A3.2)
- whistleblower policy
- workplace health and safety (WHS) policy.

It can be useful to cross-reference your museum’s policies and guiding documents.

#### BOOKS AND ONLINE PUBLICATIONS

History SA, *Collection Policy Guidelines to Writing* (2011)

MA, *Museum Methods* (2002), sections 3.1 & 4.1

MA, *Museums and Sustainability* (2002)

Petersen & Movable Heritage Reference Group, *Movable Heritage Principles* (2000)

Söderlund Consulting, *Be Prepared* (2000)

HCC, *reCollections* (1998), chapter 4, pp. 9–13

#### WEB PAGES

[MA \(Vic\) Resources & Publications](#)

Note: Federal, state/territory and local government arts and heritage policies are also useful points of reference.

BENCHMARK	A2.2.2	The governing body and museum workers have copies of relevant current policies and procedures.
BENCHMARK	A2.2.3	Relevant museum policies and procedures are made public.
BENCHMARK	A2.2.4	Policies and procedures are reviewed regularly, and updated as required.

#### TIPS

It may be appropriate to consult relevant stakeholders when policies or procedures are reviewed.



<b>STANDARD</b>	<b>A2.3</b>	<b>The museum has a viable, current forward plan that covers all aspects of museum operations.</b>
BENCHMARK	A2.3.1	<p>The forward plan reflects the museum’s Statement of Purpose.</p> <p>TIPS</p> <p>A forward plan can take several forms, including:</p> <ul style="list-style-type: none"> <li>• strategic plan</li> <li>• business plan</li> <li>• corporate plan.</li> </ul> <p>BOOKS AND ONLINE PUBLICATIONS</p> <p>MA, <i>Museum Methods</i> (2002), section 1.3</p> <p>Heathcote/Sisley, <i>A Checklist for Planning a Regional Gallery</i> (2000)</p> <p>Colbert, <i>Strategic Planning Manual</i> (1998)</p> <p>HCC, <i>reCollections</i> (1998), chapter 4, pp. 17–24</p>
BENCHMARK	A2.3.2	<p>The forward plan is informed by the relevant policies and strategies of government and of other organisations.</p> <p>TIPS</p> <p>Examples include:</p> <ul style="list-style-type: none"> <li>• a state/territory government forward plan or arts strategy</li> <li>• a local government cultural development plan.</li> </ul> <p>BOOKS AND ONLINE PUBLICATIONS</p> <p>MA, <i>Museum Methods</i> (2002), section 1.16</p>
BENCHMARK	A2.3.3	The forward plan sets realistic time frames and identifies how and where the resources needed to achieve each goal will be obtained.
BENCHMARK	A2.3.4	Museum activities clearly reflect the goals outlined in the forward plan.
BENCHMARK	A2.3.5	The forward plan is reviewed regularly, and is revised if the museum’s priorities and needs change.
<b>STANDARD</b>	<b>A2.4</b>	<b>The museum uses an effective information and records management system.</b>
BENCHMARK	A2.4.1	<p>Legal and operational records are kept of the museum’s programs, activities and workers.</p> <p>TIPS</p> <p>Records can be physical (paper) and/or electronic or digital.</p> <p>Operational records to keep might include:</p> <ul style="list-style-type: none"> <li>• annual reports</li> </ul>

- financial records
- evidence of key decisions affecting policies and ongoing operations (e.g. meeting minutes, and resolutions of the governing body)
- key administrative files
- personnel files.

Museums affiliated with government may have recordkeeping responsibilities under relevant local, state/territory and/or national legislation.

Material that documents a museum's own history is also worthwhile retaining. For instance:

- documents
- photographs
- audio and video recordings
- media coverage
- other evidence of museum events and community participation
- brochures
- catalogues and other exhibition support materials
- invitations
- merchandise samples.

#### BOOKS AND ONLINE PUBLICATIONS

Bettington et al., *Keeping Archives* (2008)

NAA, *Keep It for the Future!* (2007)

MA, *Museum Methods* (2002), section 3.10

#### BENCHMARK A2.4.2

**An effective system is in place to manage, and retrieve information from, the museum's records.**

#### TIPS

Records should be:

- appropriately organised and clearly labelled
- duplicated / backed up, as appropriate
- kept in accordance with operational policies and guidelines
- kept up to date
- stored at a central location
- kept secure.

#### BOOKS AND ONLINE PUBLICATIONS

MA (Vic), *Small Museums Cataloguing Manual, 4th Edition* (2009)

Standards Australia, *AS ISO 15489-2004* (2004)

#### BENCHMARK A2.4.3

**An annual report is produced and made available to the public.**

#### TIPS

The annual report of a museum that is part of a larger organisation may be included in that of the parent body or organisation.

## BOOKS AND ONLINE PUBLICATIONS

History SA, *Cataloguing Collections* (2011)

CCA, *Towards Sustainability Indicators for Museums in Australia* (2010)

MA, *Museum Methods* (2002), section 3.10

**STANDARD A2.5 The museum uses sound financial management and reporting practices and procedures, and is financially viable.**

**BENCHMARK A2.5.1 An annual financial plan or budget covers all aspects of the museum's operations and programs and reflects priorities in the forward plan.**

### TIPS

Longer-term financial planning is also encouraged.

**BENCHMARK A2.5.2 Records are kept of all income and expenditure.**

### TIPS

Records might include:

- bank statements
- details of grants received and acquitted
- tax invoices
- till and other receipts.

## BOOKS AND ONLINE PUBLICATIONS

Renton, *Guide for Meetings and Organisations*, vols 1 & 2 (2005)

**BENCHMARK A2.5.3 All mandatory financial requirements are fulfilled.**

### TIPS

For example, by:

- meeting the mandatory requirements and regulations of the Australian Taxation Office
- acquitting grants on time.

**BENCHMARK A2.5.4 Financial controls are in place to prevent error and fraud.**

### TIPS

Useful controls include having:

- financial records prepared and verified annually by a suitably qualified person
- procedures and training for workers, to help ensure that sales and other financial transactions are handled appropriately
- a fraud policy.

## WEB PAGES

[AFP, Fraud](#)

ICAC, Cash Handling

**BENCHMARK A2.5.5**      **Income is generated by the museum's operations.**

TIPS

Income sources might include:

- admission fees
- fundraising
- merchandise sales
- research fees
- venue hire.

Funding might include:

- grants
- government, local government, or other financial support towards wages or operational costs
- sponsorship.

In-kind support might include:

- work carried out by volunteers
- donated materials or resources
- donated services.

BOOKS AND ONLINE PUBLICATIONS

Colbert, *Strategic Planning Manual* (1998), pp. 10–12

**STANDARD A2.6**      **The museum identifies and assesses risks and has strategies in place to manage them.**

**BENCHMARK A2.6.1**      **Risk management is part of the museum's strategic and financial planning, through up-to-date policies, procedures and strategies.**

TIPS

Risks can affect a museum's:

- brand
- buildings
- business
- collection
- finances
- governing body
- legal status
- performance
- reputation
- resources
- site
- viability
- visitors
- workers.

A fraud policy and relevant financial training for staff may be useful. Annual budgets should include provision for the 'excess' component in insurance policies.

## BOOKS AND ONLINE PUBLICATIONS

Standards Australia & Standards New Zealand, *AS/NZS ISO 31000:2009 Risk management - principles and guidelines*. (2009)

Volunteering Australia, *Running the Risk?* (2003), pp. 15–19

M&G NSW, *Risk Management Fact Sheet*

M&GSQ, *Risk Management Fact Sheet*

## BENCHMARK A2.6.2

**Workplace health and safety (WHS) obligations are fulfilled.**

### TIPS

It is essential that museums have up-to-date WHS policies and procedures in place.

WHS legislation is specific to each state and territory, so regional variations may apply.

Strategies for ensuring that WHS obligations are met could include the following (please note that some of these strategies are compulsory under state/territory legislation):

- take all necessary steps to ensure that working conditions for museum workers are not unsafe, hazardous or inadequate
- ensure that safety precautions are signed off by relevant workers
- appoint an WHS officer or committee
- provide workers with relevant information on, and training in, WHS policies and procedures (including how to manage and report issues of concern, WHS-related incidents, or accidents)
- consult directly with workers on matters relating to their health and safety, and advise workers that they can refuse to undertake work they consider unsafe
- use risk assessment forms
- use action sheets
- use report forms, or another formal process, for reporting issues of concern, incidents, or accidents
- conduct regular drills on emergency evacuation procedures
- provide adequate training and supervision for workers operating objects or exhibits that are 'activated' or demonstrated as part of the museum's programs (e.g. a steam engine)
- have in place formal procedures whereby the museum responds to any reports by workers about the need for additional safety precautions in relation to activated objects or exhibits
- keep all required safety accreditation and maintenance records in relation to activated objects or exhibits (including safe operating procedures documentation, and maintenance logbooks).

## BOOKS AND ONLINE PUBLICATIONS

Kelly, *Travelling Exhibitions* (2002), chapter 11

### WEB PAGES

[Safe Work Australia, Volunteers and the new work health and safety laws](#)

[WorkSafe Victoria website](#)

**BENCHMARK A2.6.3**

**Adequate and appropriate insurance cover is maintained for the site, buildings, workers, visitors, the governing body, and the collection.**

**TIPS**

Insurance to cover the museum's governing body is sometimes necessary, and in some circumstances it is appropriate to insure the museum's collection, or specific items within it.

For insurance and recovery purposes, it is useful to identify, value and photograph:

- significant collection items
- key items of equipment
- other infrastructure.

**BOOKS AND ONLINE PUBLICATIONS**

NAVA, *The Code of Practice for the Professional Australian Visual Arts, Craft & Design Sector* (2009)

Simpson, *Collections Law*, chapter 39

**BENCHMARK A2.6.4**

**All required certificates and licences have been obtained and are kept current.**

**TIPS**

Certificates and licences may be needed for:

- electrical wiring
- firearms
- food and alcohol sales and service
- forklifts
- hazardous materials
- machinery
  
- rail safety
- steam boilers and pressure vessels
- vehicle registration.

**BOOKS AND ONLINE PUBLICATIONS**

MA, *Museum Methods* (2002), section 1.4

Simpsons Solicitors, *The Duty of Care to the Public*

<b>PRINCIPLE</b>	<b>A3</b>	<b>THE MUSEUM MANAGES ITS WORKERS TO MAKE THE BEST USE OF THEIR SKILLS AND KNOWLEDGE, AND TO ACHIEVE THE MUSEUM'S PURPOSE</b>
<b>STANDARD</b>	<b>A3.1</b>	<b>The museum defines its key roles and tasks, and recruits and appoints suitable people for specific roles.</b>
BENCHMARK	A3.1.1	The governing body includes an appropriate mix of skills and experience.
BENCHMARK	A3.1.2	An organisational chart outlines all reporting and supervisory structures.
		BOOKS AND ONLINE PUBLICATIONS
		MA, <i>Museum Methods</i> (2002), sections 1.9 & 1.10
BENCHMARK	A3.1.3	There are position descriptions or task sheets defining key roles and tasks of all workers.
		TIPS
		See Glossary for a definition of <i>workers</i> .
		BOOKS AND ONLINE PUBLICATIONS
		MA, <i>Museum Methods</i> (2002), section 1.9
BENCHMARK	A3.1.4	Efforts are made to ensure that the museum will have suitably skilled workers to meet its future needs.
		TIPS
		Questions to consider include:
		<ul style="list-style-type: none"> <li>• What is the length of time that specific individuals are likely to stay in management, governance or other specialised roles?</li> <li>• Are there current museum workers, or individuals outside the organisation, who have the skills and knowledge appropriate to these roles?</li> <li>• Are there current workers who could be trained up, or mentored, so as to gain the skills and knowledge required of these roles?</li> </ul>
		A museum may find it useful to develop a succession plan.
		BOOKS AND ONLINE PUBLICATIONS
		M&G NSW, <i>Volunteer Succession Planning: A Practical Guide</i>
		WEB PAGES
		<a href="#">Standards Australia website</a>
		Note: Standards Australia is developing standards for workforce planning.
BENCHMARK	A3.1.5	New workers are actively recruited for specific roles, tasks and projects, using appropriate selection processes and criteria.

## TIPS

Relevant points include:

- experience
- skills
- qualifications
- interests.

## BOOKS AND ONLINE PUBLICATIONS

Kelly et al., *Energised, Engaged, Everywhere* (2002)

HCC, *reCollections* (1998), chapter 5, pp. 23–49

## WEB PAGES

[Volunteering Australia website](#)

### BENCHMARK A3.1.6

**Appointment procedures are fair, transparent, and consistent with legal requirements.**

## TIPS

Australian employers are required by law to adhere to the principle of equal opportunity. State/territory-based equal opportunity legislation offers museums scope to actively recruit for diversity in the workplace.

### BENCHMARK A3.1.7

**Additional workers are called on for special projects, as required.**

## TIPS

A museum might engage external experts as:

- commissioned artists
- consultants
- contractors
- volunteers.

These experts might include:

- accountants
- actors
- artisans
- artists
- auditors
- conservators
- editors
- graphic designers
- performers
- presenters
- printers
- researchers
- speakers
- taxidermists
- tradespeople
- writers.

## BOOKS AND ONLINE PUBLICATIONS



National Association for the Visual Arts (NAVA), *Best Practice for Artists and Publicly Funded Galleries*, 2009

Standards Australia, *AS 4122-2000* (2000)

Standards Australia, *AS 4121-1994* (1994)

**BENCHMARK** A3.1.8 There are enough workers to meet day-to-day management and program requirements.

**STANDARD** A3.2 **The museum defines and communicates the duties, rights and responsibilities of the museum and its workers.**

**BENCHMARK** A3.2.1 Written statements define the duties, conditions of engagement, rights and responsibilities of:

- the museum
- paid workers
- volunteer workers.

