



NATIONAL STANDARDS

**FOR AUSTRALIAN
MUSEUMS AND GALLERIES**

**SECOND EDITION
2023**

National Standards for Australian Museums and Galleries

Second Edition, 2023

Produced collaboratively by:
Arts Tasmania
AMaGA Victoria
History Trust of South Australia
Museum and Art Gallery of the Northern Territory
Museums & Galleries of NSW
Museums & Galleries Queensland



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

ISBN 978-0-646-85414-4

Published in Brisbane, Australia,
by The National Standards Taskforce
c/- Museums & Galleries Queensland
122 Gerler Rd, Hendra QLD 4011 Australia
email: information@magsq.com.au

Design and layout by Dimity Mapstone



AMaGA
Victoria



**Museums
& Galleries
of NSW**



This document is intended to be freely available.

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 and gallery 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.



CONTENTS

INTRODUCTION

First Peoples Acknowledgement.....	6
Introduction.....	7
Summary of Principles and Standards...	12

PART A: MANAGEMENT AND GOVERNANCE

PRINCIPLE A1: The organisation has a sound legal and management framework that follows recognised museum ethics and protocols..... 16

PRINCIPLE A2: The organisation is effectively managed, sustainable and publicly accountable..... 25

PRINCIPLE A3: The organisation manages its workers to make the best use of their skills and knowledge, and to achieve the organisation's purpose..... 38

PRINCIPLE A4: The organisation is a secure, well-managed facility that presents a positive public image..... 47



When using this publication in a digital environment, simply click each section, Part or Principle to jump straight to it.



PART B: PEOPLE AND PROGRAMMING

PRINCIPLE B1: The organisation is used, supported and valued by diverse communities as a worthwhile place where people can express, share and discover significant stories, ideas and objects..... 54

PRINCIPLE B2: The organisation presents its most significant collection items, stories and themes through engaging exhibitions and programs..... 58

PRINCIPLE B3: The organisation is committed to its current and potential audiences and caters for their needs and interests through active communications, programs, community relationships and services..... 72

PART C: COLLECTIONS

PRINCIPLE C1: The organisation’s collection represents the significant stories and interests of its diverse and changing communities..... 84

PRINCIPLE C2: The organisation preserves its significant collections for future generations..... 97

APPENDICES

APPENDIX A: The National Standards Taskforce..... 110
APPENDIX B: First Peoples Focus Group 112
APPENDIX C: Acknowledgements..... 113
APPENDIX D: Glossary..... 114



FIRST PEOPLES ACKNOWLEDGEMENT

We pay our respects to First Peoples' Elders, past and present, and we respectfully acknowledge Aboriginal and Torres Strait Islander cultures as the oldest continuing cultures in the world.

The National Standards Taskforce acknowledges Aboriginal and Torres Strait Islander people as the First Peoples of this Country, and recognise the diversity of language, culture, custom, ceremony and knowledge (Lore) of First Peoples, with an ongoing connection across land and sea, as Traditional Owners, Custodians and communities.

We acknowledge that our museums, galleries and other arts and cultural organisations, sit within unceded lands, and respectfully recognise the significant work First Peoples do within, and in partnership with, arts and cultural organisations across Australia.

As we continue to work collaboratively towards a shared future—one in which our mutual histories embrace truth-telling with understanding, compassion and reverence—we look to arts and cultural organisations leading the way.

INTRODUCTION

The National Standards for Australian Museums and Galleries is focused on key areas of activity common to organisations that care for collections and provide collection, exhibition and program-based services to the community.

The National Standards aim to support Australian museums, galleries and collecting organisations across all organisational objectives, from high-level policy, planning and stakeholder liaison, to practical everyday activities. Standards assist organisations with everyday operations, meeting responsibilities to their various stakeholders, attracting support, and achieving their other organisational objectives.

The museum and gallery sector in Australia is dynamic and diverse. Predominantly comprised of smaller not-for-profit museums, galleries and volunteer-managed organisations, it also includes federal, state and territory funded institutions, museums and galleries that operate within government agencies, local government and universities. The sector also has significant overlap with Keeping Places, art centres, contemporary art spaces and craft design organisations.

The contexts for collecting organisations are as diverse as the organisations themselves, ranging from small regional towns through to busy city centres, from universities to sports clubs. The funds and facilities these organisations have to work with vary, as do their staffing levels and levels of volunteer support. The original development of the National Standards was guided by a recognition of this diversity, which continues to inform this new edition.

DEVELOPMENT

The National Standards for Australian Museums and Galleries was initially developed in 2007, and since publication has been updated in 2009, 2010, 2011, 2013, 2014 and 2016. This second edition was developed by the National Standards Taskforce in consultation with the museum and gallery 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 National Standards that are broad in their scope and are designed to be an accessible tool for organisations nationwide.

The [National Standards Taskforce](#) recognises Terri Janke and Company's extensive research and consultation across the Country, to develop the AMaGA commissioned publication, *First Peoples: A Roadmap for Enhancing Indigenous Engagement in Museums and Galleries*. In continuing this work, the Taskforce commissioned consultants Donna Biles-Fernando and Debbie Abraham to carry out nation-wide consultation and provide advice on integrating the Roadmap into this edition of the National Standards.

The consultative process was informed by a national [Focus Group](#) comprised of First Peoples professionals from national and state museums and galleries and direct consultation with staff and volunteers from museums, galleries, Keeping Places, Cultural Centres, historical societies, archives, universities, and contemporary art spaces. The Focus Group conducted a national survey to identify levels of engagement, the barriers and resources needed to support engagement with First Peoples, as well as the current use and understanding of the First Peoples Roadmap and the National Standards.

NEW TO THIS EDITION

Terminology

In response to the organisational and contextual diversity noted above, this edition has discontinued the use of 'museum' as a generic term and instead uses the more inclusive term 'organisation.' In the context of this publication, the term can be understood to refer to any organisation that collects and preserves cultural heritage and seeks to present, interpret and research those collections with and for their communities. This extends to organisations which do not maintain permanent collections.

This edition retains the term 'worker' to refer to any person working in such an organisation, whether as a paid staff member, contractor or collaborator, or as a volunteer.

Functionality

This edition has introduced several measures to increase the usability of the National Standards. An improved design scheme uses colour coding to assist readers to easily navigate the three-part structure of the Standards. If you are using the National Standards digitally, you will also find internal cross references hyperlinked throughout. The table of contents links to all sections of the Standards and internal cross references within the document are indicated by [orange underlined text](#). Simply click the link to be taken to the respective reference.

Content

While there are key aspects of caring for collections and providing collection, exhibition and program-based services to the community that remain unchanged, much about the way in which museum and gallery work is done has evolved in the seven years since the National Standards were last updated. New content in this edition responds to this evolution, and includes developments to copyright, digitisation, environmental sustainability, inclusive practice and online engagement.

This edition of the National Standards is aligned with the publication, *First Peoples: Enhancing Indigenous Engagement with Museums and Galleries*. New content includes First Peoples cultural protocols, engagement, collections access and repatriation.

A significant number of new resources have been included in this edition, listed alphabetically by the name of the source organisation. Freely accessible resources have been prioritised; however, there are a small number of publications included. In these instances the link is to the publisher. Wherever possible, resources include a publication date; however, this has not been possible for all web resources.

An Aspirational Approach to 'Best Practice'

The updated content in this edition represents a shift in the way National Standards users relate to the practices and outcomes outlined in the Standards and Benchmarks. New Standards and Benchmarks represent an aspirational approach to best practice, which sees the museum and gallery sector work together toward a more ethical, inclusive and sustainable ethos.

Depending on the nature of the organisation using the National Standards, it may take time, and ongoing investment, relationship building and consultation to achieve the outcomes described in the various Standards and Benchmarks. Using the National Standards framework is an opportunity to identify long-term pathways and opportunities and to take an aspirational approach to 'best practice.'

STRUCTURE AND SCOPE

The National Standards are structured in three Parts:

- **Part A: Management and Governance** incorporates various facets of management, from governance to day-to-day operations, resource management and future planning
- **Part B: People and Programming** addresses the role of the organisation in engaging and involving visitors and the wider community
- **Part C: Collections** focuses on collection management and conservation

In recognition of their integral role in best contemporary museum and gallery practice, First Peoples engagement strategies, actions and protocols are embedded throughout the three Parts.

Each Part is comprised of guiding Principles, which are further articulated through Standards and Benchmarks:

- **Principles** are the fundamental elements of museum practice addressed by the National Standards, providing overarching guidance and a framework for all aspects of activity.
- **Standards** are broad, outcome-aligned statements that serve as nationally agreed markers of best practice and provide criteria to demonstrate that organisations are putting the Principles into action. The Standards can help to identify priorities and develop policies, plans and procedures that will assist the management of activities and achievement of goals.
- **Benchmarks** are points of reference for organisations to implement in order to make concrete steps towards meeting specific Standards. The Benchmarks can be incorporated into an organisation's planning in manageable stages, as resources become available.
- **Tips** provide suggestions for improving practice and links to relevant Resources that are included under the Benchmarks.



Tips are represented by a light bulb icon.



Resources are represented by a document icon.

USING THE NATIONAL STANDARDS

The National Standards for Australian Museums and Galleries is a guiding document, and there are many ways that the Standards can be used, depending on the needs and circumstances of different organisations.

The National Standards are presently incorporated into several state-based museum development and accreditation programs; however, they have also been developed to be applicable beyond the context of these formal programs.

Cultural and collecting organisations of all kinds are invited to use the National Standards framework as a practical point of reference. Identifying ways to work towards meeting the Standards and Benchmarks is a decision to be undertaken by each organisation. Depending on the organisational structure, collection type and size of organisations, the way each meets the Standards will vary.

Elements of the National Standards framework can also be utilised by cultural organisations which do not have a permanent collection, including arts centres, Keeping Places, Cultural Centres, contemporary art spaces, and craft/design centres.

The National Standards can assist organisations to:

- Understand current best standards and practices and identify what can be done towards meeting specific Standards
- Review the operations, using some or all of the sections as guidance
- Identify areas of operation that could be initiated, developed or improved
- Advocate for resources to meet Standards and demonstrate need in funding applications
- Understand and implement First Peoples engagement strategies
- Support or measure commitment to environmental sustainability
- Identify, communicate, celebrate and promote achievements
- Raise their profile with local, state/territory or federal government
- Enhance credibility, recognition and status within the local community and increase community confidence
- Meet the requirements of state-based museum development and accreditation programs
- Develop culturally inclusive and safe practices by embedding culturally appropriate and progressive values and practices in overarching governance as well as day-to-day operations and programming
- Undertake induction procedures for new workers, and for others (e.g. Board members) who may not be familiar with organisational operations

THE FUTURE OF THE NATIONAL STANDARDS

As museum and gallery practice is continually evolving, so too the *National Standards for Australian Museums and Galleries* is a living document. The National Standards Taskforce are continuing to review and update the *National Standards* and are actively seeking funding for future updates. Users of the *National Standards* and sector members more broadly are encouraged to contact the members of the Taskforce with any feedback, insights, experiences and considerations on museum and gallery practice. The Taskforce looks forward to hearing about your use of the *National Standards*, and your suggestions for future editions.

SUMMARY OF PRINCIPLES AND STANDARDS

PART A: MANAGEMENT AND GOVERNANCE

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

Supporting Standards:

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

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

Supporting Standards:

- The organisation has a written articulation of its mission and purpose
- The organisation works to formal, written policies and procedures that cover its management, responsibilities, programs and services, and reflect its mission and purpose
- The organisation has a viable, current planning documentation that covers all aspects of operations
- The organisation uses an effective information and records management system
- The organisation uses sound financial management and reporting practices and procedures and is financially viable
- The organisation identifies and assesses risks and has strategies in place to manage them
- The organisation takes a proactive and accountable approach to embedding environmental sustainability across all areas of operations

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

Supporting Standards:

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

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

Supporting Standards:

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

PART B: PEOPLE AND PROGRAMMING

Principle B1: The organisation 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 organisation includes a range of people in its operations and programs
- The organisation carries out its activities as part of a broader community and contributes to community events

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

Supporting Standards:

- The organisation selects significant collection areas, stories or themes to highlight, based on what is most relevant and engaging to its purpose and audiences
- The organisation's exhibitions, online content, public programs and events are developed with visitors in mind
- The organisation's exhibitions, public programs and events are based on sound research and current museological practices
- The organisation's exhibitions, public programs and events are designed with accessibility in mind
- The organisation develops and implements exhibitions, public programs and events in a sustainable manner that minimises the use of natural resources

Principle B3: The organisation is committed to its current and potential audiences and caters for their needs and interests through active communications, programs, community relationships and services.