#### TIPS

Paid workers should be provided with a written Conditions of Employment document and this should reflect federal and state requirements.

The responsibilities and rights of volunteers may be detailed in a volunteer policy or a volunteer agreement, both of which should acknowledge the efforts of volunteers and explain how the museum counts volunteer hours.

A volunteer policy might also cover:

- information about who volunteers report to
- information about insurance for volunteers
- induction procedures and training opportunities.

All of this information could be brought together in a human resources manual, with other relevant resources.

#### BOOKS AND ONLINE PUBLICATIONS

Arnoldi, H, *Managing Volunteers in Museums and Cultural Collections: ten things you should know*, The University of Melbourne (2010)

Volunteering Australia, *Model Code of Practice for Organisations Involving Volunteer Staff* (2005)

Bowbridge & Creyton, *Willing and Able* (2002)

MA, *Museum Methods* (2002), sections 1.9 & 1.10

Volunteering Australia, *National Standards for Involving Volunteers in Not-for-Profit Organisations* (2001)

**BENCHMARK** A3.2.2 New workers receive an induction on their specific roles and tasks, and on the organisation.

#### TIPS

A museum may partly meet the induction needs of new workers by providing

them with a comprehensive and user-friendly induction kit or manual that contains all of the museum's relevant current policies, and the code of ethics under which the museum operates. New workers should sign a statement declaring that they have read and understood the museum's policies and procedures, and the code of ethics that the museum follows.

#### BOOKS AND ONLINE PUBLICATIONS

Arts Tasmania, *Museum Induction Package for Volunteers*

#### STANDARD A3.3

**The museum acknowledges that museum work involves special skills, and gives workers opportunities to acquire or enhance these skills.**

#### BENCHMARK A3.3.1

**The museum considers the skills required for its current and future activities, identifies gaps, and plans training for current workers.**

#### TIPS

A suitable technique for this may be a skills audit. Performance evaluations, both for workers and for members of a museum's governing body, can provide helpful information on their skills.

#### BOOKS AND ONLINE PUBLICATIONS

HCC, *reCollections* (1998), chapter 5, pp. 23–49

M&G NSW, *Volunteer Succession Planning: Skills Audit*

#### BENCHMARK A3.3.2

**Appropriate training is provided for workers, and its costs are subsidised by the museum where possible.**

#### TIPS

Training can take many forms, including:

- providing access to industry journals, websites and other sources
- formal inductions
- mentoring
- supporting workers to attend refresher courses, seminars and workshops presented by peak bodies, and conferences.

Keep in mind the training needs not only of paid museum workers but also of members of the museum's governing body, and of volunteers (those who work 'front of house', as well as those who work behind the scenes). Peak bodies, professional associations, and networks, support excellence in the museum sector by providing many opportunities for workers and others to exchange ideas and to access training.

#### BENCHMARK A3.3.3

**Up-to-date records are kept of training programs attended by museum workers.**

#### BENCHMARK A3.3.4

**Manuals, and other resources on museum practice, are available for workers.**

#### BENCHMARK A3.3.5

**Experienced workers are encouraged to act as mentors.**

#### TIPS

The work of mentors can complement or follow on from formal training.

<b>PRINCIPLE</b>	<b>A4</b>	<b>THE MUSEUM IS A SECURE, WELL-MANAGED FACILITY THAT PRESENTS A POSITIVE PUBLIC IMAGE</b>
<b>STANDARD</b>	<b>A4.1</b>	<b>The museum has security of tenure for its premises.</b>
BENCHMARK	A4.1.1	The museum has a current lease, or a land title, for its site, or correspondence confirming its right to the ongoing use of the site for a reasonable period into the future.
<b>STANDARD</b>	<b>A4.2</b>	<b>The museum dedicates appropriate spaces to all activities.</b>
BENCHMARK	A4.2.1	Efforts are made to have visitor orientation, displays, storage and loading, collection management, administration, meetings, and food preparation take place in appropriate spaces. Shops, public research areas, laboratories and workshops also have suitable, defined areas wherever possible.
		<p>TIPS</p> <p>A museum also needs to ensure that hazardous materials are properly stored.</p> <p>In some museums, it may be appropriate to set aside space for cultural requirements (e.g. storing and processing collection items), or for ceremonial use.</p> <p>BOOKS AND ONLINE PUBLICATIONS</p> <p>Museums &amp; Galleries Foundation of NSW &amp; NSW Heritage Office, <i>Just because It's Old</i> (2004), pp. 8, 23–4</p> <p>MA, <i>Museum Methods</i> (2002), section 1.2</p>
BENCHMARK	A4.2.2	Efforts are made to have the museum physically accessible to people of all ages and levels of ability, wherever possible.
		<p>BOOKS AND ONLINE PUBLICATIONS</p> <p>Martin, <i>Improving Access to Heritage Buildings</i> (1999)</p> <p>Accessible Arts, <i>Venue Access Audit</i></p>
<b>STANDARD</b>	<b>A4.3</b>	<b>The museum conserves, maintains, protects and documents its assets.</b>
BENCHMARK	A4.3.1	The museum premises provide a suitable and safe environment for all of the museum's operations, including the storage and display of the collection.
		<p>TIPS</p> <p>Buildings should be:</p> <ul style="list-style-type: none"> <li>• solid and stable</li> </ul>

- dry
- well ventilated
- insect- and vermin-proof.

#### BOOKS AND ONLINE PUBLICATIONS

HCC, *Guidelines for Environmental Control in Cultural Institutions* (2002)

**BENCHMARK A4.3.2** Regular maintenance and building inspections ensure that the museum's site, grounds, garden, buildings and equipment are kept tidy, clear of rubbish and in good repair.

#### TIPS

Useful strategies include:

- having maintenance schedules for buildings, grounds, gardens and equipment
- having a designated maintenance person or team.

**BENCHMARK A4.3.3** The museum draws on appropriate advice about its sites, gardens, buildings, fixtures and *in situ* collections of heritage significance, and develops and maintains these places according to conservation principles.

#### BOOKS AND ONLINE PUBLICATIONS

Museums & Galleries Foundation of NSW & NSW Heritage Office, *Just because It's Old* (2004), pp. 18–24

MA, *Museum Methods* (2002), section 1.2

Australia ICOMOS, *Burra Charter* (2013)

**BENCHMARK A4.3.4** The museum meets fire safety standards.

#### TIPS

Fire safety measures should include:

- emergency procedures
- fire drills
- fire-extinguishers
- 'No Smoking' signs and/or designated smoking areas
- regular maintenance of fire safety equipment
- smoke alarms.

#### BOOKS AND ONLINE PUBLICATIONS

re:source The Council for Museums, Archives & Libraries, *Security in Museums, Archives and Libraries* (2003), pp. 3, 11–14

**BENCHMARK A4.3.5** The museum uses appropriate security measures.

#### TIPS

For example:

- alarms
- exit procedures
- fences
- gates
- locks
- movement sensors
- security patrols
- systems for issuing, copying and returning keys.

#### BOOKS AND ONLINE PUBLICATIONS

re:source The Council for Museums, Archives & Libraries, *Security in Museums, Archives and Libraries* (2003), pp. 1–2, 6–10

**BENCHMARK A4.3.6** **Facilities are managed with consideration for the sustainability of natural resources.**

#### TIPS

Strategies to consider:

- conserve water in gardens and kitchens
- conserve energy by switching off appliances and power points when not in use
- provide recycling bins (or access to off-site recycling facilities)
- dispose appropriately of hazardous waste (e.g. paint)
- adopt passive energy design for new building works or site maintenance programs (e.g. insulation, external blinds, or replacing trees).

A sustainability policy may help to define and guide the museum's approach to these issues.

#### BOOKS AND ONLINE PUBLICATIONS

Steensen Varming & ICS for RPGNSW & M&G QLD, *The Technical Industry Report on Museum and Gallery Lighting and Air Conditioning* (2011)

ACF & ACGA, *The GreenGallery Guide* (2008)

MA, *Museums and Sustainability* (2002)

**BENCHMARK A4.3.7** **Up-to-date registers are kept, listing all museum assets and equipment.**

#### TIPS

Assets and equipment might include:

- buildings
- cameras
- computers
- furniture and fittings
- heating–air conditioning plant
- telephones, fax machines and photocopiers
- tools and maintenance equipment.

**BENCHMARK A4.3.8**

**There is a written policy on the commercial use of the museum's assets.**

**TIPS**

Commercial uses might include:

- commercial filming or photography on, or of, the premises
- the lease of buildings on the premises
- the selling of merchandise.

# PART B: INVOLVING PEOPLE

**PRINCIPLE B1 THE MUSEUM IS USED, SUPPORTED AND VALUED BY DIVERSE COMMUNITIES AS A WORTHWHILE PLACE WHERE PEOPLE CAN EXPRESS, SHARE AND DISCOVER SIGNIFICANT STORIES, IDEAS AND OBJECTS**

**STANDARD B1.1 The museum includes a range of people in its operations and programs.**

**BENCHMARK B1.1.1 Efforts are made to represent the diversity of the museum's community in the governing body, management and workforce of the museum.**

## TIPS

Museums can gain a sense of the diversity in the wider community by researching statistics on age, cultural background, disability, education, employment status, gender, income and special interests.

Keep in mind that there are a whole range of barriers to people getting involved, including cultural background, working hours, and concerns about feeling welcome.

Consider targeting those who are not already represented in the museum's audiences. You might look at this from a range of viewpoints: for example, in terms of the benefits to the museum of involving people with different skills, life experiences, and networks. Diversity, social inclusion and equity are other factors to take into account.

## BOOKS AND ONLINE PUBLICATIONS

M&G NSW, *Introduction to Access* (2007)

Landman et al., *Many Voices Making Choices* (2005)

MA, *Continuous Cultures, Ongoing Responsibilities* (2005)

Lang, *Access for All' Toolkit: Enabling Inclusion for Museums, Libraries and Archives* (2004)

MA, *Museum Methods* (2002), sections 1.3, 8.1 & 8.2

Jones, *Community, Culture and Place* (2000)

MA, *Cultural Diversity Policy* (2000)

MA, *Women's Policy for Museum Programs and Practice* (2000)

MA, *Gay and Lesbian Policy Guidelines for Museum Programs and Practice* (1998)

## WEB PAGES

[ABS, 2011 Census Data](#)

**BENCHMARK B1.1.2**

**Community members are involved in a diversity of roles and activities.**

TIPS

Potential roles include:

- advisers
- donors
- Friends
- hosts for special events
- interpreters
- interviewees for oral history
- members of the governing body
- museum members
- partners
- researchers
- speakers
- special guests
- sponsors and supporters
- tour guides
- volunteers.

Suggested strategies for approaching community members include:

- flyers
- media appeals
- newsletters
- public notices
- visits to new residents.

It can also be useful to create and maintain lists of community contacts, for invitations, future reference, and activities.

BOOKS AND ONLINE PUBLICATIONS

MA, *Museum Methods* (2002), sections 6.2

Winkworth & Dickman, *Significant Events* (2001), part 2, pp. 7–35; part 3, pp. 5–6, 17

DCITA, *Tourism with Integrity* (1999), p. 55

M&G NSW, *Volunteer Succession Planning: a how-to guide*

**BENCHMARK B1.1.3**

**Representatives and members of local and/or specialist organisations and communities are invited to contribute their knowledge, insights and expertise to museum planning, collection development, and programs.**

TIPS

Organisations and communities might include:

- government departments or agencies (e.g. economic, tourism, and marketing boards); local council representatives; education bodies; Indigenous and cultural/linguistic groups
- service groups; access advocacy organisations; child-care and youth groups; clubs; aged care and disability facilities; businesses; arts and environmental groups



- individuals, including artists, scientists, historians, educators, parents and caregivers.

Contributions might involve:

- being members of advisory committees, or of event or exhibition teams
- contributing their own displays and activities
- identifying significant material held in the collection
- providing advice and information relevant to their history and culture.

Depending on the organisation or community, it may be useful to work together to create a formal memorandum of understanding.

A practical way to gain input is through informal meetings. Consider meeting times that respect participants' other commitments.

#### BOOKS AND ONLINE PUBLICATIONS

Simpson, *Collections Law*, Chapter 2 (2008)

Australia Council for the Arts, *Music* (2007)

Australia Council for the Arts, *Performing Arts* (2007)

Australia Council for the Arts, *Visual Arts* (2007)

Australia Council for the Arts, *Writing* (2007)

MA, *Continuous Cultures, Ongoing Responsibilities* (2005)

NAVA, *The Code of Practice for the Professional Australian Visual Arts, Craft & Design Sector* (2009)

MA, *Museum Methods* (2002), sections 6.2, 6.4, 8.1 & 8.2

Winkworth & Dickman, *Significant Events* (2001), part 2, pp. 14–40; part 3, pp. 5–6

MA (Qld), *Taking the Time* (1998), pp. 13–59

#### WEB PAGES

[ATSILIRN, ATSILIRN Protocols](#)

#### BENCHMARK B1.1.4

**Efforts are made to address the interests and needs of different audiences, age groups, and levels of ability, in museum activities.**

#### TIPS

Grouping the audience into meaningful segments will allow you to design efficient and effective strategies for reaching them.

Some audience segments will be more likely to respond to your efforts. Research on marketing efficiency suggests that it is most useful to focus on reaching and influencing those audience segments first.

## BOOKS AND ONLINE PUBLICATIONS

Accessible Arts, *Removing the Obstacles* (2010)

Ham, Housego & Weiler, *Tasmanian Thematic Interpretation Planning Manual* (2005)

MA (Vic), *Interpretation Policy Template* (2007)

Winkworth & Dickman, *Significant Events* (2001), part 2, pp. 7–35; part 3, pp. 3–4

## WEB PAGES

[Accessible Arts Resources](#)

**STANDARD B1.2 The museum carries out its activities as part of a broader community and contributes to community events.**

**BENCHMARK B1.2.1 The museum participates in community events.**

## TIPS

Community events can include:

- celebrations
- commemorations
- festivals
- regular calendar events (e.g. an annual show, or market days)
- special events.

Consider these occasions when planning the museum’s annual program of activities.

<b>PRINCIPLE</b>	<b>B2</b>	<b>THE MUSEUM PRESENTS ITS MOST SIGNIFICANT COLLECTION ITEMS, STORIES AND THEMES THROUGH ENGAGING EXHIBITIONS AND PROGRAMS</b>
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<b>STANDARD</b>	<b>B2.1</b>	<b>The museum selects significant collection areas, stories or themes to highlight, based on what is most relevant to its purpose and audiences.</b>
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<b>BENCHMARK</b>	<b>B2.1.1</b>	<b>The museum's significant collection areas, themes or stories are outlined in a written policy or plan.</b>
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TIPS

This process can be informed by research into the museum's collection and buildings, as well as by the museum's Statement of Purpose, key themes and/or chapters in regional history.

Useful documents to develop might include:

- an exhibition policy and schedule
- an interpretation plan or strategy.

Some museums may find it useful to draw on:

- a statement of cultural heritage significance
- a regional history
- regional thematic studies.

BOOKS AND ONLINE PUBLICATIONS

History SA, *Interpretation policy/plan: guidelines to writing* (2010)

Australian Heritage Commission, *Australian Historic Themes* (2001)

Jones, *Sharing Our Stories* (2007)

Ham, Housego & Weiler, *Tasmanian Thematic Interpretation Planning Manual* (2005)

MA (Vic), *Interpretation Policy Template* (2007)

Winkworth & Dickman, *Significant Events* (2001), part 2, pp. 7, 11–13

<b>BENCHMARK</b>	<b>B2.1.2</b>	<b>Exhibitions, displays and activities are changed to attract and interest new audiences and repeat visitors, using a variety of collection items, themes and stories.</b>
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TIPS

Plans for changing displays and activities should be outlined in documents such as:

- exhibition proposals
- exhibition or display plans
- exhibition or display schedules
- programs or schedules of other activities and events.

BOOKS AND ONLINE PUBLICATIONS

Winkworth & Dickman, *Significant Events* (2001), part 2, pp. 7–40

**BENCHMARK B2.1.3** A variety of methods are used to present stories, exhibition themes, and the collection, to museum audiences.

TIPS

Possible methods include:

- demonstrations
- education kits
- exhibitions (on-site or off-site)
- multimedia
- oral histories
- performances
- publications
- special activities
- talks
- tours
- websites
- workshops.

BOOKS AND ONLINE PUBLICATIONS

Ham, Housego & Weiler, *Tasmanian Thematic Interpretation Planning Manual* (2005)

Robertson, *Oral History Handbook* (2006)

Winkworth & Dickman, *Significant Events* (2001), part 2, pp. 18–22; part 3, pp. 3–4

**BENCHMARK B2.1.4** The significance of the museum’s objects, buildings and site is explained to the public.

BOOKS AND ONLINE PUBLICATIONS

History SA, *Display Interpretation and Writing* (2010)

Winkworth & Dickman, *Significant Events* (2001), part 2, pp. 7–13

DCITA, *Tourism with Integrity* (1999), pp. 28–34

**BENCHMARK B2.1.5** Efforts are made to research and interpret significant stories, themes and collection areas, from the past up to the present day, and from a range of perspectives.

BOOKS AND ONLINE PUBLICATIONS

History SA, *Display Interpretation and Writing* (2010)

History SA, *Historical Research* (2010)

MA, *Continuous Cultures, Ongoing Responsibilities* (2005)

Winkworth & Dickman, *Significant Events* (2001), part 2, pp. 2–43

<b>STANDARD</b>	<b>B2.2</b>	<p><b>The museum’s exhibitions, activities and events are based on sound research and current museological practices.</b></p>
BENCHMARK	B2.2.1	<p>Research and scholarship are shared with the wider community through publications or other means.</p>
BENCHMARK	B2.2.2	<p>All information and interpretation is well researched and sources are appropriately acknowledged.</p> <p>TIPS</p> <p>This includes acknowledgement of rights such as copyright and the right to privacy.</p> <p>BOOKS AND ONLINE PUBLICATIONS</p> <p>Australian Copyright Council, <i>Galleries, Museums &amp; Copyright</i> (2014)</p> <p>Office of the Australian Information Commissioner, <i>Australian Privacy Principles</i> (2014)</p> <p>History SA, <i>Historical Research</i> (2010)</p> <p>Rouette, <i>Exhibitions: a practical guide for small museums &amp; galleries</i> (2007)</p> <p>MA, <i>Museum Methods</i> (2002), sections 1.6, 5.1, 5.2, 10.1, 10.2, 10.3 &amp; 10.4</p>
BENCHMARK	B2.2.3	<p>Museum interpretation acknowledges differing points of view and any uncertainty about facts.</p> <p>TIPS</p> <p>Doubt can be acknowledged with qualifying phrases such as ‘It is believed that,’ or by the use of <i>circa</i> with dates.</p> <p>BOOKS AND ONLINE PUBLICATIONS</p> <p>History SA, <i>Display Interpretation and Writing</i> (2010)</p> <p>MA, <i>Museum Methods</i> (2002), section 1.17</p> <p>WEB PAGES</p> <p><a href="#">Interpretation Australia website</a></p>
BENCHMARK	B2.2.4	<p>It is made clear to visitors that replicas, reproductions and props are not original objects.</p> <p>TIPS</p> <p>Replicas, props and reproductions can be identified as different from original objects by various means, including display techniques and explanatory labels.</p> <p>Replicas, props or reproductions can be useful in some museum settings:</p> <ul style="list-style-type: none"> <li>• when it is not safe to display originals</li> </ul>

- if originals no longer exist
- as part of hands-on activities or other approaches to interpretation.

#### BOOKS AND ONLINE PUBLICATIONS

MA, *Museum Methods* (2002), section 10.2

**STANDARD B2.3 The museum's exhibitions, activities and events actively encourage lifelong learning.**

**BENCHMARK B2.3.1 Information developed for visitors is accessible and clear.**

#### TIPS

There are many options for presenting information, including:

- audio tours / downloads
- displays
- DVDs
- guided tours
- publications
- websites.

#### BOOKS AND ONLINE PUBLICATIONS

History SA, *Display Interpretation and Writing* (2010)

Moscardo, Ballantyne, & Hughes Designing *Interpretive Signs: Principles in practice* (2007)

HREOC, *World Wide Web Access* (2002)

MA, *Museum Methods* (2002), sections 1.13, 5.4, 5.5 & 5.7

Accessible Arts, *Exhibition Environments Checklist*

Accessible Arts, *Marketing and Communication Information Sheet*

#### WEB PAGES

[W3C, Web Accessibility Initiative \(WAI\)](#)

**BENCHMARK B2.3.2 Objects on display are arranged to convey significant collection areas, themes, stories and ideas.**

#### TIPS

Objects can be grouped or arranged to convey their significance, or to:

- help provide context for each other (e.g. a photo of a room might accompany a specific piece of furniture)
- support or contradict other historical evidence (e.g. an original building plan and a description of the building)
- convey ideas presented in exhibition text, a brochure or other interpretive materials (e.g. by demonstrating how an object was used).

A museum can keep creating new points of interest and meaning by changing

the ways in which objects are grouped, so that they present different themes or stories.

#### BOOKS AND ONLINE PUBLICATIONS

History SA, *Display Interpretation and Writing* (2010)

Rouette, *Exhibitions: a practical guide for small museums & galleries* (2007)

MA, *Museum Methods* (2002), sections 5.1 & 5.3

#### BENCHMARK B2.3.3

**Displays are well designed and text is clear, well organised and concise.**

#### BOOKS AND ONLINE PUBLICATIONS

History SA, *Display Interpretation and Writing* (2010)

Rouette, *Exhibition Design for Galleries and Museums: an insider's view* (2010)

MA (Vic), *Interpretation Policy Template* (2007)

Rouette, *Exhibitions: a practical guide for small museums & galleries* (2007)

MA (Vic), *Museum Displays and Exhibitions Information Sheet* (2006)

MA, *Museum Methods* (2002), sections 5.1 & 5.3

#### BENCHMARK B2.3.4

**Activities and events include learning experiences suited to people of different ages, cultural backgrounds, and abilities.**

#### TIPS

Consider the types of learning experiences offered to visitors and workers.

Experiences might include learning that is:

- informal
- formal
- curriculum-based
- tailored to different learning styles.

#### BOOKS AND ONLINE PUBLICATIONS

Griffin & Paroissien (eds), *Understanding Museums: Australian museums and museology* (2011), esp. 'The museum education mix', 'Family visitors to museums in Australia' and 'What's driving children's cultural participation?'

Hirzy, *Excellence and Equity* (2008)

Falk, Dierking & Foutz, *In Principle, in Practice* (2007)

Black, *The Engaging Museum* (2005)

Landman et al., *Many Voices Making Choices* (2005)

Kelly et al., *Knowledge Quest* (2004), pp. 45–51

Kelly et al., *Energised, Engaged, Everywhere* (2002), pp. 59–64

MA, *Museum Methods* (2002), sections 6.1 & 6.4

Winkworth & Dickman, *Significant Events* (2001), part 3, pp. 3–4

Hein, *Learning in the Museum* (1998)

Durbin, *Developing Museum Exhibitions for Lifelong Learning* (1996), esp. Dierking, 'Contemporary Theories of Learning', pp. 25–9; Matthews, 'Adult Learners', pp. 70–2

WEB PAGES

[Griffith University, U3A Online](#)

**BENCHMARK B2.3.5**

**Activities and events give visitors opportunities to respond and get involved.**

TIPS

Ways to actively involve visitors might include:

- blogs
- information brochures to assist people in caring for their own collections
- dress-ups
- family or group activities
- interactive exhibits
- making and doing
- opportunities for discussion
- opportunities to bring in their own collection items
- touch trolleys.

BOOKS AND ONLINE PUBLICATIONS

Griffin & Paroissien (eds), *Understanding Museums: Australian museums and museology* (2011), esp. 'The museum education mix', 'Family visitors to museums in Australia' and 'What's driving children's cultural participation?'

Simon, *The Participatory Museum* (2010)

Kelly et al., *Knowledge Quest* (2004), pp. 45–51

Kelly et al., *Energised, Engaged, Everywhere* (2002), pp. 59–64

WEB PAGES

[USS Constitution Museum, Family Learning Forum website](#)

**BENCHMARK B2.3.6**

**Evaluations of exhibitions, activities and events are used to improve programs and inform future planning.**

BOOKS AND ONLINE PUBLICATIONS

MA, *Museum Methods* (2002), section 7.2



Rouette, *Exhibitions: a practical guide for small museums & galleries* (2007)

WEB PAGES

[EVRSIG website](#)

<b>PRINCIPLE</b>	<b>B3</b>	<b>THE MUSEUM IS COMMITTED TO ITS CURRENT AND POTENTIAL AUDIENCES, AND CATERS FOR THEIR NEEDS AND INTERESTS THROUGH ITS COMMUNICATIONS, PROGRAMS AND SERVICES</b>
<b>STANDARD</b>	<b>B3.1</b>	<b>The museum knows who its current and potential audiences are and has strategies to attract and retain them.</b>
<b>BENCHMARK</b>	<b>B3.1.1</b>	<p>Records are kept of visitor numbers, and of types of visitors.</p> <p>TIPS</p> <p>Visitor tallies might be compiled on a daily, weekly, monthly and/or yearly basis.</p> <p>Information about types of visitors can be based on tallies of numbers of:</p> <ul style="list-style-type: none"> <li>• adults</li> <li>• children</li> <li>• people from specific Australian postcode areas</li> <li>• international visitors</li> <li>• booked groups and types of booked groups (e.g. schools and/or year levels, seniors and tour groups)</li> <li>• special needs groups.</li> </ul> <p>Don't forget to count online visitors.</p> <p>BOOKS AND ONLINE PUBLICATIONS</p> <p>Australian Bureau of Statistics, <i>Information Paper: Towards Comparable Statistics for Cultural Heritage Organisations</i> (2008)</p> <p>Dickman, <i>Visitor Research Made Easy for Museums, Galleries and Exhibition Spaces</i> (2006)</p> <p>MA, <i>Museum Methods</i> (2002), section 7.1</p> <p>WEB PAGES</p> <p><a href="#">AMARC, Audiences</a></p>
<b>BENCHMARK</b>	<b>B3.1.2</b>	<p>Records of visitor numbers are evaluated to help the museum understand visitation patterns and to assist in planning for the future.</p> <p>TIPS</p> <p>Understanding visitation patterns helps museums to meet visitors' needs by providing enough staff and activities to match typical demand at specific times, and by scheduling programs and events when target audiences are most likely to attend.</p> <p>BOOKS AND ONLINE PUBLICATIONS</p> <p>Dickman, <i>Visitor Research Made Easy for Museums, Galleries and Exhibition Spaces</i> (2006)</p>

MA, *Museum Methods* (2002), sections 2.2, 2.3, 7.1, 7.2, 7.3 & 7.5

Winkworth & Dickman, *Significant Events* (2001), part 3, pp. 3–4

WEB PAGES

[USS Constitution Museum, How Much data Do You Need?](#)

**BENCHMARK B3.1.3** **Visitors are invited to give feedback about their museum experience, and this information is evaluated and used in planning.**

BOOKS AND ONLINE PUBLICATIONS

Dickman, *Visitor Research Made Easy for Museums, Galleries and Exhibition Spaces* (2006)

MA, *Museum Methods* (2002), sections 5.1, 5.2, 6.1, 7.1, 7.2, 7.3 & 7.5

Note: Guidance may also be obtained from the Museums Australia (MA) Evaluation & Visitor Research Special Interest Group (EVRSIG).