Supporting Standards:

- The organisation knows who its current and potential audiences are and has strategies to attract and retain them
- The organisation uses digital engagement strategies and online initiatives to reach, interest, involve, inform, and activate communities
- The organisation promotes its collection, exhibitions, key attractions, programs, and services
- Information is provided to help visitors locate the organisation and find their way around while they are there
- The organisation has regular opening hours
- The organisation offers visitors a welcoming experience, and its workers respond appropriately to public enquiries and feedback

PART C: COLLECTIONS

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


Supporting Standards:

- The organisation develops its collection to reflect its unique purpose and the significant stories and interests of its diverse and changing communities
- The organisation knows the significance of its collection
- The organisation facilitates and promotes access to First Peoples collection materials to relevant First Peoples communities
- The organisation develops an understanding of, and implements its responsibilities to, the care, handling, storage and/or return of First Peoples Ancestral Remains and Secret/Sacred cultural material held in collections
- The organisation aims to have unconditional legal ownership of its collection
- The organisation has an effective system to record, store and retrieve information about its collection
- The organisation makes its collection accessible in digital formats and in online environments, as resources permit

Principle C2: The organisation preserves its significant collections for future generations.

Supporting Standards:

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

A large, bold, orange letter 'A' is centered on the page. The background is white with a pattern of light orange geometric shapes, including triangles and trapezoids, scattered around the letter.

PART A: MANAGEMENT AND GOVERNANCE

Part A covers the running of your organisation. You should refer to this section for Standards relating to governance, management of your organisation, legal requirements, internal policies, sustainability, and future planning.

PRINCIPLE A1	THE ORGANISATION HAS A SOUND LEGAL AND MANAGEMENT FRAMEWORK THAT FOLLOWS RECOGNISED MUSEUM ETHICS AND PROTOCOLS
STANDARD A1.1	The organisation is properly constituted.
BENCHMARK A1.1.1	The organisation operates within an appropriate legal framework.



To be considered properly constituted, the organisation 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 committee) or
- be constituted by an Act of Parliament



Arts Law Centre of Australia, *Business Structures*, 2010

Australia Council for the Arts, *Essential Governance Practices for Arts Organisations*, 2021

Justice Connect, *Which Incorporated Legal Structure Should You Choose*, 2022

Royal Historical Society Victoria, *Guide to Managing Historical Societies*

Simpsons Solicitors, Collections Law, *Chapter 1: Institutional Structures*, 2016

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



For example, an incorporated body. Incorporation Acts exist in each state and territory. The entity is normally the legal owner of the organisation's collection.



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

Simpsons Solicitors, Collections Law, *Chapter 37: Insurance and Indemnification*, 2009

BENCHMARK A1.1.3	There is a 'wind-up clause' outlining procedures should the organisation be 'wound up' or dissolved that states how the collection would be disposed of according to recognised museum ethics.
-----------------------------	---



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

- constitution
- terms of reference
- collection policy

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

In the case of First Peoples material held in the collection, provision should be made as part of the 'wind-up clause' to return materials to relevant custodial communities where possible.

The organisation should ensure that any disposal processes that occur in the event of a 'wind up' are not only ethical but also are managed in an environmentally sustainable manner. See [Part C](#) for more detailed benchmarks relating to deaccessioning and disposal procedures.



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

Australian Government, Department of Infrastructure, Transport, Regional Development, Communications and the Arts, [Cultural Gifts Program](#)

International Council of Museums, [ICOM Code of Ethics for Museums](#), 2017

Justice Connect, [Ending Your Organisation](#), 2022

STANDARD A1.2

There is a governing or managing body that takes overall responsibility for the organisation.

BENCHMARK A1.2.1

The organisation's guiding document defines the roles of the governing body and its office-bearers.



Appropriate guiding documents include:

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

Consideration should be made to acknowledge First Peoples within the organisation's guiding document.



Australian Institute of Company Directors, [Not for Profit Governance Principles](#), 2019

Justice Connect, [Responsibilities of the Board and Committee Members](#), 2022

Justice Connect, [Who Runs the Organisation?](#), 2022

PART A	MANAGEMENT AND GOVERNANCE
BENCHMARK A1.2.2	The governing body ensures that the roles and responsibilities associated with running the organisation are clearly defined and allocated and that its composition is inclusive.



An induction process helps new members of the governing body to learn about their responsibilities. This induction process should encompass Cultural Competency training.

Cultural inclusivity should be considered central to the organisation's roles, responsibilities and communications.

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



Australian Institute of Aboriginal and Torres Strait Islander Studies, Core Cultural Learning: Aboriginal and Torres Strait Islander Australia, 2022

Australian Museums and Galleries Association, First Peoples: A Roadmap for Enhancing Indigenous Engagement with Museums and Galleries, 2018

Diversity Arts Australia, Shifting the Balance: Cultural Diversity in Leadership Within the Australian Arts, Screen and Creative Sectors, 2019

Federation of Ethnic Communities Council of Australia, Australian Mosaic: Self Representation through Arts and Culture, 2018

Fishel, The Book of the Board, 2014

Institute of Community Directors Australia

BENCHMARK A1.2.3	The body responsible for the governance of the organisation is a legally constituted entity.
-------------------------	---



For example, an incorporated body. Incorporation Acts exist in each state and territory. The entity is normally the legal owner of the organisation's collection.



Our Community, Code of Governance for the Australian Community Sector, 2008

Simpsons Solicitors, Collections Law, Chapter 37: Insurance and Indemnification, 2009

STANDARD A1.3	The organisation maintains contact with relevant peak bodies and networks.
----------------------	---

PART A	MANAGEMENT AND GOVERNANCE
BENCHMARK A1.3.1	The organisation subscribes to, or keeps in touch with, relevant professional associations and networks.



Relevant associations and networks include:

National organisations:

- [Australian Association for Environmental Education](#)
- [Australian Council of National Trusts](#)
- [Australian Institute for the Conservation of Cultural Material](#)
- [Australian Institute for Aboriginal and Torres Strait Islander Studies](#)
- [Australian Museums and Galleries Association](#)
- [Australian Youth Climate Coalition](#)
- [Australasian Registrars Committee](#)
- [Arts Access Australia](#)
- [Climate Active](#)
- [Climate Council](#)
- [Climarte](#)
- [Equality Australia](#)
- [Diversity Arts Australia](#)
- [Federation of Australian Historical Societies](#)
- [Federation of Ethnic Communities' Council of Australia](#)
- [National Association for the Visual Arts](#)
- [Regional Arts Australia](#)

State-based organisations:

- [Aboriginal Culture, Heritage & Arts Association Inc \(NSW\)](#)
- [Access Arts Queensland](#)
- [Accessible Arts \(NSW\)](#)
- [Access2Arts \(SA\)](#)
- [Arts Access Victoria](#)
- [Australian Museums and Galleries Association Victoria](#)
- [DADAA \(WA\)](#)
- [Environment Centre NT](#)
- [Environment Tasmania](#)
- [Environment Victoria](#)
- [History Trust of South Australia](#)
- [Incite Arts \(NT\)](#)
- [Multicultural Arts Victoria](#)
- [Museums & Galleries of New South Wales](#)
- [Museums & Galleries Queensland](#)
- [Public Galleries Association of Victoria](#)
- [Queensland Climate Action](#)
- [Renewal SA](#)
- [Sustainability Victoria](#)
- [Sustainable Destination Partnership \(NSW\)](#)

Industry councils:

- [Council of Australian Art Museum Directors](#)
- [Council of Australasian Museum Directors](#)

Local and state government departments can direct you to the relevant peak bodies in your area and often have internal expertise in specific areas. Local government heritage or sustainability officers can provide guidance as well as link your organisation to grant opportunities and events.

PART A	MANAGEMENT AND GOVERNANCE
STANDARD A1.4	The organisation operates in accordance with a recognised code of museum ethics.
BENCHMARK A1.4.1	The governing body formally adopts for the organisation the <i>ICOM Code of Ethics for Museums</i> and takes into account broader ethical frameworks.



Further ethical frameworks include the United Nations *Declaration on the Rights of Indigenous Peoples*, the United Nations *Convention on the Rights of Persons with Disabilities* and the United Nations *Sustainable Development Goals*.

In addition to these frameworks, federal and state/territory First Peoples, disability access and cultural inclusion protocols should be taken into consideration when working to identify ethical approaches to practice.

It is important to take steps to ensure the *Code of Ethics* and relevant ethical frameworks are referred to and followed by all workers and members of the governing body. This could involve including the *Code of Ethics* in inductions for all workers and members of the governing body, and keeping a copy in a location that is accessible to all.



AIATSIS, *A Guide to Applying The AIATSIS Code of Ethics for Aboriginal and Torres Strait Islander Research*, 2020

Australia Council for the Arts, *Protocols for Using First Nations Cultural and Intellectual Property in the Arts*, 2007

Australian Institute for the Conservation of Cultural Material, *Code of Ethics and Code of Practice*, 2002

Australian Government, *2030 Agenda for Sustainable Development*

Australian Society of Archivists, *Code of Ethics*, 1993

Curating Tomorrow, *Understanding the Sustainable Development Goals and Targets: A Guide for Galleries, Libraries, Archives and Museums*, 2022

International Council of Museums, *ICOM Code of Ethics for Museums*, 2017

National Association for the Visual Arts, *Code of Practice for Visual Arts, Craft and Design*, 2022

United Nations, *Sustainable Development Goals*, 2015

United Nations, *The United Nations Declaration on the Rights of Indigenous Peoples*, 2007

PART A	MANAGEMENT AND GOVERNANCE
STANDARD A1.5	The organisation abides by international, national and state/territory protocols relating to museum practice, moveable heritage and heritage places and fabric.
BENCHMARK A1.5.1	All organisational policies, procedures and programs are developed and carried out with reference to relevant, current protocols.



There are protocols relating to:

- museum practice
- archival practice
- movable heritage
- heritage places and fabric
- First Peoples art, culture and knowledge
- Indigenous Cultural and Intellectual Property Rights
- the return of cultural objects



Aboriginal and Torres Strait Islander Library Information and Resource Network, *ATSILIRN Protocols*, 2012

Australia Council for the Arts, *Protocols for Using First Nations Cultural and Intellectual Property in the Arts*, 2007

Australian Government, Department of Infrastructure, Transport, Regional Development, Communications and the Arts, *Movable Cultural Heritage*

Australian Government, *Protection of Movable Cultural Heritage Act 1986*, 2014

Australian Institute for the Conservation of Cultural Material, *Code of Ethics and Code of Practice*, 2002

Australian International Council on Monuments and Sites, *Burra Charter*, 2013

Australian Museums and Galleries Association, *First Peoples: A Roadmap for Enhancing Indigenous Engagement with Museums and Galleries*, 2018

Australian Museums and Galleries Association, *First Peoples: Connecting Custodians Policy*, 2018

Australian Society of Archivists, *Code of Ethics*, 1993

Create NSW, *Aboriginal Arts and Culture Protocols*, 2021

United Nations, *The United Nations Declaration on the Rights of Indigenous Peoples*, 2007

PART A	MANAGEMENT AND GOVERNANCE
---------------	----------------------------------

BENCHMARK A1.5.2	The organisation develops formal consultation mechanisms for governance and policy development.
-------------------------	--



Consultation mechanisms should include advisory groups with representatives from First Peoples, LGBTQIA+ communities, disability communities and linguistically diverse communities. These groups should have direct communication with the organisation’s leadership team and the agency to direct and affect change.