**BENCHMARK B3.1.4** **The forward plan includes strategies to attract existing audiences as repeat visitors, and ideas for drawing in other potential audiences.**

TIPS

Strategies might develop out of research to identify the types of activities and events likely to attract particular audiences, based on factors such as:

- age
- cultural background
- education
- gender
- special interests.

Why not draw on tourism data and the Australian Bureau of Statistics (ABS)? An awareness of why some people **do not** come to the museum can be very useful too.

BOOKS AND ONLINE PUBLICATIONS

MA, *Museum Methods* (2002), sections 2.2, 2.3 & 7.4

Winkworth & Dickman, *Significant Events* (2001), part 3, pp. 3–4

DCITA, *Tourism with Integrity* (1999), pp. 46–51

WEB PAGES

[ABS, 2011 Census Data](#)

[Accessible Arts, Resources](#)

[Australian Government, Digital Business: Your Guide to getting Online](#)

<b>STANDARD</b>	<b>B3.2</b>	<p><b>The museum promotes its collection, key attractions, programs and services.</b></p>
BENCHMARK	B3.2.1	<p>A range of promotional tools are used to make potential audiences aware of the museum and to encourage them to visit.</p> <p>TIPS</p> <p>Promotional tools include:</p> <ul style="list-style-type: none"> <li>• advertising</li> <li>• brochures</li> <li>• direct mail</li> <li>• flyers</li> <li>• information in tourism brochures</li> <li>• media releases</li> <li>• newspaper articles</li> <li>• public talks</li> <li>• radio and/or television interviews</li> <li>• websites and social media tools.</li> </ul> <p>BOOKS AND ONLINE PUBLICATIONS</p> <p>Griffin, <i>Understanding Museums</i>, 'Digitisation to social media' (2011)</p> <p>Vilaespesa, <i>Diving into the Museum's Social Media Stream. Analysis of the Visitor Experience in 140 Characters</i> (2011)</p> <p>MA, <i>Museum Methods</i> (2002), section 2.3</p> <p>Winkworth &amp; Dickman, <i>Significant Events</i> (2001), part 3, pp. 24–33</p> <p>DCITA, <i>Tourism with Integrity</i> (1999), pp. 50–5</p> <p>WEB PAGES</p> <p><a href="#">Canadian Heritage Information Network, Resources for Social Media in Museums</a></p> <p><a href="#">The Digital Engagement Framework</a></p> <p><a href="#">MA (Vic) Online Tools for Museums</a></p> <p><a href="#">Museums Association Museum Practice: Social Media</a></p> <p><a href="#">World Wide Web Consortium (W3C)</a></p>
BENCHMARK	B3.2.2	<p>Promotional material is up to date.</p> <p>BOOKS AND ONLINE PUBLICATIONS</p> <p>MA, <i>Museum Methods</i> (2002), section 2.3</p>
<b>STANDARD</b>	<b>B3.3</b>	<p><b>The museum provides information to help visitors locate the museum and find their way around while they are there.</b></p>
BENCHMARK	B3.3.1	<p>The museum works with relevant authorities to have road signs installed in</p>

the surrounding suburb, town or city, to help people find the museum.

#### TIPS

Explore your options through federal, state/territory and/or local government departments.

#### WEB PAGES

[Australian Government, Online Directory](#)

**BENCHMARK B3.3.2** Information signs at the site include the museum's name, opening hours, entry fees and contact details, and information about access and facilities for people with disabilities.

**BENCHMARK B3.3.3** There is orientation information to help visitors find their way around the museum and understand what there is to see and do there.

#### TIPS

The term 'orientation' can refer to physical orientation (e.g. providing visitors with way-finding aids, and directions to various areas of the museum). It also covers conceptual orientation in relation to displays (e.g. introducing visitors to key concepts and messages).

Orientation methods include:

- audio guides
- brochures
- computers or touch screens
- maps
- signage
- tours.

#### BOOKS AND ONLINE PUBLICATIONS

MA, *Museum Methods* (2002), section 2.1

**STANDARD B3.4** **The museum has regular opening hours.**

**BENCHMARK B3.4.1** A roster is in place to make sure enough workers are on duty to maintain the museum's regular opening hours and/or prearranged appointment times.

#### TIPS

Where a museum opens only by appointment, it needs to do so reasonably often, and at times that suit both the visitor and the museum.

#### BOOKS AND ONLINE PUBLICATIONS

MA, *Museum Methods* (2002), section 1.10

**BENCHMARK B3.4.2** Contact details are publicised so that visitors can access the museum by appointment if they wish to.

#### TIPS

The Australian Tourism Data Warehouse (ATDW) can help with promotion.

WEB PAGES

[ATDW Taking advantage of the government's online marketing tool](#)

<b>STANDARD</b>	<b>B3.5</b>	<b>The museum offers visitors a welcoming experience, and its workers respond appropriately to visitor enquiries and feedback.</b>
<b>BENCHMARK</b>	<b>B3.5.1</b>	<b>Visitors are given an appropriate welcome.</b>  BOOKS AND ONLINE PUBLICATIONS  MA, <i>Museum Methods</i> (2002), sections 2.1 & 2.2
<b>BENCHMARK</b>	<b>B3.5.2</b>	<b>Staff and volunteers have a customer focus and are well informed about the museum's purpose, key objectives, and activities.</b>  BOOKS AND ONLINE PUBLICATIONS  MA, <i>Museum Methods</i> (2002), section 2.2  DCITA, <i>Tourism with Integrity</i> (1999), pp. 46–9
<b>BENCHMARK</b>	<b>B3.5.3</b>	<b>All face-to-face, telephone and email enquiries and complaints are managed efficiently and courteously.</b>  BOOKS AND ONLINE PUBLICATIONS  MA, <i>Museum Methods</i> (2002), sections 2.1 & 2.2  DCITA, <i>Tourism with Integrity</i> (1999), pp. 46–9
<b>BENCHMARK</b>	<b>B3.5.4</b>	<b>Group and tour bookings are managed effectively.</b>  BOOKS AND ONLINE PUBLICATIONS  MA, <i>Museum Methods</i> (2002), section 1.10
<b>BENCHMARK</b>	<b>B3.5.5</b>	<b>Facilities for visitors are safe, comfortable and pleasant.</b>  TIPS  Facilities might include: <ul style="list-style-type: none"><li>• adequate lighting</li><li>• cloakroom</li><li>• eating areas</li><li>• lockers</li><li>• parents' room</li><li>• seating</li><li>• toilet facilities or directions to the closest facilities</li><li>• well-planned public spaces.</li></ul> BOOKS AND ONLINE PUBLICATIONS

Accessible Arts, *Venue Access Audit*

WEB PAGES

[Please Be Seated: visitor comfort in museums and other public places](#)

**STANDARD B3.6** **The museum's public programs are as accessible as possible to people of all ages and abilities.**

**BENCHMARK B3.6.1** **There are regular evaluations to check the accessibility of the museum's public programs to people of all ages and abilities.**

TIPS

Access is often thought about only in terms of physical accessibility, but it is also about:

- sensory accessibility
- intellectual access
- cultural access
- emotional and attitudinal access.

BOOKS AND ONLINE PUBLICATIONS

M&G NSW, *Introduction to Access* (2007)

Kelly et al., *Knowledge Quest* (2004), pp. 45–51

Kelly et al., *Energised, Engaged, Everywhere* (2002), pp. 59–64

**BENCHMARK B3.6.2** **Informed, appropriate strategies are used to overcome any access limitations for young children, older people, people with disabilities, and people with special needs.**

BOOKS AND ONLINE PUBLICATIONS

M&G NSW, *Introduction to Access* (2007)

Kelly et al., *Knowledge Quest* (2004), pp. 45–51

Kelly et al., *Energised, Engaged, Everywhere* (2002), pp. 59–64

Accessible Arts, *Exhibition Environments Checklist*

WEB PAGES

[Arts Access Australia website](#)

# PART C: DEVELOPING A SIGNIFICANT COLLECTION

**PRINCIPLE C1 THE MUSEUM'S COLLECTION REPRESENTS THE SIGNIFICANT STORIES AND INTERESTS OF ITS DIVERSE AND CHANGING COMMUNITIES**

**STANDARD C1.1 The museum develops its collection to reflect its unique purpose and the significant stories and interests of its diverse and changing communities.**

**BENCHMARK C1.1.1** Key collection areas are based on the museum's Statement of Purpose, key topics, themes and stories, and the communities it serves.

TIPS

An outline of the following benchmarks might appear in the preamble to the museum's collection policy, which might also refer to the histories and cultures of the diverse local communities (including Indigenous and culturally and linguistically diverse communities) represented within the collection.

Collections tend to develop at different rates. For instance, the nature of some bequests, sub-collections and 'closed collections' (such as those of house museums) may mean that little or no new material is ever added.

Other collection areas may require an active program to address gaps (e.g. under-represented time periods, local groups, themes or stories).

BOOKS AND ONLINE PUBLICATIONS

M&G NSW, *Thinking About Collection Policy* Fact Sheet (2014)

DEWHA, *Collecting Cultural Material: Principles for Best Practice* (2009)

MA (Vic), *Small Museums Cataloguing Manual, 4th Edition* (2009), p18

MA (Vic), *MAP Collection Policy Template* (2007)

**BENCHMARK C1.1.2** The collection policy and procedures explain procedures and criteria with regard to:

- access
- acquisitions
- cataloguing
- conservation
- copyright issues
- deaccessioning
- disposal
- documentation
- loans
- oral history
- resource, education or secondary collections
- storage.



## TIPS

Access in this context is about how people can access the collection and its records. You might have a general museum access policy to refer to, and keep in mind that access is a principle that applies to a range of issues. It can be useful to cross-reference your access policy with policies and guiding documents such as a preventive conservation policy and codes of ethics.

## BOOKS AND ONLINE PUBLICATIONS

M&G NSW, *Thinking About Collection Policy* Fact Sheet (2014)

History SA, *Collection Policy Guidelines to Writing* (2011)

ICOM, *ICOM Code of Ethics for Museums* (2013)

Robertson, *Oral History Handbook* (2006)

MA, *Museum Methods* (2002), section 3.1

MA, *Code of Ethics for Art, History and Science Museums* (1999)

MA (Vic), *Small Museums Cataloguing Manual, 4th Edition* (2009), p18-19

## STANDARD C1.2

### **The museum knows the significance of its collection.**

## BENCHMARK C1.2.1

**Decisions about acquisitions, deaccessioning and care of the collection are informed by significance assessments.**

## TIPS

Remember to ask donors everything you can about items when you acquire them.

At the point of acquisition, an object file is begun, to which you progressively add research on the object. Where object files have not been established for the collection, research to inform significance assessments of selected objects should be undertaken.

## BOOKS AND ONLINE PUBLICATIONS

Russell & Winkworth, *Significance in Action - applications* (2009)

Russell & Winkworth, *Significance* (2009)

## BENCHMARK C1.2.2

**The significance of selected individual collection items is investigated and documented.**

## TIPS

It is useful to date significance assessments, and to update them as new information becomes available.

<b>STANDARD</b>	<b>C1.3</b>	<b>The museum aims to have unconditional legal ownership of its collection.</b>
BENCHMARK	C1.3.1	<p>Records are kept of the transactions accompanying each acquisition.</p> <p>TIPS</p> <p>Unconditional ownership of the collection is important for:</p> <ul style="list-style-type: none"> <li>• allocating resources</li> <li>• planning long-term collection development</li> <li>• planning displays</li> <li>• prioritising collection-care activities</li> <li>• ensuring long-term preservation.</li> </ul> <p>A museum that owns its collection is able to make all decisions affecting that collection.</p> <p>BOOKS AND ONLINE PUBLICATIONS</p> <p>M&amp;G NSW, <i>Cataloguing Fact Sheet</i> (2014)</p> <p>M&amp;G NSW, <i>Cataloguing Work Sheet</i> (2014)</p> <p>MA (Vic), <i>Small Museums Cataloguing Manual, 4th Edition</i> (2009), pp14 &amp; 58</p>
BENCHMARK	C1.3.2	<p>Donors must sign donation forms.</p> <p>BOOKS AND ONLINE PUBLICATIONS</p> <p>History SA, <i>Sample Donation Form</i> (2011)</p> <p>National Services Te Paerangi, <i>Object Receipt Form</i></p>
BENCHMARK	C1.3.3	<p>If the museum does not have unconditional ownership of a collection item, it has a plan in place to gain title to it or an appropriate written agreement that is reviewed regularly.</p> <p>TIPS</p> <p>Some objects may need to be co-managed by the museum and a community group.</p> <p>BOOKS AND ONLINE PUBLICATIONS</p> <p>DEWHA, <i>Collecting cultural material: principles for best practice</i></p> <p>M&amp;G NSW, <i>Loans Fact Sheet</i></p>
<b>STANDARD</b>	<b>C1.4</b>	<b>The museum has an effective system to record and retrieve information about its collection.</b>
BENCHMARK	C1.4.1	<p>The paper, electronic or digital collection documentation system includes:</p> <ul style="list-style-type: none"> <li>• an accession register (including a unique numbering system)</li> <li>• a catalogue (including a minimum dataset and an agreed nomenclature)</li> <li>• object or artist files (research notes, newspaper clippings, significance assessments).</li> </ul>

## TIPS

A set of twenty data fields that is recognised by INTERPOL is Object ID.