It is strongly recommended that consultation with the relevant communities is included as part of policy development. For example, First Peoples should be consulted regarding First Peoples policy development and included in governance structures. Some First Peoples Advisory Committees may be directly appointed by government, depending on the legal and constitutional relationship with the government in the organisation’s state/territory. People with disability and disability organisations should be consulted regarding access and inclusion policy development and included in governance structures, in accordance with the rights-based approach of ‘not about us without us.’

Advisory group members should be remunerated for their time, knowledge and expertise.



Australian Institute of Health and Welfare, *Engaging with Indigenous Australia: Exploring the Conditions for Effective Relationships with Aboriginal and Torres Strait Islander Communities*, 2013

Australian Museums and Galleries Association, *First Peoples: A Roadmap for Enhancing Indigenous Engagement with Museums and Galleries*, 2018

Chicago Children’s Museum, *How LGBTQ-Friendly is my Museum?*

National Association for the Visual Arts, *Clear Expectations: Guidelines for Institutions, Galleries and Curators Working with Trans, Non-Binary and Gender Diverse Artists in Australia*, 2019

The University of York, *Community Toolkit*

BENCHMARK A1.5.3	The organisation makes targeted cultural competency training available to all workers.
-------------------------	---



This training will assist workers in understanding and working towards culturally safe workplaces and respecting cultural protocols relevant to First Peoples.

An overarching training package can be accessed via such organisations as AIATSIS (Australian Institute of Aboriginal and Torres Strait Islander Studies); however, it is strongly advised that targeted training be provided for such areas as collection management, community engagement, local knowledge and practices, repatriation policy and procedures, to ensure ethical, and culturally sound practices within the organisation.

There are many private and public agencies providing training. Before booking check with First Peoples colleagues as to the quality and relevance of the training. Examples of public organisations providing cultural competency training are:



Australian Institute of Aboriginal and Torres Strait Islander Studies, *Core Cultural Learning: Aboriginal and Torres Strait Islander Australia*, 2022

Australian Museums and Galleries Association, *Cultural Capability Training*, 2020

The University of Sydney, *National Centre for Cultural Competence*

STANDARD A1.6	The organisation complies with Australian federal, state/territory and local laws, by-laws and regulations.
BENCHMARK A1.6.1	The organisation's policies and procedures show an awareness of the laws and regulations that apply to its collection, site, management, workers and programs.



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

- advertising, publishing and social media platforms (in addition to copyright, legal issues could include moral rights, or defamation)
- anti-discrimination
- building works
- building codes and access guidelines
- classification of content of exhibitions and other programs
- copyright (see tips below)
- data management and security
- digitisation (legal issues could include copyright, privacy, intellectual property and moral rights)
- financial management
- handling/working with dangerous goods, hazardous materials, or firearms
- Indigenous Cultural and Intellectual Property
- 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
- repatriation related acts and policies (especially of Ancestral Remains, Secret/Sacred and restricted materials)
- sales and/or service of food and/or liquor
- urban planning
- working with children/vulnerable people check
- workplace health and safety, including mental health

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

- environmental protection
- equal opportunity
- freedom of information
- intellectual property
- public liability
- racial vilification
- sedition
- universal access



Arts Law Centre of Australia, *Indigenous Cultural and Intellectual Property*

Australian Copyright Council, *Galleries and Museums: Introduction to Copyright*, 2022

Australian Government, Department of Climate Change, Energy, the Environment and Water, *Heritage Laws and Notices*

Australian Government, Office of the Australian Information Commissioner, *Australian Privacy Principles*

Australian Government, *Protection of Movable Cultural Heritage Act 1986*, 2014

United Nations Educational Scientific and Cultural Organisation, *Convention for the Safeguarding of the Intangible Cultural Heritage*, 2003

PART A	MANAGEMENT AND GOVERNANCE
PRINCIPLE A2	THE ORGANISATION IS EFFECTIVELY MANAGED, SUSTAINABLE AND PUBLICLY ACCOUNTABLE
STANDARD A2.1	The organisation has a written articulation of its mission and purpose.
BENCHMARK A2.1.1	<p>The Mission Statement or Statement of Purpose outlines the organisation's:</p> <ul style="list-style-type: none"> • core functions • underlying philosophy • focus, scope or specialty • articulation of its relationship with the First Peoples of this Country • communities • audiences • commitment to accessibility • commitment to cultural inclusion • commitment to environmentally sustainable practice



It is important to consider that Mission Statements and Statements of Purpose are not interchangeable, and their applicability and appropriateness will be informed by the nature of your organisation and the function the statement fulfills.

A Statement of Purpose is generally a requirement for Incorporated Associations and is included in the organisation's Constitution. In this context, the Statement of Purpose is a written statement listing all of the purposes for which the organisation exists. Often Statements of Purpose are heavily informed by the circumstances of the organisation's founding and document what the organisation set out to achieve when it was first established.

By contrast, a Mission Statement is generally written for external audiences, and sets out in dynamic terms the change the organisation intends to effect, how it intends to do so, and for whom.

Some organisations, in particular large organisations, may also create and publicise Vision and Values Statements. A Vision Statement articulates the desired future the organisation seeks to create; a Values Statement articulates the values that inform its work, such as the commitment to accessibility, cultural inclusion and sustainability noted above.



American Alliance of Museums, *Developing a Mission Statement*, 2018

Australian Museums and Galleries Association, *First Peoples: A Roadmap for Enhancing Indigenous Engagement with Museums and Galleries*, 2018

Diversity Arts Australia and The British Council, *Creative Equity Toolkit: Integrate diversity and inclusion into your company vision*

PART A	MANAGEMENT AND GOVERNANCE
STANDARD A2.2	The organisation works to formal, written policies and procedures that cover its management, responsibilities, programs and services, and reflect its mission and purpose.
BENCHMARK A2.2.1	The organisation's governing body adopts relevant written policies and procedures.



All documents should reflect inclusivity and respect for all.

Essential documents:

- mission statement/statement of purpose
- vision statement
- code of ethics
- collection policy, including deaccession policy and repatriation policy
- Reconciliation Action Plan or related internal First Peoples action plan

Core policies and procedures:

- accessibility and inclusion plan
- conservation policy
- digitisation policy
- disaster preparedness and response plan
- First Peoples collection and cultural object policy or framework
- First Peoples engagement policy
- interpretation/exhibition policy
- preventive conservation policy
- sustainability policy and plan

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

- archives policy
- artistic commissions policy
- children's activities policy or working with children policy
- commercial activities policy
- collections access policy
- conflict of interest policy
- contractors and artists policy
- education policy
- exhibition/display plan
- fraud policy
- fundraising and sponsorship policy
- information management policy, including recordkeeping and records management policies
- marketing policy/plan
- privacy policy
- procurement policy
- research policy
- social media policy
- succession plan
- visitor services policy

- volunteer policy
- whistleblower policy
- workplace health and safety policy

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

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



Australian Museums and Galleries Association, *First Peoples: A Roadmap for Enhancing Indigenous Engagement with Museums and Galleries*, 2018

Canadian Museums Association *Deaccessioning Guidelines*, 2020

Curating Tomorrow, *Understanding the Sustainable Development Goals and targets: A Guide for Galleries, Libraries, Archives and Museums*, 2022

International Council of Museums, *Guidelines on Deaccessioning*, 2019

National Library of Australia, *Collection Digitisation Policy*

Public Record Office Victoria, *Developing an Archives Policy*, 2016

Reconciliation Australia, *Who has a RAP?*

Söderlund Consulting, *Be Prepared: Guidelines for Small Museums for Writing a Disaster Preparedness Plan*, 2000

BENCHMARK A2.2.2

The governing body and workers have copies of relevant current policies, procedures and organisational action plans and they are made public where appropriate.



An organisation's collection policy is a useful tool for communicating to the public how the collection is formed and managed.

Sharing organisational plans such as Reconciliation Action Plans, Sustainability Action Plans, and Accessibility Action Plans can serve as a form of public accountability and provide your organisation with the means to tangibly demonstrate its values, outcomes and commitments.

BENCHMARK A2.2.3

Policies are long-term in perspective, take into consideration operational impacts on future generations, and are reviewed regularly, at least once every five years.



Having policies and procedures that are informed by the organisation's mission and purpose maintains their relevance into the future, and is in line with cultural organisations' ongoing commitment to their collections, audiences and the environment.

It may be appropriate to consult relevant stakeholders when policies or procedures are reviewed. First Peoples should be consulted for policy inclusion and when policies and procedures relate to First Peoples, culture and knowledge.



Museums Association, *Sustainability and Museums*

STANDARD A2.3

The organisation has viable, current planning documentation that covers all aspects of operations.

BENCHMARK A2.3.1

The planning documentation reflects the organisation's mission and purpose and is informed by the relevant policies and strategies of government and of other organisations.



Depending on the size and nature of the organisation, there may be a suite of planning documentation in place, incorporating a Strategic Plan, a Business Plan, and more detailed departmental Forward Plans and work plans. A Strategic Plan generally focuses on an organisation's mid- to long-term goals and articulates the strategies for achieving them, where a Business Plan sets out the organisation's short or mid-term goals and defines the steps necessary to achieve them.

Planning documentation should acknowledge First Peoples and their role in the organisation's purpose, and should make reference to the organisation's Reconciliation Action Plan or internal First Peoples Action Plan.

Examples of relevant government policies include:

- a state/territory government forward plan or arts strategy
- a local government cultural development plan
- a state/territory or local government accessibility or sustainability action plan
- First Peoples federal and state arts and cultural plans as well as community plans



American Alliance of Museums, *Developing a Strategic Institutional Plan*, 2018

American Association for State and Local History, *DIY Strategic Planning for Small Museums*, 2008

Australian Government, Department of Infrastructure, Transport, Regional Development, Communications and the Arts, *National Indigenous Visual Arts Action Plan 2021-25*, 2021

Museums & Galleries of NSW, *Strategic Planning for Museums and Galleries*

SHARE Museums East, *Forward Planning: A Practical Guide for Museums*

PART A	MANAGEMENT AND GOVERNANCE
BENCHMARK A2.3.2	Planning documentation sets realistic timeframes and identifies how and where the resources needed to achieve each goal will be obtained.



The organisation's annual activities should clearly reflect the goals outlined in the planning documentation.

Goals and actions in the planning documentation should be informed by an assessment of the organisation's current internal and external situation.

When outlining goals and actions, it is important to be mindful that the resources needed to complete the actions are not solely financial. Consideration towards achieving a sustainable use of natural resources should be included as part of the planning process.

BENCHMARK A2.3.3	Planning documentation is reviewed regularly, is revised if the organisation's priorities and needs change, and is undertaken with stakeholder consultation.
-------------------------	---



Planning documentation should be reviewed with stakeholder consultation, including First Peoples and other community groups. Ongoing stakeholder consultation and feedback will build stronger community relationships and support.

STANDARD A2.4	The organisation uses an effective information and records management system.
----------------------	--

BENCHMARK A2.4.1	Legal and operational records are kept of the organisation's programs, activities and workers.
-------------------------	---



Records can be physical (paper) and/or digital.

Operational records to keep might include:

- annual reports
- 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
- passwords/logins to databases and social media accounts
- sustainability and environmental performance reports

Records should be stored in preservation file formats to ensure long-term, error-free storage of digital information. Where legacy and hard-copy records exist, they should be converted to preservation file formats.

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

Records pertaining to First Peoples Ancestral Remains, Secret/Scared and cultural materials and community cultural knowledge should be kept in a culturally appropriate manner as nominated by First Peoples.

Material that documents an organisation's own history is also worth retaining. For instance:

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



Australian Charities and Not-for-profits Commission, *Keep Charity Records*

Bettington et al., *Keeping Archives*, 2008

Justice Connect, *Documents, Records and Requests for Access*, 2022

Justice Connect, *Holding Meetings*, 2022

National Archives of Australia, *Keep It for the Future!*, 2007

BENCHMARK A2.4.2

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



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 and secure
- stored at a central location
- accessible to workers and relevant First Peoples communities with associated training

BENCHMARK A2.4.3

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



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

PART A	MANAGEMENT AND GOVERNANCE
STANDARD A2.5	The organisation 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 organisation's operations and programs and reflects priorities in the forward plan.