## BOOKS AND ONLINE PUBLICATIONS

M&G NSW, *Collection Management Systems Fact Sheet* (2014)

M&G NSW, *Computer Cataloguing Databases* (2013)

Collections Trust, *Cataloguing Objects* (2010)

Harping, *Getty Vocabulary Program; A Brief Overview and Status* (2010)

MA (Vic), *Small Museums Cataloguing Manual, 4th Edition* (2009)

Powerhouse Museum, *Powerhouse Museum Object Name Thesaurus* (2009)

## WEB PAGES

[AIATSIS, Pathways](#)

[J. Paul Getty Trust, Getty Vocabularies](#)

[Object ID website](#)

[Australian Pictorial Thesaurus](#)

**BENCHMARK C1.4.2** Records of the collection are safely stored and backup copies are made at regular intervals.

## TIPS

It is useful to have a written procedure for this.

**STANDARD C1.5** **The museum makes its collection accessible in digital formats and in online environments, as resources permit.**

**BENCHMARK C1.5.1** Digital collections are created and maintained using recognised principles and standards.

## TIPS

Digital collections may include materials that are either 'born digital' or, via the process of digitisation, 'made digital'.

## BOOKS AND ONLINE PUBLICATIONS

History SA, *Community Museums Program Handbook* (2008), pp136-137

Webb, *Guidelines for the Preservation of Digital Heritage* (2003)

## WEB PAGES

[JISC Digital Media, Basic Guidelines for Image Capture & Optimisation](#)

JISC Digital Media, Systems for Managing Digital Media Collections

SLIS, Image Digitisation of Local History Collections

Public Record Office Victoria, Just Digitise It

BENCHMARK C1.5.2

**Digital collections are managed in keeping with the standards, procedures, policies and records management systems used for the museum's other collections.**

TIPS

Standards include those relating to:

- documentation
- cataloguing
- arrangement and description.

Policies include:

- collections policy
- conservation/preservation policy
- sustainability policy.

Digital materials need to be 'future proofed'. This has implications for computer hardware and software.

BENCHMARK C1.5.3

**Legal requirements are addressed, along with ethical and other protocols, before any digitisation process begins.**

TIPS

Legal requirements include adhering to the laws of:

- privacy
- copyright
- intellectual property
- moral rights.

Protocols may relate to:

- ethics
- culture-specific sensitivities
- rights management.

BOOKS AND ONLINE PUBLICATIONS

Australian Libraries Copyright Committee and the Australian Digital Alliance, *A user's Guide to the Flexible Dealing Provision for Libraries, Educational Institutions and Cultural Institutions: Section 200AB of the Copyright Act 1986* (2008)

Nakata, *Australian Indigenous Digital Collections: First generation issues* (2008)

Australian Copyright Council, *Galleries and Museums: An Introduction to Copyright* (2014)

Hudson & Kenyon, *Copyright and Cultural Institutions* (2006)

ICOM, *ICOM Code of Ethics for Museums* (2013)

MA, *Code of Ethics for Art, History and Science Museums* (1999)

#### WEB PAGES

[Arts Law Centre of Australia website](#)

[Arts Law Centre of Australia, Museums and Galleries: Obligations in the Age of Digital and Moral Rights](#)

[ATSILIRN, ATSILIRN Protocols](#)

[Australian Copyright Council, Q&A's for galleries and museums](#)

**BENCHMARK C1.5.4** **Digital collections are managed with sufficient accompanying information, in relevant formats, to allow for continuing access, future re-use and ongoing preservation.**

#### TIPS

The accompanying information may include:

- acknowledgements
- captioning
- metadata
- permissions and restrictions (associated with rights management).

#### BOOKS AND ONLINE PUBLICATIONS

Standards Australia, *AS ISO 19005.1* (2007)

State Records NSW, *Archives Outside, Digitising your collection*

#### WEB PAGES

[Canadian Heritage Information Network, Digital Preservation Toolkit](#)

[Canadian Heritage Information Network & Australian Museums & Galleries Online, Capture Your Collections](#)

[JISC Digital Media, Systems for Managing Digital Media Collections](#)

[SLV, Image Digitisation of Local History Collections](#)

**BENCHMARK C1.5.5** **Digitisation procedures are designed and managed so as to minimise the risk of damage to collection items.**

#### BOOKS AND ONLINE PUBLICATIONS

NLA, *Care and Handling Guidelines for Digitisation of Library Materials*

State Records NSW, *Archives Outside, Digitising your collection*, Part 4: Scanning and Handling Tips

BENCHMARK C1.5.6

Digital collections are presented to the public in ways that meet accessibility standards and are compatible with adaptive technologies.

TIPS

Accessibility in the online environment is about making sure you present information in ways that take into account people's different abilities, requirements and technology access.

Access is often thought about only in terms of physical accessibility, but it is also about:

- sensory accessibility
- intellectual access
- cultural access
- emotional and attitudinal access.

BOOKS AND ONLINE PUBLICATIONS

Accessible Arts, *Marketing and Communication Information Sheet*

WEB PAGES

[Lighthouse International, Making Text Legible](#)

[UKOLN, Good Practice Guide for Developers of Cultural Heritage Web Services](#)

[Vischeck](#)

[W3C, Web Accessibility Initiative](#)

<b>PRINCIPLE</b>	<b>C2</b>	<b>THE MUSEUM PRESERVES ITS SIGNIFICANT COLLECTIONS FOR FUTURE GENERATIONS</b>
<b>STANDARD</b>	<b>C2.1</b>	<b>The museum makes decisions on preventive conservation based on current conservation advice and practices.</b>
<b>BENCHMARK</b>	<b>C2.1.1</b>	<p>Preventive conservation principles are reflected in the museum’s policies and procedures.</p> <p>TIPS</p> <p>Conservation is considered as an integral part of all museum activities, policies and procedures, for instance:</p> <ul style="list-style-type: none"> <li>• building works</li> <li>• exhibitions</li> <li>• public programs.</li> </ul> <p>BOOKS AND ONLINE PUBLICATIONS</p> <p>Museums Galleries Scotland, <i>What is Collections Care?</i> (2009)</p> <p>AICCM, <i>Code of Ethics and Code of Practice</i> (2005)</p> <p>MA, <i>Museum Methods</i> (2002), section 4.1</p> <p>National Services Te Papa Tongarewa, <i>Preventive Conservation</i> (2001)</p> <p>HCC, <i>reCollections</i> (1998)</p>
<b>BENCHMARK</b>	<b>C2.1.2</b>	<p><b>A preventive conservation strategy is in place.</b></p> <p>TIPS</p> <p>This strategy is informed by an initial risk assessment and an understanding of significance, and might include:</p> <ul style="list-style-type: none"> <li>• definitions of conservation, restoration and preservation</li> <li>• priorities</li> <li>• measures to reduce light levels on light-sensitive collection items</li> <li>• a cleaning regime and roster for display and storage areas</li> <li>• regular inspections for damp and pests, dust and pollution</li> <li>• shelter for significant outdoor exhibits, where appropriate</li> <li>• an integrated pest management (IPM) program</li> <li>• procedures for dealing with mould or pest infestations</li> <li>• WHS issues.</li> </ul> <p>It makes sense to consider the broader museum setting and purpose too. For instance, if reduced light levels are desirable for some objects, what strategies could be used to keep exhibition text visible or accessible in that setting?</p> <p>BOOKS AND ONLINE PUBLICATIONS</p> <p>AICCM, <i>Preservation Needs Assessment Report Template 2007–2008</i> (2007)</p> <p>MA (Vic), <i>Developing a Conservation Plan for Community Museums</i> (2006)</p>

WEB PAGES

[NLA, Preservation Needs Assessment Surveys](#)

[Powerhouse Museum, Conservation Resources](#)

**BENCHMARK C2.1.3** The preventive conservation strategy is based on reputable museum conservation information and advice.

TIPS

The AICCM website provides a guide to 'Finding Conservators'.

WEB PAGES

[AICCM, Need a conservator?](#)

[AICCM website](#)

**BENCHMARK C2.1.4** Preventive conservation guidelines and training are readily available to all museum workers.

BOOKS AND ONLINE PUBLICATIONS

NLA, *Preserving Australia's Documentary Heritage* (2004)

HCC, *reCollections: Caring for Collections across Australia* (1998), chapters 1 and 2.

WEB PAGES

[AICCM, Collection Care](#)

[Northeast Document Conservation Center, Preservation 101](#)

[Powerhouse Museum, Conservation Resources](#)

**STANDARD C2.2** The museum actively strives to create and maintain an appropriate and stable environment for its collection.

**BENCHMARK C2.2.1** Approaches to storage and display show appropriate understanding of the collection's condition and the environmental requirements of individual items.

TIPS

Environmental considerations include:

- dust and other pollutants
- humidity
- light levels
- temperature levels and fluctuations.

Collections will include items composed of different materials (e.g. wood, paper, textiles and metals), each having different conservation requirements and risks.



These issues are also essential considerations for touring exhibitions.

#### BOOKS AND ONLINE PUBLICATIONS

Steensen Varming & ICS for RPGNSW & M&G QLD, *The Technical Industry Report on Museum and Gallery Lighting and Air Conditioning* (2011)

History SA, *Museum Environment* (2011)

Museums Galleries Scotland, *The effect of storage and display materials on museum objects* (2009)

History SA, *Community Museums Program Handbook* (2008), pp 145-147

Staniforth et al., *The National Trust Manual of Housekeeping* (2006)

HCC, *Guidelines for Environmental Control of Cultural Institutions* (2002)

MA, *Museum Methods* (2002), section 4.3

HCC, *reCollections* (1998), chapter 3

#### WEB PAGES

[Canadian Conservation Institute, Preventive conservation and Agents of Deterioration](#)

**BENCHMARK C2.2.2**      **The collection storage and display areas are cleaned regularly and kept tidy and free of rubbish.**

#### TIPS

Having a regular maintenance schedule in place helps to keep exhibitions and displays free of pests and other hazards, and looking good.

#### BOOKS AND ONLINE PUBLICATIONS

History SA, *Cleaning in Museums* (2011)

History SA, *Housekeeping Schedule* (2011)

Staniforth et al., *The National Trust Manual of Housekeeping* (2006)

**BENCHMARK C2.2.3**      **Appropriate equipment and training are available to ensure that the collection is handled and moved in an appropriate manner.**

#### TIPS

Appropriate equipment includes:

- boxes or crates
- gloves
- trolleys.

## BOOKS AND ONLINE PUBLICATIONS

History SA, *Storage and Handling* (2011)

CCI, *Basic Handling of Paintings* (1993)

## WEB PAGES

[M&G NSW, Collection Care](#)

### BENCHMARK C2.2.4

**Conditions in exhibition and storage areas are regularly monitored, recorded and assessed in light of the collection's conservation requirements, and damage or potential damage is reported and followed up.**

## TIPS

Information on issues affecting specific collection items (e.g. particular conservation needs, or incidents such as pest infestation or water damage) can be recorded in object files and on databases.

For future reference, it is important to document key events that have impacted on the collection (e.g. a leak, cyclone or other disaster) and to add this information to records of the museum's history.

Although collecting and recording relevant information about environmental conditions is vital, the key here is to ensure that improvements are made as a result of this knowledge.

Two examples of follow-up are:

- making changes to display and storage areas
- seeking advice from a qualified conservator.

## BOOKS AND ONLINE PUBLICATIONS

Museums Galleries Scotland, *What is environmental monitoring?* (2009)

Scott, Centre for Cultural Materials Conservation, *Bushfires: protect your precious possessions* (2003)

HCC, *Guidelines for Environmental Control in Cultural Institutions* (2002)

MA, *Museum Methods* (2002), sections 4.4, 4.6, 4.8

National Services Te Papa Tongarewa, *Preventive Conservation* (2001)

CCI, *Detecting Infestations: Facility Inspection procedure and checklist* (1996)

## WEB PAGES

[AICCM, Environmental Guidelines Taskforce](#)

[AICCM, Pest Management](#)

**BENCHMARK C2.2.5** Storage and display environments are improved and upgraded as resources become available, in light of ongoing assessments of the museum environment and the collection's needs.

BOOKS AND ONLINE PUBLICATIONS

M&G NSW, *Storage & Display – Suitable and Unsuitable Materials* (2013)

M&G NSW, *Storage & Display Supplier List* (2012)

Scottish Museums Council, *Choosing New Display Cases* (2003)

National Park Service, *Museum Handbook*, chapter 7 (2001)

WEB PAGES

[Powerhouse Museum, Product and Suppliers List](#)

**STANDARD C2.3** **The museum's display, storage and handling methods minimise risks to its collection.**

**BENCHMARK C2.3.1** Appropriate supports, display materials and techniques are used for collection items on display.

BOOKS AND ONLINE PUBLICATIONS

M&G NSW, *Collection Storage: Shelving* (2013)

M&G NSW, *Storage & Display – Suitable and Unsuitable Materials* (2013)

History SA, *Display Techniques and Supports* (2011)

Museums Galleries Scotland, *The effects of storage and display materials on museum objects* (2009)

History SA, *Community Museums Program Handbook* (2008) pp 150-154

Powerhouse Museum, *How to Create a Padded Coathanger* (2007)

Museums Galleries Scotland, *Choosing New Display Cases* (2005)

National Park Service, *Conserve-o-gram: Safe Plastics and Fabrics for Exhibit and Storage* (2004)

HCC, *reCollections* (1998), chapters 1 & 2

CCI, *Indoor Display of Industrial Collections* (1998)

CCI, *Storage and Display Guidelines for Paintings* (1993)

WEB PAGES

[Powerhouse Museum, Conservation Resources](#)

BENCHMARK C2.3.2

Appropriate methods and materials are used for collection storage.

TIPS

Appropriate storage may include:

- boxes
- cabinets
- shelving.

Methods include:

- ensuring items are not stored directly on the floor
- using dust covers for larger items
- using supports for fragile items.

BOOKS AND ONLINE PUBLICATIONS

MA (Vic), *Online Museum Training: Organising Your Collection Store* (2012)

Museums Galleries Scotland, *The effects of storage and display materials on museum objects* (2009)

Powerhouse Museum, *How to Create a Padded Coathanger* (2007)

Powerhouse Museum, *How to Create Rolled Storage* (2007)

Powerhouse Museum, *How to Store a Fragile Garment* (2007)

MA, *Museum Methods* (2002), section 4.6, 4.8 & 4.10

HCC, *reCollections* (1998), chapters 1 & 2

CCI, *Storage and Display Guidelines for Paintings* (1993)

BENCHMARK C2.3.3

Archival-quality materials are used for storage and display where appropriate and wherever possible.

BOOKS AND ONLINE PUBLICATIONS

MA, *Museum Methods* (2002), section 4.6

Museums Galleries Scotland, *The effect of storage and display materials on museum objects* (2009)

WEB PAGES

AICCM, [Archival Quality Materials](#)

BENCHMARK C2.3.4

Collection items are rotated on and off display in accordance with their conservation needs.

BOOKS AND ONLINE PUBLICATIONS

HCC, *reCollections* (1998), chapter 3, pp. 1–18

<b>STANDARD</b>	<b>C2.4</b>	<b>The museum makes decisions about conservation treatments based on current conservation advice and practices.</b>
BENCHMARK	C2.4.1	<p>Appropriate advice is sought from qualified conservators before any conservation or restoration treatments are carried out, and any interventive conservation work on collection items is performed by qualified conservators.</p> <p>BOOKS AND ONLINE PUBLICATIONS</p> <p>History SA, <i>Community Museum Program Handbook</i> (2008), pp 156-7</p> <p>AICCM, <i>Code of Ethics and Code of Practice</i> (2005)</p> <p>Australia ICOMOS, <i>Burra Charter</i> (2013)</p> <p>AICCM, <i>Remedies Gone Wrong</i></p> <p>WEB PAGES</p> <p><a href="#">AICCM, About Conservation</a></p> <p><a href="#">AICCM, Need a conservator? Guidelines for Commissioning Conservation Treatment for Cultural Objects</a></p>
BENCHMARK	C2.4.2	<p>The condition of any collection item requiring conservation is recorded and considered, and a treatment proposal prepared, before any interventive conservation work is carried out.</p> <p>BOOKS AND ONLINE PUBLICATIONS</p> <p>M&amp;G NSW, <i>Condition Reports</i></p> <p>HCC, <i>reCollections</i> (1998), pp39-55</p>
BENCHMARK	C2.4.3	<p>Every item selected for conservation work has a statement of significance to justify the cost of the work and to guide procedures.</p> <p>BOOKS AND ONLINE PUBLICATIONS</p> <p>Russell &amp; Winkworth <i>Significance 2.0</i> (2009)</p> <p>Russell &amp; Winkworth, <i>Significance in Action applications: Conservation Treatment</i> (2009)</p> <p>MA, <i>Museum Methods</i> (2002), section 3.2</p> <p>Clegg et al., <i>Safe in the Shed</i> (2001)</p>
BENCHMARK	C2.4.4	<p>Records are kept of all conservation treatments (or restoration activities), including the materials used, who carried out the treatment, and any physical changes to the object.</p>

TIPS

Photographs and pencil sketches can be used to show the object before and after conservation treatment.

BOOKS AND ONLINE PUBLICATIONS

HCC, *reCollections* (1998), pp39-55

**BENCHMARK C2.4.5** Suitable storage and display environments are chosen for treated collection items, with the aims of maintaining their stability, and long-term preservation.

TIPS

Returning a collection item to an inappropriate environment will undermine the benefits of any conservation treatment that item has received.

BOOKS AND ONLINE PUBLICATIONS

MA (Vic), *Creating or improving stores* (2007)

MA, *Museum Methods* (2002), section 4.3

**STANDARD C2.5** The museum has identified, and is able to respond to, all potential threats to its collection.

**BENCHMARK C2.5.1** All current and potential threats to the collection are identified through regular risk assessments.

TIPS

These might be conducted or reviewed on an annual or seasonal basis.

BOOKS AND ONLINE PUBLICATIONS

M&G NSW, *Hazardous Materials in Museum Collections* (2013)

Hillhouse, SHARE Museums East, *How to Guide to Assess and Manage Risk in Collections Care* (2012)

History SA, *Community Museum Program Handbook* (2008), pp 159-160

MA, *Museum Methods* (2002), section 3.2

Söderlund Consulting, *Be Prepared* (2000), pp. 15–21

MA, *Code of Ethics for Art, History and Science Museums* (1999)

HCC, *reCollections* (1998), chapter 4, pp. 65–9

**BENCHMARK C2.5.2** Potential threats to the collection are removed or reduced.

## BOOKS AND ONLINE PUBLICATIONS

Söderlund Consulting, *Be Prepared* (2000), pp. 21–4

**BENCHMARK C2.5.3**      **The disaster preparedness and response plan is informed by a current risk assessment and is regularly reviewed.**

### TIPS

Be sure to consider all aspects of the museum in the disaster preparedness and response plan, including:

- activities and special events
- buildings
- the collection
- exhibitions
- people.

## BOOKS AND ONLINE PUBLICATIONS

M&G NSW, *Develop a disaster plan* (2013)

Rae, SHARE Museums East *How to Guide to Hazards in museum collections* (2012)

Collections Trust, *Emergency Planning* (2011)

Scott, *Bushfires: Protect your Precious Possessions* (2003)

Söderlund Consulting, *Be Prepared* (2000), pp. 35–53

Dorge, Valerie & Jones, *Building up an Emergency Plan: A Guide for Museums*, (1999)

**BENCHMARK C2.5.4**      **The disaster preparedness and response plan includes an up-to-date list of contacts for emergencies.**

### TIPS

Relevant contacts might include:

- individuals
- members of the museum’s governing body
- museum workers
- organisations
- service providers.

## BOOKS AND ONLINE PUBLICATIONS

Collections Trust, *Emergency Planning* (2011)

Söderlund Consulting, *Be Prepared* (2000), pp. 25–33, 66–9

**BENCHMARK C2.5.5**      **Workers have training in disaster preparedness and are familiar with the museum’s disaster preparedness and response plan.**

## TIPS

Blue Shield Australia encourages museums to support its MayDay program by using the month of May each year as the occasion for training in, and review of, disaster preparedness.

## BOOKS AND ONLINE PUBLICATIONS

Collections Trust, *Emergency Planning* (2011)

Söderlund Consulting, *Be Prepared* (2000), pp. 53–5

## WEB PAGES

[AICCM website](#)

[Blue Shield Australia](#)

[CAVAL Collaborative Solutions website](#)



## APPENDIXES

- A      What Is a Museum?
- B      The National Standards Taskforce
- C      Key Acronyms
- D      Glossary
- E      Resources
- F      Provide Feedback

# APPENDIX A WHAT IS A MUSEUM?

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The Museums Australia Constitution (2002) defines a 'museum' as an institution with the following characteristics:

A museum helps people understand the world by using objects and ideas to interpret the past and present and explore the future. A museum preserves and researches collections, and makes objects and information accessible in actual and virtual environments. Museums are established in the public interest as permanent, not-for-profit organisations that contribute long-term value to communities.

Museums Australia recognises that museums of science, history and art may be designated by many other names (including Gallery and Keeping Place). In addition, the following may qualify as museums for the purposes of this definition:

(a) natural, archaeological and ethnographic monuments and sites and historical monuments and sites of a museum nature that acquire, conserve and communicate material evidence of people and their environment;

(b) institutions holding collections of and displaying specimens of plants and animals, such as botanical and zoological gardens, herbaria, aquaria and vivaria;

(c) science centres;

(d) cultural centres and other entities that facilitate the preservation, continuation and management of tangible or intangible heritage resources (living heritage and digital creative activity);

(e) such other institutions as the [Museums Australia National] Council considers as having some or all of the characteristics of a museum.

In its Code of Ethics [2013], the International Council of Museums (ICOM) describes a museum as:

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

Source: Museums Australia, What Is a Museum? (web page)  
[http://www.museumsaustralia.org.au/site/about\\_museums.php](http://www.museumsaustralia.org.au/site/about_museums.php)

## APPENDIX B THE NATIONAL STANDARDS TASKFORCE

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The National Standards for Australian Museums and Galleries was developed by a National Standards Taskforce representing the Australian museum sector. Taskforce members were drawn from all states and territories, through the following organisations:

### ACT MUSEUMS AND GALLERIES

<http://www.cmag.com.au/>

ACT Museums and Galleries represents:

- Canberra Museum and Gallery
- the Nolan Collection
- ACT Historic Places (Lanyon, Calthorpes' House and Mugga-Mugga).

ACT Museums and Galleries delivers a range of cultural services to the community, providing activities such as exhibitions, public programs and education programs, and collecting, conserving and presenting significant aspects of the ACT's cultural heritage.

ACT Museums and Galleries is a unit of the Cultural Facilities Corporation (CFC). CFC was established in 1997 to manage and develop a number of the ACT's major cultural assets. The Corporation's responsibilities span the performing arts, the visual arts, social history, and cultural heritage management.

### ARTS TASMANIA

<http://www.arts.tas.gov.au>

Arts Tasmania is the state government agency responsible for policy and planning for arts and culture in Tasmania. Arts Tasmania also provides the secretariat for the Tasmanian Arts Advisory Board, in its peer assessment and policy development work.

Arts Tasmania administers grants and loans through a number of programs and initiatives:

- Assistance to Individuals
- Assistance to Organisations
- Small Museums and Collections Program
- Artsbridge

### COLLECTIONS COUNCIL OF AUSTRALIA LTD

<http://www.collectionscouncil.com.au>

The Collections Council of Australia Ltd (CCA) was the peak body for Australia's collections sector, encompassing four major domains: archives, galleries, libraries and museums. Established to ensure the nationwide sustainability of collections, the Council consulted with key stakeholders to resolve common issues and to promote the value of the sector. The Council's vision is for collections in Australia to be a source of knowledge, understanding, inspiration, ideas and creativity.

The Council was started 2004 and was supported by the Cultural Ministers Council until April 2010.

## HISTORY SA (FORMERLY THE HISTORY TRUST OF SOUTH AUSTRALIA)

<http://www.history.sa.gov.au>

History SA is responsible for the preservation, interpretation and public presentation of South Australia's history and material culture. History SA achieves its mission through its three museums – the Migration Museum, the National Motor Museum and the South Australian Maritime Museum – and by assisting South Australia's community museums and historical societies to preserve and present their local and specialist histories and collections.

History SA is a statutory authority of the South Australian Government.

## MUSEUM AND ART GALLERY OF THE NORTHERN TERRITORY

<http://www.magnt.net.au>

The Northern Territory's premier cultural institution, the Museum and Art Gallery of the Northern Territory (MAGNT), is located in Darwin. The MAGNT complex consists of five major permanent galleries, a touring gallery, educational facilities for school groups, a theatre, the Museum Shop and a café.

The MAGNT collections encompass Aboriginal art and material culture, visual arts, craft, Southeast Asian and Oceanic art and material culture, maritime archaeology, the natural sciences and Northern Territory history. The collections, and the research, interpretation and collection development associated with them, place the art, culture, history and natural history of the Northern Territory in both an Australian and an international context.

MAGNT is supported by the Northern Territory Government.

## MUSEUMS & GALLERIES QUEENSLAND

<http://www.magsq.com.au>

Museums & Galleries Queensland (M&G QLD) promotes, supports, and provides services to foster excellence in, museums, galleries and keeping places. M&G QLD strives to ensure a future where museums, galleries and keeping places are relevant, accessible, and valued by their communities.

M&G QLD provides a range of programs and services in the areas of information and advice; training and professional development; and exhibition development and touring; and promotes the achievements of Queensland museums and galleries.

M&G QLD is supported by the Queensland Government, through Arts Queensland; the Visual Arts and Craft Strategy, an initiative of Australia's federal, state and territory governments; and the Australian Government, through the Australia Council for the Arts.

## MUSEUMS & GALLERIES OF NSW

<http://mgnsw.org.au>

Museums & Galleries of NSW (M&G NSW) is the key development agency for the museum and gallery sector in New South Wales. M&G NSW plays a pivotal role in nurturing sustainable museums and galleries within the community, and aims to ensure the ongoing provision of enjoyable, enriching experiences for the people of NSW.

The mission of M&G NSW is to support the strategic position and relevance of museums and galleries. Its role is to develop an agreed strategic direction (leading), to broker supportive relationships (facilitating) and to develop and deliver programs and services (providing) for the sector.

M&G NSW is supported by Arts NSW and by the Australian Government, through the Australia Council for the Arts.

### MUSEUMS AUSTRALIA (VICTORIA)

<http://www.mavic.asn.au>

Museums Australia (Victoria) (MA (Vic)) is the Victorian branch of Museums Australia – a membership organisation providing national and state/territory services, and national networks, for people with museum interests.

MA (Vic) represents over five hundred members, and the professional services it provides to the Victorian museum community include:

- advice on museum matters
- information resources
- roving curator program to support exhibition development
- museum accreditation
- environmental sustainability program
- digitisation and oral history programs via the Victorian Collections program
- opportunities for networking
- professional development opportunities (including seminars and workshops).

MA (Vic) is supported by the Victorian Government through Creative Victoria and the Veterans Branch of the Victorian State Government, alongside generous support from Museum Victoria.

### WESTERN AUSTRALIAN MUSEUM

<http://www.museum.wa.gov.au>

The Western Australian Museum was established in 1891 (as the Perth Geological Museum) and its current collections, numbering more than eight million specimens/artefacts, are the primary focus of research by the Museum's own staff and others. The Museum's mission is 'to inspire people to explore and share their identity, culture, environment and sense of place, and contribute to the diversity and creativity of our world'.