Longer-term financial planning is also encouraged.



Justice Connect, *Financial Reporting to Government*, 2022

BENCHMARK A2.5.2	Records are kept of all income and expenditure, and all mandatory financial requirements are fulfilled.
-------------------------	--



Records might include:

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

Mandatory financial requirements may include:

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



Our Community, *Financial Management and your group*

BENCHMARK A2.5.3	Financial controls are in place to prevent error and fraud.
-------------------------	--



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



Australian Federal Police, *Fraud*

PART A	MANAGEMENT AND GOVERNANCE
BENCHMARK A2.5.4	Income is generated by the organisation's operations in an ethical, sustainable manner that aligns with the organisation's mission and strategic plan.



Income sources might include:

- admission fees
- fundraising
- membership fees
- merchandise sales
- research fees
- venue hire (in accordance with the organisation's strategic plan)

Funding might include:

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

In-kind support might include:

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

BENCHMARK A2.5.5	The organisation's approach to procurement is ethical, culturally inclusive and environmentally sustainable.
------------------	--



Procurement policies should include strategies to proactively engage First Peoples businesses and makers in ethical and sustainable ways, with reference to best practice and directories such as the Indigenous Art Code and Supply Nation.

A sustainable approach to procurement could include the following practices and considerations:

- assessing the life cycle impacts of products and services
- guidelines for responsible purchasing criteria within gift shop, marketing and publications contexts
- implementing strategies to minimise waste
- purchasing appliances with high energy efficiency
- selecting products that meet appropriate environmental standards
- vetting suppliers' sustainability practices
- where possible, working with local suppliers



Australian Government, Department of Finance, *Indigenous Procurement Policy*, 2021

Australian Government, Department of Agriculture, Water and the Environment, *Sustainable Procurement Guide*, 2021

Canadian Museums Association, *A Sustainable Development Guide for Canada's Museums, Chapter 7: Responsible Procurement*, 2015

Canadian Museums Association, *A Sustainable Development Guide for Canada's Museums, Chapter 11: Transportation*, 2015

European Cluster Collaboration Platform, *Embedding Sustainability in Procurement Practices: A UK Museum's Perspective*

Indigenous Art Code Limited, *Indigenous Art Code*, 2019

Natural History Museum, *Responsible Procurement Policy*, 2022

Supply Nation

**STANDARD
A2.6**

The organisation identifies and assesses risks and has strategies in place to manage them.

**BENCHMARK
A2.6.1**

Risk management is part of the organisation's strategic and financial planning, through up-to-date policies, procedures and strategies.



Risks can affect an organisation's:

- brand
- buildings
- business
- collection
- finances
- governing body
- legal status
- partnerships (business and community)
- performance
- repatriation of First Peoples Ancestral Remains or cultural objects
- reputation
- resources
- site
- viability
- visitors
- workers

Annual budgets should include provision for the 'excess' component in insurance policies.



Australian Museums and Galleries Association, *Museum Methods, Manage Section: Risk Management*, 2020

Museums & Galleries of NSW, *Risk Management Fact Sheet*

Standards Australia and Standards New Zealand, *Risk management: Principles and Guidelines*, 2009

Volunteering Australia, *Running the Risk?*, 2003

PART A	MANAGEMENT AND GOVERNANCE
BENCHMARK A2.6.2	The organisation ensures that its workplace health and safety obligations are fulfilled.



It is essential that up-to-date workplace health and safety (WHS) policies and procedures are in place.

WHS legislation is specific to each state and territory, so regional variations may apply. These are based on Commonwealth Model WHS laws in most jurisdictions.

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):

- appointing a WHS officer or committee to consult with workers and management
- conducting regular drills on emergency evacuation procedures
- consulting directly with workers on matters relating to their health and safety, and advising workers that they can refuse to undertake work they consider unsafe
- ensuring that safety precautions are signed off by relevant workers
- having in place formal procedures whereby the organisation responds to any reports by workers about the need for additional safety precautions in relation to activated objects or exhibits
- keeping all required safety accreditation and maintenance records in relation to activated objects or exhibits (including safe operating procedures documentation, and maintenance logbooks)
- providing adequate training and supervision for workers operating objects or exhibits that are 'activated' or demonstrated as part of the organisation's programs (e.g. a steam engine)
- providing cultural safety training for all workers and management
- providing workers with relevant information and training in WHS policies and procedures (including how to manage and report issues of concern, WHS-related incidents, or accidents)
- supporting workers' mental health and wellbeing, and embedding culturally safe practices
- taking all necessary steps to ensure that working conditions for workers are not unsafe, hazardous or inadequate
- using report forms, or another formal process, for reporting issues of concern, incidents, or accidents
- using risk assessment forms and action sheets



Safe Work Australia, [Mental Health](#)

Safe Work Australia, [Model WHS Laws](#)

Safe Work Australia, [Resources and Publications](#)

Safe Work Australia, [Volunteers](#)

PART A	MANAGEMENT AND GOVERNANCE
BENCHMARK A2.6.3	The organisation maintains adequate and appropriate insurance cover for the site, buildings, workers, visitors, the governing body, and the collection.



Public liability insurance and insurance to cover workers and volunteers is a must for organisations.

Insurance to cover the organisation's governing body is sometimes necessary, and in some circumstances, it is appropriate to insure the 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
- off-site collection material on short or long-term loans



National Association for the Visual Arts, *Code of Practice for Visual Arts, Craft and Design, 2022*

Simpsons Solicitors, *Collections Law, Chapter 40: Insurance and Indemnification*

BENCHMARK A2.6.4	All required certificates and licences have been obtained and are kept current.
-------------------------	--



Depending on the nature of your organisation and its collection, 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



Simpsons Solicitors, *Collections Law, Chapter 32, The Duty of Care to the Public, 2013*

PART A	MANAGEMENT AND GOVERNANCE
STANDARD A2.7	The organisation takes a proactive and accountable approach to embedding environmental sustainability across all areas of operations.
BENCHMARK A2.7.1	The organisation’s planning and policy development processes are informed by consideration of its environmental impact and include elements of climate change adaptation.



These considerations are not reserved for large organisations, with small and volunteer-run organisations able to take tangible steps towards sustainability. Practical measures that are achievable for small organisations include:

- adopting paperless workflows
- banning single use plastics
- disposing appropriately of hazardous waste (e.g. paint)
- encouraging staff and volunteers to use public transport or bicycles
- ensuring appliances are switched off when not in use
- ensuring buildings are well sealed and insulated
- installing solar energy systems, timers, and water saving devices
- office recycling programs to reduce the amount of waste going to landfill
- providing recycling bins or access to off-site recycling facilities
- replacing inefficient equipment and introducing minimum standards for any new purchases
- reviewing lights and lamp wattages
- undertaking energy and water efficiency audits

Further measures related to people and programming and collection management can be found in [Parts B](#) and [C](#).

Importantly, the aim and intent behind these steps should be documented and understood as part of the organisation’s commitment to sustainability.

For large organisations, environmental sustainability should be embedded at a strategic level. Specific, measurable climate adaptation and environmental impact reductions should be included in organisational action plans, and progress towards these targets should be incorporated into annual reporting procedures.

National and international frameworks, such as the United Nations Sustainable Development Goals can serve to inform organisations’ strategic direction and identify targets and areas of operations for sustainability initiatives.



Arup, *Circulate, Online Emissions Calculator*, 2022

Australian Museum, *Sustainability Action Plan*, 2019

Curating Tomorrow, *Museums and the Sustainable Development Goals*, 2019

Harrison and Sterling (eds.), *Museums for Climate Action*, 2021

International Centre for the Study of the Preservation and Restoration of Cultural Property, *Our Collections Matter*, 2020

International Committee for Museums and Collections of Modern Art, *Toolkit on Environmental Sustainability in the Museum Practice*, 2021

Julie's Bicycle, *Resource Hub*

Museums Association, *Sustainability and Museums*

National Trust, *Climate Action Plan 2021-2023*, 2021

PART A	MANAGEMENT AND GOVERNANCE
PRINCIPLE A3	THE ORGANISATION MANAGES ITS WORKERS TO MAKE THE BEST USE OF THEIR SKILLS AND KNOWLEDGE, AND TO ACHIEVE THE ORGANISATION'S PURPOSE
STANDARD A3.1	The organisation defines its key roles and tasks, and recruits and appoints suitable people for specific roles.
BENCHMARK A3.1.1	The organisation's governing body and workforce includes an appropriate mix of skills, experience and diversity, including First Peoples representation.



Organisations 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 range of barriers to people getting involved, including cultural background, working hours, accessibility and concerns about feeling welcome.

The governing body should not only represent key skills needed to manage an organisation but also reflect gender equality and the community's cultural composition, and should include at least one First Peoples representative, who could also be a member of the First Peoples advisory committee.

Consider targeting those who are not represented in current audiences. This could be looked at from a range of viewpoints: for example, in terms of the benefits of involving people with different skills, life experiences and networks.



Arts Council England, *How to Create Diverse Boards*, 2017

Australian Bureau of Statistics, *2021 Census Data*

Australian Museums and Galleries Association, *First Peoples: A Roadmap for Enhancing Indigenous Engagement in Museums and Galleries*, 2018

Australian Museums and Galleries Association, *First Peoples: Connecting Custodians*, 2018

Diversity Arts Australia and The British Council, *Creative Equity Toolkit*

Museums & Galleries of NSW, *Introduction to Access*, 2007

Museums Association, *Inclusion*

Museums Libraries and Archives Council, *Access for All Toolkit: Enabling Inclusion for Museums, Libraries and Archives*, 2004

PART A	MANAGEMENT AND GOVERNANCE
BENCHMARK A3.1.2	<p>The organisation ensures there are position descriptions or task sheets that define the key roles and tasks of all workers. This includes clear information on reporting and supervisory structures as well as formal and committee-based external connections, and details of any adjustments and flexibility the organisation provides.</p>



This will enable all workers to understand the relationship between the organisation and its advisory groups such as the management committee, First Peoples advisory committee, disability and inclusion advisory group, acquisition and deaccessioning advisory group, etc.

Position descriptions should take into account cultural capacities and diversities.

Consideration should be given to transitioning to employment frameworks that shape First Peoples identified positions around cultural knowledge and skills as well as organisational capabilities.

Defining tasks and roles can help attract new workers. Position Descriptions or task sheets should be regularly reviewed to be flexible to the needs of the organisation and workers.



Volunteering Australia, *Designing Volunteer Roles and Position Descriptions*, 2007

BENCHMARK A3.1.3	<p>The organisation develops a First Peoples employment strategy to embed First Peoples voices and representation within the organisation's operations, governance, direction, collection management and programming, and provides leadership pathways.</p>
-----------------------------	--



Consider developing roles around skill sets and community needs married with organisational needs, and developing cultural safety practices to support and retain First Peoples workers.

Ensure First Peoples workers are supported through training, and are respected for their particular expertise and not asked to be the 'one-stop shop' for all First Peoples issues, enquiries, programs, collection and other related questions.

Organisations should ensure that individual First Peoples workers' roles are not inappropriately conflated with their cultural identities, and take steps to prevent cultural fatigue.

It is important that the organisation recognises and respects the diversity of First Peoples culture across the Country.



Australian Institute of Health and Welfare, *Engaging with Indigenous Australia: Exploring the Conditions for Effective Relationships with Aboriginal and Torres Strait Islander Communities*, 2013

National Gallery of Australia, *Indigenous Arts Leadership Program*

PART A	MANAGEMENT AND GOVERNANCE
BENCHMARK A3.1.4	Efforts are made to ensure that the organisation will have suitably skilled workers to meet its future needs.