Central to the Museum's vision, which is to be an excellent and vibrant Museum service valued and used by all Western Australians and admired by the world, are its services to regional communities, delivered through the Development Service (formerly known as the Museum Assistance Program); Development Service staff have been closely involved in developing the National Standards.

The Museum comprises six public sites, including three in country areas, although its Perth site is currently closed for a four-year redevelopment. The work of the Museum is also supported by a Collections and Research Centre.

The Western Australian Museum is a statutory authority within the Western Australian State Government Portfolio for Culture and the Arts.

# APPENDIX C KEY ACRONYMS

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**ABS**

Australian Bureau of Statistics

**ACF**

Australian Conservation Foundation

**ACGA**

Australian Commercial Galleries Association

**ACNT**

Australian Council of National Trusts

**AFP**

Australian Federal Police

**AGIMO**

Australian Government Information Management Office

**AIATSIS**

Australian Institute of Aboriginal and Torres Strait Islander Studies

**AICCM**

Australian Institute for the Conservation of Cultural Material

**AMARC**

Australian Museum Audience Research Centre

**ARC**

Australasian Registrars Committee

**ATDW**

Australian Tourism Data Warehouse

**ATO**

Australian Taxation Office

**ATSILIRN**

Aboriginal and Torres Strait Islander Library and Information Resource Network

**Australia ICOMOS**

International Council on Monuments and Sites (Australia)

**CAAMD**

Council of Australian Art Museum Directors

**CAMD**

Council of Australasian Museum Directors

**CAN**

Collections Australia Network

**CCA**

Collections Council of Australia Ltd

**CFC**

Cultural Facilities Corporation

**DCITA**

Department of Communications, Information Technology and the Arts

**DEWHA**

Department of the Environment, Water, Heritage and the Arts (formerly DCITA)

**DGR**

Deductible gift recipient

**EVRSIG**

Evaluation & Visitor Research Special Interest Group

**FAHS**

Federation of Australian Historical Societies

**HCC**  
Heritage Collections Council

**HREOC**  
Human Rights and Equal Opportunity Commission

**HSA**  
History SA (South Australia)

**ICAC**  
Independent Commission Against Corruption

**ICOM**  
International Council of Museums

**IPM**  
Integrated pest management

**M&G NSW**  
Museums & Galleries of NSW

**M&G QLD**  
Museums & Galleries Queensland

**MA**  
Museums Australia

**MAGNT**  
Museum and Art Gallery of the Northern Territory

**MA (Qld)**  
Museums Australia (Queensland)

**MA (Vic)**  
Museums Australia (Victoria)

**NAA**  
National Archives of Australia

**NAVA**  
National Association for the Visual Arts

**NLA**  
National Library of Australia

**NSLA**  
National and State Libraries Australasia

**PGAV**  
Public Galleries Association of Victoria

**RAA**  
Regional Arts Australia

**RGANSW**  
Regional Galleries Association of New South Wales

**RGAQ**  
Regional Galleries Association of Queensland

**SLIS**  
Swinburne Library Information Systems

**U3A**  
University of the Third Age

**W3C**  
World Wide Web Consortium

**WHS**  
Workplace health and safety

# APPENDIX D GLOSSARY

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For the sake of consistency and simplicity, this Glossary draws as much as possible on existing definitions, sourced from the publications and organisations listed below. Wherever appropriate, terms are defined according to their meaning in the museum context.

## SOURCES

### **Publications and web pages**

All sources are identified in full in Appendix E.

Abasa, *Careers in Museums* (1995)  
AICCM, *Code of Ethics and Code of Practice* (2005)  
Australia ICOMOS, *Burra Charter* (2013)  
Bettington et al., *Keeping Archives* (2008)  
Canadian Heritage Information Network & Australian Museums & Galleries Online, *Capture Your Collections* (website)  
Colbert, *Strategic Planning Manual* (1998)  
Collins *Australian Internet-Linked Dictionary* (2004)  
Dickman, *Visitor Research Made Easy for Museums, Galleries and Exhibition Spaces* (2006)  
HCC, *reCollections* (1998)  
Russell & Winkworth, *Significance 2.0* (2009)  
History SA, *Collections Management Policy – April 2001* (2005)  
ICOM website  
INTERPOL website  
MA, *Code of Ethics for Art, History and Science Museums* (1999)  
MA, *Museums and Sustainability* (2002)  
MA, *A Plain English Guide to Previous Possessions, New Obligations* (1996)  
NSW Heritage Office, *Objects in Their Place* (1999)  
Object ID website  
Rouette, *Exhibitions* (2007)

### **Organisations**

Deakin University  
History SA  
Museums & Galleries Queensland  
Museums & Galleries NSW  
World Commission on Environment and Development



**Access**

Providing access means making a museum, its buildings, its collection and its programs physically and/or virtually available, and intellectually engaging, to the widest possible range of people, while also fulfilling the museum's other responsibilities (e.g. ensuring the preservation and security of its collection, and the safety of visitors and workers).

**Accession**

The process of registering and cataloguing an object into a museum's collection.

**Accession register**

A book – used at the first stage of the accessioning process – in which objects are recorded as they are added to a museum's collection. Cataloguing follows.

**Acquisition**

The process of gaining legal possession of an item for a museum collection, through purchase, donation, bequest or transfer.

**Acquisition policy**

See **Collection policy**.

**Adaptive technologies**

Devices or technologies (such as voice-recognition software) that can assist people with disabilities to access information and/or technology.

**AICCM**

The Australian Institute for the Conservation of Cultural Material is the national organisation for conservators and others interested in the preservation of cultural material.

**Archival image**

A digital image (also referred to as a *master image*) that has been captured at the most appropriate quality or resolution, and stored for long-term usage. Archival images are normally stored in an offline mode – on tape, CD or DVD – or on an independent hard drive, and are accessed only for the production of copies.

**Archives**

The term *archives* encompasses:

- (a) records of organisations and individuals that have been selected for indefinite retention on the basis of their continuing value for legal, administrative, financial or historical research purposes
- (b) the name given to the repository in which an archival collection resides
- (c) an organisation (or part of an organisation) whose main function is to select, manage, preserve and make archival records available for use.

**Asset**

A document, picture, artefact, specimen or artwork that has been acquired by a museum for its collection is considered a heritage asset. Other kinds of museum assets include buildings, sites and equipment.

## **Audiences**

### **Current**

People who visit a museum (including online visitors). A museum's current audience may be segmented into audience groupings (e.g. local residents, school students, tourists, families, retirees, and special interest groups).

### **Potential**

People who do not currently visit the museum but are thought likely to attend in the future, because of their interests or demographics. The museum may target its potential audiences, and may plan to attract them through specific programs designed to meet their needs.

## **Benchmark**

A reference point or criterion against which to measure performance, achievement or progress.

## **Blog**

An online journal that is frequently updated by its creator and is usually open for contributions from the general public. (Short for *web log*.)

## **Born digital**

Term used to describe information expressed in a digital format from the point of its creation. Forms of visual or literary expression created using digital technology or digital media are born-digital materials. Other examples include websites, web pages, email messages, and word-processed documents.

## **Burra Charter**

The Australia ICOMOS Charter for the Conservation of Places of Cultural Significance, adopted in Burra, South Australia, in 1979. The Charter was revised in 1981, 1988, 1999 and 2013.

## **Business plan**

See **Forward plan**.

## **Cataloguing**

The process of recording and filing/storing all known, relevant information about an object in a museum collection, such as its origin, age, maker, title (e.g. for artworks), physical description (materials and/or techniques used in its making), physical dimensions, use, provenance, etc. These details are recorded on cataloguing worksheets or onto a computer database.

## **Code of ethics**

A formal set of principles, rules or expectations developed to help people and organisations to make appropriate, ethical decisions in relation to behaviour and practices within a specific profession, industry or specialisation.

## **Collection**

The body of acquired objects held in title by a museum.

## **Collection management**

A term encompassing all of the practices and procedures implemented by a museum in acquiring, documenting, handling, accessing, storing, securing, lending, conserving and disposing of collection items.

**Collection policy**

A written statement guiding a museum's aims, practices and procedures in managing its collection. The collection policy also identifies the kinds of materials a museum will collect and the conditions or terms governing acquisitions.

**Community**

A social group, of any size, whose members have something in common (e.g. culture, history, experiences, ideas, interests or locality).

**Community access exhibitions**

Exhibitions designed to enable a diverse range of individuals and community groups to present their artworks, culture, ideas or activities to a wider audience. Sometimes museums set aside an exhibition space for exhibitions of this type, and/or especially encourage exhibitions by marginalised or minority groups.

**Conflict of interest**

A situation where the interests of an individual working for, or representing, an organisation compete with that organisation's interests, putting at risk the reputation of all concerned. Inappropriate use of benefits or advantages that the individual gains through this association, or of privileged information that he or she has access to, are potential consequences of conflict of interest.

**Conservation**

All action aimed at safeguarding cultural material for the future. The purpose of conservation is to study, record, retain and, if appropriate, restore the culturally significant qualities of an object, with the least possible intervention. Issues around treatment, handling, storage and display are all encompassed within conservation. See also **Preservation, Preventive conservation** and **Restoration**.

**Conservation policy**

A written statement guiding a museum's aims, practices and procedures in regard to conserving its collection. A conservation policy generally covers conservation needs and priorities, treatment, and the handling, storage and display of objects.

**Conservation treatment**

The physical treatment of collection items to prolong their existence by preventing or slowing down deterioration. Treatment is undertaken only after an assessment of the current condition of an item, its significance, its future use, and available resources and expertise, and after the preparation of a treatment proposal. Where possible, any materials and methods used in a treatment should allow it to be reversible and should allow for the possibility of future treatments.

**Conservator**

A professional whose primary occupation is the practice of conservation and who, through specialised education, knowledge, training and experience, formulates and implements all the activities of conservation, in accordance with an ethical code such as the AICCM Code of Ethics and Code of Practice. Through their training, conservators have an understanding of the principles of the conservation of most materials, but tend to specialise in the treatment of one type of object or material.

**Constitution**

A written, publicly available statement of a museum's charter, role, goals, policy framework, and composition.

**Contractor**

A person or a firm that supplies labour, services or materials to an organisation, for a fee and on terms set out in a written agreement or contract. Museums often engage contractors for their specialised skills and knowledge, to support or carry out a specific project or service. This is normally a short-term arrangement. See also **Volunteer** and **Workers**.

**Copyright**

The exclusive right, granted by law for a specified number of years, to produce copies of, and to otherwise control, an original literary, musical or artistic work.

**Core documents and policies**

The main documents and policies that guide and inform a museum's activities.

**Corporate plan**

See **Forward plan**.

**Curator**

A person who works with collection items and associated material to develop a museum's collection and/or exhibitions, and who seeks to communicate related information, ideas and values to the public.

**Customer focus**

Planning and managing museum programs and services so as to meet the needs and interests of the people who will be accessing them, and to encourage positive customer/visitor experiences.

**Deaccession**

The process by which an object in a museum's collection is removed from the collection. When deaccessioning objects, museums must ensure that all legal requirements are met and that the objects are made ready for disposal in an appropriate and ethical way.

**Deaccession policy**

A written statement guiding a museum's aims, practices and procedures in respect of deaccession. A museum's deaccession policy is usually part of its collection policy.

**Deductible gift recipient (DGR)**

A fund or organisation that can receive tax-deductible gifts through the Australian Taxation Office Deductible Gift Recipients scheme.

**Digital archiving**

See **Archival image**.

**Digital imaging**

The process of creating and/or manipulating digital images.

**Digital preservation**

The long-term maintenance of digital files on digital storage media, including upgrades when necessary.

**Digitisation**

The process of converting information into a digital format. For example, taking a digital photograph of a painting, or scanning a catalogue record, are both digitisation activities (also referred to as *image capture*). Digital material produced by digitisation can be referred to as 'made digital' (as distinct from 'born digital').

**Disaster preparedness and response plan**

A document that identifies potential risks or sources of damage to a museum's collection and facilities, together with ways to remove or reduce these risks. The plan lists actions to be taken to minimise all risks, and actions to be taken in dealing with specific emergency situations. It includes emergency contacts for assistance, supplies and equipment.

**Disposal**

The formal removal of an item from a museum collection after a deaccessioning decision has been made. Disposal must occur in accordance with the procedures and conditions outlined in the deaccession policy.

**Diversity**

Term used in relation to communities made up of different and varied groups. Factors such as age, gender, education level, employment status, income, cultural background, disability and special interests, in respect of current and potential visitors, are all useful for museums in planning programs to address the needs and interests of diverse communities.

**Doubt**

Sometimes a museum may not have supporting research or facts to corroborate its interpretation of objects or events, in exhibitions or other programs. Doubt can be acknowledged by using qualifying wording such as 'It is believed that' or 'Some people think that' on labels or in other interpretive information. Using the term *circa* (or *c.*) with dates is another strategy.

**Education kit**

Information and activities compiled for school or other groups to use in conjunction with a visit to a museum or an exhibition, or as a learning resource.

**Education policy**

A written statement outlining a museum's aims, philosophy, practices and procedures in providing programs related to education. The policy would ideally be much broader than a statement about programs for schools and should incorporate ideas about lifelong learning for all visitors.

**Ethics**

See **Code of ethics**.

**Evaluation**

Evaluation is a process to assess the merit or value of an activity against particular criteria, so as to inform planning and decision making. In the museum context, visitor research is used to assess visitors' perceptions of the merit of a museum's programs and services, and can be carried out at various stages of a program, to report on and if necessary improve its effectiveness.

**Exhibition**

Objects, words, images, interactive units, audiovisual techniques and other methods combined to communicate an idea, theme or story for public interest and enjoyment.

**Exhibition/display plan**

A written plan for the exhibitions and displays a museum will present over a period of time, for example 3–5 years. An exhibition/display plan could include an interpretation or exhibition/display policy, an exhibition schedule, practices and procedures in relation to the maintenance of long-term displays, display plans, and exhibition proposals.