Questions to consider include:

- what is the length of time that specific individuals are likely to stay in management, governance or other specialised roles?
- are there current workers, or individuals outside the organisation, who have the skills and knowledge appropriate to these roles?
- are there current workers who could be trained up, or mentored, so as to gain the skills and knowledge required for these roles?
- how does the organisation proactively recruit First Peoples and provide and/or support leadership pathways such as mentorships and professional development programs?

The organisation may find it useful to develop a succession plan.



Australian Government, Australian Public Service Commission, *Commonwealth Aboriginal and Torres Strait Islander Workforce Strategy 2020-2024*

Federation of Australian Historical Societies, *Succession Planning Guide*, 2017

Museums & Galleries of NSW, *Volunteer Succession Planning: A 'How To' Guide*

NSW Government, Public Service Commission, *Aboriginal Employment Strategy, 2019-2025*

Victorian Government, Department of Environment, Land, Water and Planning, *Pupangarli Marnmarnepu 'Owning Our Future' 2020-2025*

BENCHMARK A3.1.5	New workers are actively recruited for specific roles, tasks and projects, using appropriate selection processes and criteria.
-------------------------	---



Relevant points to consider include:

- professional experience
- lived experience
- skills
- qualifications
- interests
- selection panel representation

Organisations should ensure cultural skills and knowledge of First Peoples is taken into consideration, and work to embed identified First Peoples positions as permanent roles across all areas of the organisation, as well as on a project-basis.

First Peoples should be consulted on position descriptions and included on recruitment panels, particularly for First Peoples identified roles.



Volunteering Australia

Organisation for Economic Co-operation and Development, *Indigenous Employment and Skills Strategies in Australia*, 2019

BENCHMARK A3.1.6

Appointment procedures are fair, transparent, inclusive and consistent with legal, cultural and ethical requirements.



Australian employers are required by law to adhere to the principle of equal opportunity. State/territory-based equal opportunity legislation offers scope to actively recruit for diversity in the workplace. A strong part of this should be proactive employment strategies for First Peoples.

A productive and positive workplace is one in which workers feel they can accomplish plans and programs within designated timelines and where they feel that the workplace is adequately staffed and they have been trained to be physically, mentally and culturally safe.

Cultural safety is more than just being aware of other cultures and respecting all people. It is about creating a workplace where everyone can examine their own cultural identities and attitudes and be open-minded and flexible in their attitudes towards people from cultures other than their own. It requires everyone to understand that their own values or practices are not always or only the best way to solve workplace problems.



BC Museums Association, *How to Make Your Hiring Practices Accessible*, 2021

Canadian Museums Association, *Human Resources Guidelines*

Diversity Arts Australia and The British Council, *Creative Equity Toolkit, Recruitment and Employment*, 2021

HR Expert Australia

BENCHMARK A3.1.7

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



External experts might be engaged as:

- commissioned artists
- consultants
- contractors
- First Peoples consultants, knowledge holders, etc.
- volunteers

These experts might include:

- accountants
- actors
- artisans
- artists

- auditors
- conservators
- editors
- First Peoples Elders and cultural /arts specialists /collection specialists
- First peoples Repatriation specialists, Elders and community members
- graphic designers
- people with disabilities
- performers
- presenters
- researchers
- writers



National Association for the Visual Arts, *Code of Practice for Visual Arts, Craft and Design*, 2022

BENCHMARK A3.1.8

There are enough workers to meet day-to-day management, program and people requirements.



Australian Museums and Galleries Association, *First Peoples: A Roadmap for Enhancing Indigenous Engagement with Museums and Galleries*, 2018

Human Resources MBA, *5 Ways To Determine Optimal Staffing Levels*

Safe Work NSW, *What is Cultural Safety*

STANDARD A3.2

The organisation defines and communicates the duties, rights and responsibilities of the organisation and its workers.

BENCHMARK A3.2.1

Written statements define the duties, conditions of engagement, rights and responsibilities of:

- the organisation
- paid workers
- interns and/or mentees
- First Peoples cultural/knowledge consultants
- volunteer workers



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

Interns and mentees should also be provided with a written contract covering the terms and conditions of the placement, which may include payment.

The responsibilities and rights of volunteers should be detailed in a volunteer policy or a volunteer agreement that acknowledges the efforts of volunteers and explains how the organisation 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

First Peoples community consultants and Advisory Committee members should be remunerated and respected for knowledge and skills, and not always be expected to volunteer their services.

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



Arnoldi, *Managing Volunteers in Museums and Cultural Collections: ten things you should know*, 2010

Bowbridge and Creyton, *Willing and Able: Recruiting, Managing and Retaining Volunteers in Museums and Galleries*, 2002

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

Volunteering Australia, *National Standards for Volunteer Involvement*

BENCHMARK A3.2.2

New workers receive an induction on the organisation's strategic direction and how their specific roles and tasks support it.



An organisation 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 relevant current policies, and the code of ethics under which the organisation operates. New workers should sign a statement declaring that they have read and understood the policies and procedures and the code of ethics that the organisation follows.

Cultural competency training should be included in the induction process to ensure a culturally safe workplace for First Peoples staff, community partners and audiences.



Arts Tasmania, *Museum Induction Package for Volunteers*

Australian Institute of Aboriginal and Torres Strait Islander Studies, *Core Cultural Learning: Aboriginal and Torres Strait Islander Australia*, 2022

Australian Museums and Galleries Association, *Cultural Capability Training*, 2020

Business Australia, *How to Induct a New Employee*

Fair Work Ombudsman, *Templates*

University of Sydney, *National Centre for Cultural Competence*

PART A	MANAGEMENT AND GOVERNANCE
STANDARD A3.3	The organisation acknowledges that museum work involves special skills and gives workers opportunities to acquire or enhance these skills.
BENCHMARK A3.3.1	The organisation considers the skills required for its current and future activities, identifies gaps and plans training for current workers.



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

Skills audits and performance evaluations should also include the skills needed by workers to work with and support First Peoples staff and staff with disability in inclusive and culturally appropriate ways, and to work meaningfully and respectfully with community in an evolving and contemporary context.

Training should be provided in accessible formats. For example, web-based training materials should be compatible with screen readers or use captioning, and where possible Auslan interpreters should be present for in-person training. Providing recordings of training for workers to review remotely will make them more accessible.



Arts Council England, *Digital Culture Compass*, 2021

Australia Council for the Arts, *Protocols for Using First Nations Cultural and Intellectual Property in the Arts*, 2020

Mokak, *Change the Conversation from Surviving to Thriving*, 2019

Museums & Galleries of NSW, *Volunteer Succession Planning: Skills Audit*

NSW Government, SafeWork, *Culturally Safe Workplaces*

BENCHMARK A3.3.2	Appropriate training is provided for workers, and its costs are subsidised by the organisation where possible.
-----------------------------	---



Training can take many forms, including:

- formal inductions and mentoring
- supporting workers to attend refresher courses, seminars and workshops presented by peak bodies, and conferences
- providing access to industry journals, websites and other sources
- cultural competency training and targeted support should be supported by the organisation for all workers
- leadership mentoring and/or training for First Peoples employees, women or early career professionals

Keep in mind the training needs not only of paid workers but also of members of the 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.



Australian Institute of Aboriginal and Torres Strait Islander Studies, [*Core Cultural Learning: Aboriginal and Torres Strait Islander Australia*](#), 2021

Australian Library and Information Association, [*ALIA Training and Education*](#)

Australian Museums and Galleries Association, [*Professional Development Events*](#)

Australian Museums and Galleries Association Victoria, [*Events and Training*](#)

Australian Society of Archivists, [*ASA Online Learning*](#)

Foundation for Advancement in Conservation, [*Connecting to Collections Care*](#)

Multicultural NSW, SBS, [*Cultural Competence Program*](#)

Museums & Galleries of NSW, [*Professional Development*](#)

Museums and Galleries Queensland, [*Training and Events*](#)

National Gallery of Australia, [*Indigenous Arts Leadership Program*](#)

BENCHMARK A3.3.3

Up-to-date records are kept of training programs attended by the organisation's workers, including a timeline for refresher courses.



Participants should receive a certification of course completion for their own records and future employment.

BENCHMARK A3.3.4

Manuals and other resources on contemporary museum practice are made available for workers and their contents are discussed with teams on a regular basis to ensure currency, inclusivity and cultural appropriateness.



The ways in which cultural organisations operate are ever changing, as the world, technology and broader understanding about diverse cultures evolve. It is imperative organisations stay current and relevant in their operations, attitudes, community relationships and audience interactions.

PART A	MANAGEMENT AND GOVERNANCE
BENCHMARK A3.3.5	Experienced workers are encouraged to act as mentors.



The work of mentors can complement or follow on from formal training. Mentors may be found within or without the organisation or even within another industry (field of work).

Mentorships can be used as pathways for First Peoples to move towards leadership roles. Mentoring may need to be accessed externally to the organisation through a network of First Peoples cultural organisations as well as through business and community connections.



Australia Council for the Arts, *Australia Council for the Arts Guide to Mentoring*, 2016

PART A	MANAGEMENT AND GOVERNANCE
PRINCIPLE A4	THE ORGANISATION IS A SECURE, WELL-MANAGED FACILITY THAT PRESENTS A POSITIVE PUBLIC IMAGE
STANDARD A4.1	The organisation has security of tenure for its premises.
BENCHMARK A4.1.1	The organisation 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.



Arts Law Centre of Australia, *Contracts and Other Forms of Agreement*, 2012

Justice Connect, *Memorandum of Understanding (MOU)*, 2022

STANDARD A4.2	The organisation dedicates appropriate spaces to all activities.
BENCHMARK A4.2.1	Efforts are made to have all public, cultural and operational activities take place in appropriate, accessible spaces.



Visitor orientation, displays, storage and loading, collection management, administration, cultural activities, meetings, and food preparation need to take place in appropriate and accessible spaces. Shops, public research areas, laboratories and workshops are also spaces that need to have suitable, defined areas wherever possible.

A clear acknowledgement of First Peoples should be provided at the entrance and throughout the space. The venue could also include dedicated First Peoples cultural spaces, which could be used for knowledge and culture sharing. First Peoples should be consulted on spaces in which cultural activities occur to ensure cultural appropriateness and safety for workers and the community.

In some organisations, it may be appropriate to set aside space for cultural requirements, e.g. storing and processing Ancestral Remains, Secret/Sacred or cultural material. Areas set aside for these purposes should be secured at all times, with restrictions around access, shared protocols around viewing, as well as a quiet private space nearby for access and viewing.

Further cultural spaces, such as prayer rooms, could be provided for visitors, and family spaces could be provided for visitors with young children.



Australian Museums and Galleries Association, *First Peoples: A Roadmap for Enhancing Indigenous Engagement with Museums and Galleries*, 2018

South Australian Museum, *Aboriginal Heritage and Repatriation*

PART A	MANAGEMENT AND GOVERNANCE
BENCHMARK A4.2.2	The organisation takes all possible steps to ensure its spaces are accessible to visitors and staff with disabilities.



Accessible Arts, *Venue Checklist: Building Maintenance and Access*

Accessible Arts, *Venue Checklist: Transport and Accessible Parking*

Arts Access Aotearoa, *Arts for All: Checklist, Assessing your Accessibility*

Arts Access Aotearoa, *Arts for All: Information Sheet. Getting Started: Commonly Asked Questions*

Auckland Council, Auckland Design Manual, *Universal Design*

Graphic Artists Guild, *Universal Access Symbols*

Historic England, *Easy Access to Historic Buildings*, 2015

BENCHMARK A4.2.3	Physical upgrades and capital works projects take into consideration present and future audience and collection needs.
-------------------------	---



Museums & Galleries of NSW, *So, You Want to Build a Regional Gallery?*

STANDARD A4.3	The organisation conserves, maintains, protects and documents its assets.
----------------------	--

BENCHMARK A4.3.1	The premises provide a suitable and safe environment for all of the organisation's operations, including the storage and display of the collection.
-------------------------	--



Buildings should be:

- dry
- insect and vermin-proof
- solid and stable
- well ventilated

Any hazardous materials should be securely stored and appropriately labelled.

Appropriate storage and handling should be agreed with First Peoples for cultural objects and associated knowledge/objects to ensure that they are safely accessible to the community.



Australian Government, Department of Climate Change, Energy, the Environment and Water, *Managing National Heritage Places*

Heritage Collections Council, *Guidelines for Environmental Control of Cultural Institutions*, 2002

PART A	MANAGEMENT AND GOVERNANCE
---------------	----------------------------------

BENCHMARK A4.3.2	Regular maintenance and building inspections ensure that the organisation’s site, grounds, gardens, buildings and equipment are kept tidy, clear of rubbish and in good repair.
-------------------------	--



Useful strategies include:

- having maintenance schedules for buildings, grounds, gardens and equipment
- having a designated maintenance person or team
- employing First Peoples ground staff for land management

The accessibility of the site should be assessed on a regular basis, in consultation with disability organisations and peak bodies.

BENCHMARK A4.3.3	The organisation 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 and sustainability principles.
-------------------------	--



Consider undertaking care of the site/land in consultation with First Peoples. This could include First Peoples cultural heritage and significance, land care practices, and advice regarding care and uses of local Indigenous plants.



Australia International Council of Museums and Sites, *Energy and Sustainability*

Australia International Council of Museums and Sites, *Burra Charter*, 2013

Museums & Galleries of NSW & NSW Heritage Office, *Just Because It’s Old: Museums and Galleries in Heritage Buildings*, 2004

UNESCO, *Sustainability and Cultural Heritage*

BENCHMARK A4.3.4	The organisation meets fire safety standards and uses appropriate security measures.
-------------------------	---



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

Security measures might include:

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



Resource: The Council for Museums, Archives and Libraries, *Security in Museums, Archives and Libraries: A Practical Guide*, 2003

BENCHMARK A4.3.5

Up-to-date registers are kept, listing all of the organisation's assets and equipment.



Assets and equipment might include:

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

BENCHMARK A4.3.6

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



Commercial uses might include:

- commercial filming or photography on, or of, the premises
- the lease of buildings on the premises
- venue hire and functions
- the selling of merchandise-based images of collection items
- use of the Indigenous Art Code for commercial interactions with artists
- First Peoples cultural uses through community and organisation agreement



Australia Council for the Arts, *Protocols for Using First Nations Cultural and Intellectual Property in the Arts*, 2007

Indigenous Art Code Limited, *Indigenous Art Code*, 2019

Simpsons Solicitors, Collections Law, *Chapter 24, Reproduction of Useful Things*, 2011

PART A	MANAGEMENT AND GOVERNANCE
BENCHMARK A4.3.7	The organisation's facilities and site are built, adapted and maintained with sustainability in mind, and with a culturally inclusive ethos.



Consider federal and state environmental infrastructure standards such as The National Australian Built Environment Rating System (NABERS) and Greenstar when planning upgrades and new infrastructure.

Considerations for new builds include:

- passive solar design
- the use of renewable energy sources such as solar/wind power
- the use of collected rainwater to replace mains water consumption
- on-site treatment and reuse of grey water
- the use of appropriate plantings for external surrounds, for example deciduous or evergreen trees to create microclimates in winter and summer
- life-cycle costs of products associated with construction, operation, maintenance and disposal
- efficient use of resources and maximising use of local materials

A cultural site policy could include the maintenance of site/land in consultation with First Peoples to incorporate traditional and contemporary conservation and land care, e.g. fire stick farming, fire protection and advice on local indigenous plants and their uses.



Australian Government, Department of Agriculture, Fisheries and Forestry, *Indigenous Land Management in Australia: Extent, Scope, Diversity, Barriers and Success Factors*, 2013

Australian Government, Infrastructure Australia, *Sustainability Principles*, 2021

Australian Institute for Disaster Resilience, *Our Knowledge Our Way in Caring for Country: Indigenous-led Approaches to Strengthening and Sharing Our Knowledge for Land and Sea Management*, 2020

Green Building Council Australia



B

PART B: PEOPLE AND PROGRAMMING

Part B covers the interactions between your organisation and the public. You should refer to this section for Standards relating to exhibitions, programs, and community and audience engagement.

PRINCIPLE B1	THE ORGANISATION 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 organisation includes a range of people in its operations and programs.
BENCHMARK B1.1.1	Representatives of local and/or specialist organisations and communities are invited to contribute their knowledge and expertise to the organisation's operations and programs.



Organisations and communities might include:

- First Peoples and cultural/linguistic groups, individuals and Elders
- LGBTQIA+ communities
- CALD communities
- people with disability and representatives of disability access organisations
- government departments or agencies (e.g. economic, tourism and marketing boards), local council representatives and education bodies
- service groups, child-care and youth groups, clubs, aged care facilities, businesses, and arts and environmental groups
- individuals, including artists, scientists, historians, educators, parents, and caregivers

Potential roles involving specialist organisations and communities include:

- advisors and consultants
- donors, sponsors and supporters
- employment selection panels
- Friends groups
- members of the governing body
- researchers
- speakers and special guests
- tour guides
- volunteers

First Peoples involvement can be achieved through:

- establishing a First Peoples Advisory Committee
- contracting First Peoples for project development and delivery
- supporting First Peoples internship/mentorship programs
- developing project focus groups
- developing ongoing relationships with Keeping Places and/or Cultural Centres or local First Peoples community and/or community organisations
- shared custodianship arrangements for cultural collection objects
- showing respect for cultural skills, expertise and knowledge with remuneration
- respectfully approaching, in person, First Peoples community and community organisations, Keeping Places, Cultural Centres, and Elders Groups

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

Consideration should be given to remunerating community members, in line with their skills, expertise and knowledge. Depending on the organisation or community, it may be useful to work together to create a formal memorandum of understanding.

It can also be useful to create and maintain lists of community contacts for invitations, future reference and activities to ensure ongoing engagement rather than one-off project-based contact.



Arts Access Victoria, *Art for Everyone: An Inclusive Practice Guide*, 2017

Australia Council for the Arts, *Building Audiences: Aboriginal and Torres Strait Islander Arts*, 2015

Australian Institute of Health and Welfare, *Engaging with Indigenous Australia: Exploring the Conditions for Effective Relationships with Aboriginal and Torres Strait Islander Communities*, 2013

Australian Museums and Galleries Association, *First Peoples: Connecting Custodians*, 2018

Australian Museums and Galleries Association, *First Peoples: A Roadmap for Enhancing Indigenous Engagement with Museums and Galleries*, 2018

BC Museums Association, *Gender and Sexuality Inclusion Toolkit for Museums, Heritage and Cultural Institutions*

Government of Western Australia, *Engaging Culturally and Linguistically Diverse Communities*, 2020

Museum Next, *How Museums Can Build Collaborations With LGBTQ Communities*, 2015

Museums & Galleries of NSW, *Volunteer Succession Planning: A How-to Guide*

Queering the Museum Project

Santa Cruz Museum of Art & History, *Community Issue Exhibition Toolkit*, 2018

Sullivan and Middleton, *Queering the Museum*, 2020

BENCHMARK B1.1.2

The organisation uses informed consultation to ensure First Peoples programming is culturally appropriate and delivered ethically and authentically.



First Peoples could be consulted via the following methods:

- an advisory group
- community groups
- contractors for exhibitions, curatorial and collections
- staff

PART B	PEOPLE AND PROGRAMMING
BENCHMARK B1.1.3	The organisation uses active engagement with internal and external stakeholders to address the interests and needs of different audiences.



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

Consider the interests, needs, learning styles and access requirements of online audiences as well as physical visitors.

Members of the respective community should be consulted when developing related program and collection content. For example, when developing First Peoples program and collection content, First Peoples should be consulted regarding audience/community needs as related to cultural practices and protocols, and ways the organisation can be welcoming. When developing program and collection content relating to a particular cultural or ethnic community, members of the respective community should be consulted regarding audience/community needs.

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 embracing responsive audience segments first. For example, Australia Council for the Arts research indicates non-Indigenous audiences have expressed the desire for authentic First Peoples art and experiences.



Arts Access Aotearoa, *Arts for All: Checklist, Marketing to the Disabled Community*, 2021

Australian Institute of Health and Welfare, *Engaging with Indigenous Australia: Exploring the Conditions for Effective Relationships with Aboriginal and Torres Strait Islander Communities*, 2013

History of Place, *Accessible Exhibitions for All: A Guide to Co-Designing Exhibitions with Disabled People*, 2018

International Council of Museums, *Social Media Guidelines*, 2019

Museums & Galleries of NSW, *Social Media Toolkit for Cultural Managers*, 2016

Museums & Galleries of NSW, *Using Social Media to Engage Audiences*

National Museum of Australia, *Social Media Policy*, 2020

Regional Arts & Culture Council, *An Introduction to Engaging Diverse Audiences*, 2014

Smithsonian Institution Museum on Main Street, *Planning a Social Media Campaign for Museums*

Western Museums Association, *Six Steps to Social Media Success for Any Museum*

PART B	PEOPLE AND PROGRAMMING
STANDARD B1.2	The organisation carries out its activities as part of a broader community and contributes to community events.
BENCHMARK B1.2.1	The organisation actively participates and respectfully engages in community events based on meaningful community consultation.



Community events can include:

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

First Peoples events, such as NAIDOC Week, Sorry Day, Reconciliation Week and the way the organisation approaches Survival Day, require direct consultation with First Peoples, especially in the immediate community. This can be activated through a First Peoples Advisory Group, event focus groups and contact with local First Peoples Elders, community organisations such as Keeping Places and Cultural Centres.

Note and respect that NAIDOC Week can be demanding for First Peoples in terms of time and commitments.

In addition to First Peoples events, mindfulness of cultural and religious observances should inform organisations' programming and planning processes. Consider these occasions, particularly when scheduling major events. Ensure adequate lead times for meaningful consultation are embedded and include human and budget resources.



Creating Australia, *Principles of Community Arts and Cultural Development*

NAIDOC

Reconciliation Australia

Regional Arts Australia, *Collaborating with Regional Communities*, 2019

The University of Melbourne, *Diversity Calendar*

Victorian Government, Vic Health, *Making Art With Communities: A Work Guide*, 2014

PART B	PEOPLE AND PROGRAMMING
PRINCIPLE B2	THE ORGANISATION PRESENTS ITS MOST SIGNIFICANT COLLECTION ITEMS, STORIES AND THEMES THROUGH ENGAGING EXHIBITIONS AND PROGRAMS
STANDARD B2.1	The organisation selects significant collection areas, stories or themes to highlight, based on what is most relevant and engaging to its purpose and audiences.
BENCHMARK B2.1.1	The organisation's key collection areas, themes and stories are outlined in a written policy or plan along with its intention to engage with contemporary local and global issues and ideas, within a culturally appropriate framework.



Policy development can be informed by research into the collection and buildings, as well as through the organisation's mission, values, key themes and/or chapters in regional history.

Strong consideration should be given to embedding in policies and plans how source communities are involved in decisions and consultation about how their stories are told through collections, exhibitions and programming. For example, the organisation should work closely and collaboratively with Deaf and disabled people when developing exhibitions about the disability community, and should actively involve First Peoples in decision making about how stories related to difficult histories are handled by the organisation such as the collision of parallel/shared histories, for example, Australia Day/Survival Day, local white settlement vs massacres, convict vs conflict.

Collaborations can be done through employing staff, project contractors (e.g. curators), project focus groups, and consultation or co-design with community organisations.

When working with First Peoples, useful documents to develop might include:

- a First Peoples exhibition policy and schedule
- an interpretation plan or strategy including how to incorporate First Peoples languages and culture with respect to history and contemporary practices
- a First Peoples engagement policy

It may be useful to draw on:

- a statement of cultural heritage significance, encompassing respectful authentic First Peoples cultural and living histories
- regional thematic studies

Policy should take an inclusive approach to identifying themes and major story areas, and the organisation's intent to engage with contemporary local and global issues and ideas should be outlined in the policy. For example, climate change, and the need to reduce environmental impact is a significant global and local issue, with the effects of bushfire and flood particularly impactful for Australian audiences and cultural organisations.