**Fabric**

See **Heritage places and fabric**.

**Forward plan**

A written plan that sets out what a museum aims to achieve in the future. The term covers the many different types of such plans that can be developed – with different purposes, outcomes, audiences and stakeholders in mind – so it is used as a generic designation in this document. Types of forward plan include:

**Business plan**

A plan that outlines an organisation's goals, the work program and the resources (particularly financial) required to achieve them, and how those resources will be sourced or developed.

**Corporate plan**

A comprehensive forward plan that covers the whole of the organisation and may incorporate all other plans for its management and development.

**Strategic plan**

A document produced by an organisation (or a division or department of an organisation) that defines a desired future and the means to bring it about. For museums, this type of forward plan guides success in terms of the organisation's political, financial, social and technological setting, and the demands of a competitive environment.

**Friends**

Supporters of a museum, who usually contribute through an independently constituted organisation (such as an incorporated association), to which they pay an annual subscription fee. See also **Members** and **Volunteer**.

**Governance**

The process by which a formal authority, such as a board, oversees and directs the policies, functions, actions and affairs of a museum.

**Governing body**

The group of people who are responsible for the policies, priorities and decisions of a museum (e.g. a museum council, trust or board).

**Heritage places and fabric**

Places of significance, such as sites, landscapes, areas, monuments and buildings, to be cared for, and retained, for future generations. Each heritage place has its own fabric or physical material, which may include natural elements, pathways, structures, structural materials, building interiors, sub-surface material, surface treatments, fittings or fixtures.

**ICOM**

The International Council of Museums is 'the international organisation of museums and museum professionals which is committed to the conservation, continuation and communication to society of the world's natural and cultural heritage, present and future, tangible and intangible' (source: ICOM website).

**Image capture**

See **Digitisation**.

**Intellectual property**

An intangible asset such as a copyright or patent. See also **Copyright**.

## **INTERPOL**

Founded as the International Criminal Police Commission, INTERPOL is 'the world's largest international police organization, with 186 member countries. Created in 1923, it facilitates

cross-border police co-operation, and supports and assists all organizations, authorities and services whose mission is to prevent or combat international crime' (source: INTERPOL website).

## **Interpretation**

A process involving both the museum and its visitors in understanding and communicating the meaning and significance of objects, collections and places. Modes of interpretation include tours, exhibitions, education programs, publications, social media and websites.

## **Item**

A generic term that covers museum collection items including documents, pictures, artefacts, specimens, artworks and other objects. *Item* is also a specific archival term, describing the smallest discrete unit of record material; accumulated items form a record series.

## **Key collection areas**

The main types of objects, material or themes that a museum collection focuses on.

## **Legally constituted entity**

An organisation or governing body that is formed, appointed or established through a legal process.

## **Loans**

Items a museum lends to, or borrows from, other collecting organisations, private collectors, or agencies.

## **Loans policy**

A written statement outlining a museum's aims, practices and procedures in relation to inward and outward loans. The loans policy is normally part of a museum's collection policy.

## **Marketing plan**

A type of written plan that focuses on identifying current and potential audiences and finding strategies to reach and attract them to a museum by addressing their interests and needs.

## **Master image**

See **Archival image**.

## **Members**

Supporters of a museum who contribute through paid subscriptions to a program that is managed by the museum and is intended to encourage interest and involvement in its activities and issues. Membership can deliver privileges such as discounts and access to news, information and special events. Unlike a Friends group, a members group does not exist independently of the museum it is associated with. See also **Friends** and **Volunteer**.

## **Metadata**

Data about data, or information assembled in relation to an item in order to provide access to it. Metadata usually includes information about the intellectual content of the item, digital representation data (where appropriate), and security or rights management information. In the museum context, the term is commonly used with respect to digital collections. A universal standard for metadata is the Dublin Core.

## **Moveable cultural heritage**

A term used to describe any portable natural or manufactured object of heritage significance.

Moveable cultural heritage, being portable, is especially vulnerable because it can easily be sold, relocated or thrown away during changes in ownership, fashion and use. Moveable heritage may be closely related to the significance of heritage places.

### **Museum**

See **Appendix A**.

### **Object ID**

'An international standard for describing cultural objects. It has been developed through the collaboration of the museum community, police and customs agencies, the art trade, insurance industry, and valuers of art and antiques. The Object ID project was initiated by the J. Paul Getty Trust in 1993 and the standard was launched in 1997. It is being promoted by major law enforcement agencies, including the FBI, Scotland Yard and Interpol; museum, cultural heritage, art trade and art appraisal organisations; and insurance companies' (source: Object ID website).

### **Operational plan**

A type of written plan for developing or maintaining the infrastructure a museum needs in order to achieve its potential. Examples of operational plans include a workforce management plan, used in creating and managing a major change in an organisation's staffing structure; a disaster preparedness and response plan; or a safe-working plan, used in managing the activated display of heritage (or contemporary) machinery, and addressing issues such as the licensing of operators, OH&S, and public liability and other insurance.

### **Orientation**

The way visitors find their way around a museum. Museums can help by providing tools such as maps, brochures, signage, computer terminals or tour guides. For the visitor, *physical orientation* involves finding his or her way around a museum site. *Conceptual orientation* is a term used in relation to displays or exhibitions, where the museum might present key concepts and messages in exhibition text or through other forms of interpretation.

### **Podcast**

A method of publishing audio files on the internet so that people can download them onto computers or personal digital audio devices and listen to them whenever they want to.

### **Policy**

A written statement guiding a museum's aims, practices and procedures in relation to specific activities, such as collection management, providing public access, conservation, education and interpretation.

### **Preservation**

Different professions and organisations use this term in different ways. Here are two common definitions:

(a) All action taken to slow deterioration of, or prevent damage to, cultural material. Preservation may involve controlling the environment and conditions of use, and may include treatment in order to, as nearly as possible, maintain an object in an unchanging state.

In the case of archival material, moving image and sound, preservation may include transfer to another medium.

(b) All action aimed at safeguarding cultural material for the future. The purpose of preservation is to study, record, retain and restore the culturally significant qualities of an object, with the

least possible intervention. Issues around treatment, handling, storage and display are all encompassed within preservation.



Note: The terms *conservation* and *preservation* are often used interchangeably. This document uses *conservation* as the overarching term, while *preservation* (as per definition (a) above) refers to treatment-based activities. See also **Conservation** and **Restoration**.

### **Preventive conservation**

All action undertaken to prevent the deterioration of cultural material and collections. Preventive conservation involves developing and following policies and procedures in relation to: appropriate environmental conditions; handling and maintenance during storage, display/exhibition, packing, transport and use; integrated pest management (IPM); disaster preparedness and response; and reformatting/duplication.

### **Procedure**

An established way to approach or undertake an activity.

### **Promotional methods**

Methods of promoting a museum and its activities, including advertising, brochures and flyers, web presence, direct mail, listings in local or regional tourism brochures, media releases, newspaper articles, public talks, and radio or television interviews.

### **Prop**

An object – not in itself a collection item – that is used to support or help present collection items in a museum display or exhibition. Props are not subject to the same considerations as collection items (e.g. conservation). Examples of props include mannequins and objects intended for visitors to touch or use. See also **Replica**, **Reproduction** and **Resource, education or secondary collection**.

### **Public programs**

All the ways a museum communicates with the public, including on-site and off-site displays and exhibitions, tours, workshops, activity sessions, demonstrations, talks, performances, websites, multimedia, publications and events.

### **Replica**

An exact or faithful copy of an object, especially on a smaller scale. The term is usually used in reference to three-dimensional objects (e.g. 'The ship is an exact replica of the original *Golden Hind*'). See also **Reproduction**.

### **Reproduction**

An exact or close imitation of a work of art, generally two-dimensional, as in a publication or document or on an exhibition wall panel (e.g. 'The book contains excellent colour reproductions of Monet's paintings'). See also **Replica**.

### **Resource, education or secondary collection**

Objects that do not meet a museum's acquisition criteria but are acquired and maintained for use as display props, in education programs, or for use or exchange to support the conservation of the formally acquired museum collection. Museums use a range of names for these kinds of adjunct collections.

### **Restoration**

The actions taken to return cultural material (objects) to a known or assumed earlier state. Restoration may involve the reassembly of displaced components, removal of extraneous matter (such as later additions or concretions), or reintegration (repair) using new materials (e.g. infilling holes or areas of loss). See also **Conservation** and **Preservation**.

**Risk assessment**

The review and identification of all potential hazards, and sources of danger or loss, that could affect a museum's collections, workers, visitors, site, buildings, assets and operations.

**Risk management**

Having policies and procedures in place to assess, remove and/or minimise risks, and to deal effectively and responsibly with unforeseen events.

**Significance**

The historical, aesthetic, scientific or social values that a museum object or collection has for past, present and future generations.

**Significance assessment**

The process of studying and understanding the meanings and values of a museum object or collection, enabling the development of sound and reasoned judgements and statements about the importance of objects and collections, and their meanings for communities.

**Skills audit**

The process of formally identifying the skills and knowledge that workers have, in order to identify their strengths, areas where they could develop further and/or move into different roles, and training needs.

**Staff**

A group of people employed by an organisation. See also **Contractor, Workers**.

**Standard**

An accepted or approved level of excellence or quality.

**Statement of Purpose**

A short summary of a museum's overarching aim.

**Strategic plan**

See **Forward plan**.

**Strategy**

Plan or technique for achieving set aims or objectives.

**Succession / succession planning**

Succession is the act, process or right by which one person succeeds to the office of another. Succession planning is part of managing an organisation's human resources with the future in mind. It involves evaluating the skills, knowledge and personal qualities needed for key roles in management and on governing bodies, and planning ways to effectively meet these needs should such roles have to be filled by new people.

**Sustainability**

'Forms of progress that meet the needs of the present without compromising the ability of future generations to meet their needs' (source: World Commission on Environment and Development).

**Underlying philosophy**

The beliefs, values or tenets that support an organisation's specific approach, policy or practice.

**Vision statement**

A written description of what an organisation will be if it succeeds in implementing its strategies and achieves its full potential.

**Volunteer**

A person who, without remuneration, contributes his or her time, knowledge, skills and effort to a museum. See also **Friends, Staff** and **Workers**.

**Volunteer policy**

A written statement guiding a museum's aims, practices and procedures for managing volunteers. This type of policy covers activities and issues such as recruitment, rights and responsibilities, coordination, mentoring, insurance, recognition, training, safety and security.

**'Wind-up clause'**

A statement in a museum's constitution or other legal framework to ensure that, in the event of the museum's permanent closure (or 'winding up'), the future of the collection is secured according to recognised museum ethics and codes of practice.

**Workers**

The personnel of a museum, employed or voluntary (paid or unpaid), part-time or full-time. See also **Contractor, Staff** and **Volunteer**.

**Workplace health and safety (WHS)**

A legal framework identifying and regulating health and safety issues in the workplace. These issues may affect, or could potentially affect, people in a place of work, in the activities they do there, or anywhere else they go as part of their work.

## APPENDIX E RESOURCES

This list of print and online publications, websites and web pages provides complete bibliographic details for the references listed in abbreviated form elsewhere in this document. The majority of the resources listed here are freely available online, and URLs have been included. The URLs are current at the time of publication.

Information resources relevant to Australia's museum sector are available from a wide range of organisations, both within Australia and worldwide. The resources detailed on the following pages have been chosen with accessibility, the Australian setting, and the breadth and diversity of our museum sector, in mind.

Resource	Where to find it
Abasa, Susan, <i>Careers in Museums: A Directory</i> , MA, North Fitzroy, Vic., 1995	May be available in libraries, and can be purchased at <a href="http://museumsaustralia.org.au/site/publications.php">http://museumsaustralia.org.au/site/publications.php</a>
Aboriginal and Torres Strait Islander Library and Information Resource Network (ATSILIRN), ATSILIRN Protocols (website)	<a href="http://atsilirn.aiatsis.gov.au/protocols.php">http://atsilirn.aiatsis.gov.au/protocols.php</a>
Accessible Arts (website)	<a href="http://www.aarts.net.au/resources/">http://www.aarts.net.au/resources/</a>
Accessible Arts, <i>Exhibition Environments Checklist</i> , Accessible Arts, Walsh Bay, NSW, n.d.	Can be accessed at <a href="http://www.aarts.net.au/resources/">http://www.aarts.net.au/resources/</a>
Accessible Arts, <i>Marketing and Communication Information Sheet</i> , Accessible Arts, Walsh Bay, NSW, 2012.	Can be accessed at <a href="http://www.aarts.net.au/resources/">http://www.aarts.net.au/resources/</a>
Accessible Arts, <i>Removing the Obstacles, Disability Access and the Arts (in Heritage Buildings)</i> , Accessible Arts, Walsh Bay, NSW, 2010	Can be accessed at <a href="http://www.artsaccessaustralia.org/resources/research-and-reports/135-removing-the-obstacles">http://www.artsaccessaustralia.org/resources/research-and-reports/135-removing-the-obstacles</a>
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# APPENDIX F PROVIDE FEEDBACK

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Would you like to start or join discussions about the Standards with others in the museum sector?  
Sign up to <http://manexus.ning.com> and join the National Standards for Australian Museums and Galleries  
Group <http://manexus.ning.com/group/NSFAMG>

Keen to help keep the Standards relevant and current by contributing your feedback, ideas and information?

Please contact the National Standards Taskforce representative in your state or territory.

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## **Tasmania**

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Arts Tasmania  
<http://www.arts.tas.gov.au>

## **Victoria**

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Museums Australia (Victoria)  
<http://www.mavic.asn.au>

## **Western Australia**

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Western Australian Museum  
<http://www.museum.wa.gov.au>