Australia Council for the Arts, *Building Audiences: Aboriginal and Torres Strait Islander Arts*, 2015

Australian Museums and Galleries Association, *First Peoples: A Roadmap for Enhancing Indigenous Engagement with Museums and Galleries*, 2018

BC Museums Association, *Gender and Sexuality Inclusion Toolkit for Museums, Heritage and Cultural Institutions*, 2021

Australian Government, Department of the Prime Minister and Cabinet, *Communicating with Aboriginal and Torres Strait Islander Audiences*, 2016

History of Place, *Accessible Exhibitions for All: A Guide to Co-Designing Exhibitions with Disabled People*, 2018

Jones, *Sharing Our Stories: Guidelines for Heritage Interpretation*, 2007

Newell, Robin and Wehner, *Curating the Future: Museums, Communities and Climate Change*, 2017

Sandell and Nightingale, *Museums, Equality and Social Justice*, 2012

BENCHMARK B2.1.2

Exhibitions and object displays are designed to convey key collection areas, themes, stories, changing contemporary issues and ideas.



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
- social media policy, guidelines and strategies

This planning documentation should include consideration towards ensuring First Peoples and diverse voices are represented in the exhibitions and collection display program.

Online and digital content can be used as a way of refreshing or enhancing existing displays and activities, as well as broadening the reach to audiences that are unable to visit in person.

Digital and social media storytelling can be developed to respond to major events and observances, including linking to national and global dates which align with the organisation's mission and values, such as World Environment Day, International Day of the World's Indigenous Peoples, National Volunteer Week, International Day Against Homophobia, Biphobia, Intersexism and Transphobia, and International Day of Women and Girls in Science.

Co-curating exhibitions and projects is a strong audience engagement strategy, which could be incorporated via programming which includes content or collection sharing across organisations, e.g. satellite exhibitions in Keeping Places or Cultural Centres, small regional touring exhibitions linking themes and content.

Co-curating is also a means to actively engage local communities in content creation, especially for exhibitions and programming involving environmental topics. Working with local stakeholders provides an opportunity to articulate environmental impacts most relevant to the location of the organisation, and to champion individuals and knowledge holders within the community who have created positive change.

The organisation should take into account the fact that some cultural material may need to be removed from display due to cultural and community considerations, e.g. if the material is connected with a deceased person. First Peoples should be consulted regarding any display restrictions.



Australia Council for the Arts, *Building Audiences: Aboriginal and Torres Strait Islander Arts*, 2015

Australian Government, Department of the Prime Minister and Cabinet, *Communicating with Aboriginal and Torres Strait Islander Audiences*, 2016

Museums & Galleries Queensland, *Audience Development and Engagement Resources*

Rozan, *Audience Engagement: How Museums Learned to Love their Visitors*, 2016

Santa Cruz Museum of Art and History, *Community Issue Exhibition Toolkit*, 2018

The Audience Agency, *Creating an Effective Audience Development Plan*, 2020

BENCHMARK B2.1.3

A variety of methods are used to present stories, exhibition themes and the collection to audiences.



Possible presentation methods include:

- apps or other content delivered via smartphones
- audio and audio tours
- audio descriptions
- co-created/curated exhibitions and projects
- demonstrations
- education kits
- exhibitions (on-site or off-site)
- exhibition text and programming in languages other than English

- First Peoples interactive and community-based programming including digital platforms in-house and as outreach programming
- multimedia
- oral histories
- performances
- publications
- social media
- special activities
- tactile/touch experiences
- tours
- use of First Peoples language in labels, introduction panels and other educational and interpretive material
- websites
- workshops



Europeana, *7 Digital Storytelling Tips for the Cultural Heritage Sector*, 2021

The J. Paul Getty Museum, *Complete Guide to Adult Audience Interpretive Materials: Gallery Texts and Graphics*, 2011

Robertson, *Oral History Handbook*, 2022

Museums Galleries Scotland, *Digital Interpretation*

Museums & Galleries of NSW, *An ABC of Twitter*

BENCHMARK B2.1.4

Exhibitions, displays and activities are changed to attract and interest new audiences and repeat visitors, using a variety of collection items, themes, stories and formats.



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)

New points of interest and meaning can be created by changing the ways in which objects are grouped, so that they present different themes or stories.

Community and cultural displays, for example, the display of First Peoples and shared history, stories and object relationships will be more compelling through community consultation. Exhibitions and projects examining and celebrating shared histories may support the process of Reconciliation.

Incorporating First Peoples knowledge into exhibitions, for example, astronomy and maritime navigation, to enhance staff and audience experience.



Lackner et al., *Communicating Climate Change in a Museum Setting: A Case Study*, *Handbook of Climate Change Communication*, Volume 3, 2018

Miles, Cordner and Kavanagh, *Contemporary Collecting: An Ethical Toolkit for Museum Practitioners*, 2020

Museum Development North West, *Contemporary Collecting Toolkit*, 2019

Newell, Robin and Wehner (eds.), *Curating the Future: Museums, Communities and Climate Change*, 2017

Rouette, *Exhibitions: A Practical Guide for Small Museums and Galleries*, 2007

BENCHMARK B2.1.5

First Peoples exhibitions and activities are embedded across the organisation's forward program.



To do this, exhibitions and activities could look at shared and difficult histories, truth-telling and celebrating living contemporary cultures. Consultation at all stages is paramount.

Commissioning new works from First Peoples creators can assist in developing relationships, truth-telling, drawing new audiences and encouraging continuing cultural practice.

Commissions and contracts should be ethical, culturally inclusive and transparent. Refer to the National Association for Visual Arts *Code of Practice for Visual Arts, Craft and Design* for specific guidance on commissioning, agreements and practitioner fees.



Australian Museums and Galleries Association, *First Peoples: A Roadmap for Enhancing Indigenous Engagement with Museums and Galleries*, 2018

Diversity Arts Australia and The British Council, *Creative Equity Toolkit: Programming and Commissioning*

Museums & Galleries of NSW, *How to Develop a Public Program*

National Association for the Visual Arts, *Code of Practice for Visual Arts, Craft and Design*, 2022

Victorian Government, VicHealth, *Promoting Diversity through the Arts*

BENCHMARK B2.1.6

The significance of the organisation's collection, buildings and site is explained to the public.



Interpretation should include consultation with local First Peoples regarding objects and the site as related to local First Peoples culture, history and knowledge. Consideration should be given to the use of local language in interpretative material.

Audience experience will be enhanced by authentic interactions with First Peoples, their art, culture and knowledge, and will deepen the organisation's potential.



Australian Government, *Tourism with Integrity*, 1999

Australian Institute of Health and Welfare, *Engaging with Indigenous Australia: Exploring the Conditions for Effective Relationships with Aboriginal and Torres Strait Islander Communities*, 2013

BC Museums Association, *Exhibit Panel Design Basics*, 2019

Museums Galleries Scotland, *Introduction to Interpretation*

BENCHMARK B2.1.7

Efforts are made to research and interpret key stories, themes and collection areas, from the past up to the present day, and from a range of perspectives.



Organisations should strive to tell stories from a range of perspectives and include multiple voices in interpretation. Appropriate consultation should be undertaken with relevant community groups and where possible, perspectives from those groups should be included.

To move towards Reconciliation, there should be acknowledgment of difficult histories. Stories and thematic approaches should include addressing difficult histories in consultation and with respect, with local First Peoples community and associated organisations.



Australian Museums and Galleries Association, *First Peoples: Connecting Custodians*, 2018

BC Museums Association, *The Art of Storytelling in Exhibitions*, 2019

Museums Galleries Scotland, *Interpreting Multiple Meanings*

STANDARD B2.2

The organisation's exhibitions, online content, public programs and events are developed with visitors in mind.

BENCHMARK B2.2.1

Information developed for visitors is accessible and clear.



There are many options for presenting information, including:

- audio tours/downloads
- displays
- easy English or plain language
- guided tours
- in person contact with First Peoples communities

- interactive programming (e.g. VR, First Peoples storytelling)
- publications
- social media
- websites

Tapping into the value and ongoing success of multigenerational knowledge sharing, for example working with First Peoples communities to observe artmaking, can provide an authentic experience which builds understanding and access.



Access Smithsonian, *Smithsonian Guidelines for Accessible Exhibition Design*

Accessible Arts, *Exhibition Environments Checklist*

Accessible Arts, *Marketing and Communication Information Sheet*

Australian Human Rights Commission, *World Wide Web Access*, 2014

Scope, *Clear Written Communications: The Easy English Style Guide*, 2007

W3C, *Web Accessibility Initiative*

BENCHMARK B2.2.2

Text and labels for displays are clear, well organised and concise.



Consideration should be given to incorporating local and object-relevant First Peoples language within the display text and to ensure First Peoples names and language groups are researched adequately with community and language custodians or organisations.



Australian Museum, *Writing Text and Labels*, 2021

BC Museums Association, *The Art of Writing for Exhibitions*, 2019

BC Museums Association, *Tips for Writing Exhibit Labels*, 2019

Museums & Galleries of NSW, *Exhibition Labelling*

Rouette, *Exhibition Design for Galleries and Museums: An Insider's View*, 2010

Serrell, *Exhibit Labels: An Interpretive Approach, Second Edition*, 2015

BENCHMARK B2.2.3

The organisation develops public programs which are meaningful for diverse audiences.



Public programs can cover a wide range of activities, such as:

- after-hours events
- guest speakers

- incursions at schools, nursing homes, etc.
- onsite events, e.g. tours
- webinars and digital programming
- workshops

Public programs could involve working with specific communities and stakeholders, looking at shared and difficult histories, truth-telling and celebrating living contemporary cultures. Consultation at all stages is paramount.

Commissioning new works from artists and community cultural creators such as First Peoples makers can assist in developing relationships, truth-telling, drawing new audiences and encouraging continuing cultural practice.

Commissions and contracts should be ethical, culturally inclusive and transparent. Refer to the National Association for Visual Arts *Code of Practice for Visual Arts, Craft and Design* for specific guidance on commissioning, agreements and practitioner fees.



Diversity Arts Australia and The British Council, *Creative Equity Toolkit: Programming & Commissioning*

Museums & Galleries of NSW, *How to Develop a Public Program*

Victorian Government, VicHealth, *Promoting Diversity through the Arts*

BENCHMARK B2.2.4

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



Consider the types of learning experiences offered to visitors and workers. Experiences might include learning that is:

- curriculum-based
- formal
- informal
- multisensorial (audio based, tactile based, etc.)
- tailored to different learning styles

When developing programming or learning experiences, consultation should be undertaken to ensure cultural appropriateness. This is especially important for programming involving First Peoples, in order to enhance the wider community's experience of First Peoples culture, knowledge and sharing.



BC Museums Association, *Learning with Objects Toolkit*, 2019

Black, *The Engaging Museum*, 2012

Falk, Dierking and Foutz, *In Principle, In Practice*, 2007

Hein, *Learning in the Museum*, 1998

[U3A Online](#)

**BENCHMARK
B2.2.5**

The design and format of exhibitions, public programs and events encourage visitors to actively engage and respond to content.



Ways to actively involve visitors might include:

- dress-ups
- family or group activities
- information to assist people in caring for their own collections
- interactive exhibits
- interactive social media initiatives
- making and doing
- opportunities for discussion
- opportunities to bring in their own collection items
- story-telling and interactive cultural activities, in consultation with and presented by First Peoples or other cultural or community groups
- touch trolleys



Simon, *The Participatory Museum*, 2010

USS Constitution Museum, *Family Learning Forum*

**STANDARD
B2.3**

The organisation's exhibitions, public programs and events are based on sound research and current museological practices.

**BENCHMARK
B2.3.1**

Research is shared with the wider community through publications, interactive programming, conversations, consultation, or other means.



Written permission from the involved community should be sought prior to commencing any research on First Peoples, their cultural material or written documentation held in organisations.

It is essential that research on First Peoples cultural heritage items, knowledge and practices is undertaken using recognised ethical research practices which include the sharing of research outcomes with relevant First Peoples Indigenous communities. Research and scholarship should be a two-way process with First Peoples for sharing knowledge, culture and expertise.



Australian Institute of Aboriginal and Torres Strait Islander Studies, *Guidelines for Ethical Research in Australian Indigenous Studies*, 2012

Triolo, Doyle and Johanson, *Writing and Publishing Local History: A Guide for First-time Authors and Historical Societies*, 2017

PART B	PEOPLE AND PROGRAMMING
BENCHMARK B2.3.2	All information and interpretation (physical and digital) are well researched, with relevant communities adequately consulted and sources appropriately acknowledged.



This includes acknowledgement of rights such as copyright, the right to privacy and Indigenous Cultural and Intellectual Property.

It is good practice in presenting collections to acknowledge sources of information and images.

It is the responsibility of your organisation to make attempts to establish who is the holder of copyright.

Consideration should be given to the effects of making public research and information regarding First Peoples culture, objects and knowledge without consulting and seeking permission from the community and knowledge holders.



Australia Council for the Arts, *Protocols for using First Nations Cultural and Intellectual Property in the Arts*, 2007

Australian Copyright Council, *Galleries and Museums: Introduction to Copyright*, 2022

Office of the Australian Information Commissioner, *Australian Privacy Principles*

BENCHMARK B2.3.3	Interpretation acknowledges multiple perspectives and experiences, strives to ensure truth-telling and identifies any uncertainty about facts.
-------------------------	---



Uncertainty can be acknowledged and interpretations presented with research and references. Where possible these references should be contemporary, unbiased, or primary sources discovered through consultation with the relevant individuals or communities. 'Circa' can be used to indicate that the exact date of an object or event is unknown or uncertain.

To move towards Reconciliation, there should be acknowledgment of difficult histories. Stories and thematic approaches should include addressing difficult histories in consultation and with respect, with local First Peoples communities and associated organisations. Thorough research and consultation are paramount to ensure truth-telling is at the forefront.



Australian Museum, *Writing Text and Labels*, 2021

Leeds Museums and Galleries, *A Practical Guide for Text Interpretation*

PART B	PEOPLE AND PROGRAMMING
BENCHMARK B2.3.4	It is made clear to visitors that replicas, reproductions and props are not original objects, and where they have been sourced from.



Replicas, props and reproductions can be identified as different from original objects by various means, including display techniques and explanatory labels.

Replicas, props or reproductions can be useful in some settings:

- as part of hands-on activities or other approaches to interpretation
- if originals no longer exist
- when it is not safe to display originals

Reproducing First Peoples Ancestral Remains, Secret/Sacred material and other culturally significant objects is sensitive and, without thorough consultation with appropriate First Peoples, a culturally and ethically unsound practice. It may also impinge on Indigenous Cultural and Intellectual Property Rights.

Organisations may not make or authorise others to make replicas or copies of First Peoples cultural material without the prior permission of the appropriate Traditional Custodians or those authorised by them.

Any replication of objects (whether physical or digital) should be carried out with strict guidance and permissions in place from communities connected with the original object, an acknowledged knowledge holder and/or First Peoples sector professionals. Replications of cultural objects should be made by First Peoples, if and where cultural knowledge and skills are retained within the community, or consideration should be made to creating replications through cultural revival projects.

Objects with unknown provenance, e.g. from another area, should not be displayed and referred to as 'similar to' local objects.

Also note that the creators of artworks and cultural objects will or may have copyright of the object. This may include licensing fees or royalties.



Australia Council for the Arts, *Protocols for Using First Nations Cultural and Intellectual Property in the Arts*, 2019

Arts Law Centre of Australia, *Indigenous Cultural and Intellectual Property*

Kearney and Janke, *Rights to Culture: Indigenous Cultural and Intellectual Property (ICIP), Copyright and Protocols*, 2018

STANDARD B2.4	The organisation's exhibitions, public programs and events are designed with accessibility in mind.
----------------------	--

PART B	PEOPLE AND PROGRAMMING
BENCHMARK B2.4.1	The design and development of the organisation's exhibitions and programs remove barriers to access for visitors with disabilities.



Strategies to remove barriers will differ depending on whether the exhibitions and programs are on-site or online. For example, web-based materials should be compatible with screen readers or should use captioning, alt-text or audio descriptions, and where possible Auslan interpreters should be present for in-person events and public programs.

For onsite exhibitions, strategies include:

- creating sensory stories or tactile tours
- including seating options
- offering quiet and low sensory designated times for visitors
- replacing stairs with ramps
- reviewing the accessibility of lighting
- reviewing the heights of labels and showcases
- reviewing the widths of doorways and thoroughfares
- utilising accessible fonts and colour combinations

Organisations should refer to their state's peak access bodies for further guidance:

National: [Arts Access Australia](#)
 New South Wales: [Accessible Arts](#)
 Northern Territory: [Incite Arts](#)
 Queensland: [Access Arts](#)
 South Australia: [Access2Arts](#)
 Victoria: [Arts Access Victoria](#)
 Western Australia: [DADAA](#)



Accessible Arts, [Top 10 Tips for Running Accessible Online Events](#)

Arts Access Aotearoa, [Exhibition Design: A Checklist](#)

Arts Access Victoria, [Get the Facts: Audio Description](#)

Arts Access Victoria, [Get the Facts: Auslan](#)

Arts Access Victoria, [Get the Facts: Touch tours](#)

BC Museums Association, [How to Make an Online Event Accessible](#), 2021

BC Museums Association, [How to Make Your In-Person Event Accessible](#), 2021

History of Place, [Accessible Exhibitions for All: A Guide to Co-Designing Exhibitions with Disabled People](#), 2018

Shape Arts UK, [How to Put On an Accessible Exhibition](#)

Shape Arts UK, [Making Events Accessible](#)

W3C, [Description of Visual Information](#), 2022

PART B	PEOPLE AND PROGRAMMING
BENCHMARK B2.4.2	There are regular audits to check the accessibility of the organisation's public programs, exhibitions and events and appropriate strategies are used to overcome any barriers to access.



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

- cultural access
- cultural safety for First Peoples
- emotional and attitudinal access
- intellectual access
- sensory accessibility

Disability arts peak bodies such as Arts Access Victoria and Accessible Arts are guided by the Social Model of Disability. The Social Model of Disability acknowledges that people are disabled by structural and societal barriers and discrimination, and by the physical environment.



Arts Access Aotearoa, *Arts for All: Checklist, Assessing your Accessibility*, 2021

Arts Access Aotearoa, *Arts for All: Guidelines, Developing an Accessibility Action Plan*, 2021

Arts Access Victoria, *Social Model of Disability*

Museum of Australian Democracy at Old Parliament House, *Disability Inclusion Action Plan*, 2021

Museums & Galleries of NSW, *Introduction to Access*

STANDARD B2.5	The organisation develops and implements exhibitions, public programs and events in a sustainable manner that minimises the use of natural resources.
BENCHMARK B2.5.1	The organisation endeavours to reduce the environmental impact of materials selected for use in exhibitions, public programs and events.



Organisations should undertake due diligence in selecting suppliers and materials, and endeavour to use local suppliers and suppliers who prioritise sustainability.

Further steps to take include selecting reusable and/or recyclable materials, ensuring that exhibition, programming and events materials are disposed of appropriately and that relevant recycling and waste management systems are used.



Cambridge Seven, *Sustainable Exhibition Design and Construction Toolkit*, 2022

Canadian Museums Association, *A Sustainable Development Guide for Canada's Museums, Chapter 4: Exhibition Materials*, 2015

Canadian Museums Association, *A Sustainable Development Guide for Canada's Museums, Chapter 6: Events and Room Rentals*, 2015

Western University, *Using the Resources at Hand: Sustainable Exhibition Design*, 2021

**BENCHMARK
B2.5.2**
The organisation endeavours to minimise the environmental impact of loans.


Decisions regarding the number of loans and locations of lending or borrowing institutions should be made with reference to the organisation's commitment to environmental sustainability. Where possible, more sustainable approaches to staff travel should be considered.

Organisations can further mitigate the environmental impact of loans by adopting collaborative approaches to freight and delivery, and considering alternatives to loans, for example digital initiatives.



Arts On Tour, *Green Touring*

Gallery Climate Coalition, *Sustainable Shipping Campaign*, 2022

Gallery Climate Coalition, *Travel*, 2022

Taylor and Boersma, Studies in Conservation Volume 63, *Managing Environments for Collections: The Impact of International Loans on Sustainable Climate Strategies*, 2018

PART B	PEOPLE AND PROGRAMMING
PRINCIPLE B3	THE ORGANISATION IS COMMITTED TO ITS CURRENT AND POTENTIAL AUDIENCES AND CATERS FOR THEIR NEEDS AND INTERESTS THROUGH ACTIVE COMMUNICATIONS, PROGRAMS, COMMUNITY RELATIONSHIPS AND SERVICES
STANDARD B3.1	The organisation knows who its current and potential audiences are and has strategies to attract and retain them.
BENCHMARK B3.1.1	Records are kept of visitor numbers and of types of visitors.



Visitor tallies might be compiled on a daily, weekly, monthly and/or yearly basis.

Information about types of visitors can be based on tallies of numbers of:

- adults
- children
- booked groups and types of booked groups (e.g. schools and year levels, seniors and tour groups)
- international visitors
- people from specific Australian postcode areas

Remember to count online visitors. Data to take into consideration include unique page views for specific programs or articles, 'likes' or 'shares' or comments on social media posts.

Where possible, visitation data for online collections should be collected, including individual page or item views, downloads of images or information and frequent search terms.



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

Museums Galleries Scotland, *Who is your audience?*

BENCHMARK B3.1.2

Records of visitor numbers are evaluated to help understand visitor needs and to assist in planning for the future.



Understanding visitation patterns helps organisations 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.

Northern Ireland Museums Council, *Guidance on Measuring Visitor Satisfaction*

PART B	PEOPLE AND PROGRAMMING
BENCHMARK B3.1.3	Evaluations of exhibitions, activities and events, in consultation with stakeholders, are used to improve programs, inform future planning and strengthen community and audience relationships.



The changing roles of arts and cultural organisations has led to the need for spaces and programs to become more relevant, engaging, immersive, inclusive and accessible for audiences on all levels—*aesthetic, physical, emotional and intellectual.*

Active and targeted consultation will build new audiences, repeat visitation and cement the support of current visitors. Options are multi-faceted and can be developed to ensure cultural sensitivity and privacy protection. Interactive feedback could include surveys, focus groups and community, educational and First Peoples partnership conversations.



Australia Council for the Arts, *Living Culture: First Nations Arts Participation and Wellbeing*, 2017

BC Museums Association, *Evaluation Toolkit*

Create NSW, *Aboriginal Arts and Culture Protocols*

Museums & Galleries of NSW, *Facebook Evaluation*

Museums & Galleries of NSW, *Engaging Art: How to Conduct Audience Research*

Share Museums East, *Evaluation Toolkit for Museums*

Simon, *The Art of Relevance*, 2016

University of Oxford Gardens, Libraries and Museums, *Digital Engagement in GLAM: Audience Research*

Victorian Government, Creative Victoria, *Audience Research Toolkit*, 2019

BENCHMARK B3.1.4	The planning documentation includes audience development strategies to engage existing audiences as repeat visitors, and ideas for attracting under-represented audiences.
-------------------------	---



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
- disability
- education
- gender
- special interests
- visitation patterns and motivations

Remember to consider digital audiences.

Consider drawing on tourism data and the Australian Bureau of Statistics. An awareness of why some people do not attend your organisation can be very useful.

The planning documentation should include strategies aimed at building a diverse audience, including First Peoples audiences and wider audiences for First Peoples programming and projects.

A strategy should be developed in consultation with First Peoples and support makers, professionals, communities, culture, audiences and collections.

Consultation and delivery can be achieved through:

- establishing a First Peoples Advisory Committee
- contracting First Peoples for project development and delivery
- supporting First Peoples internship or mentorship programs
- developing project focus groups
- developing ongoing relationships with Keeping Places, Cultural Centres, local First Peoples community and community organisations

Active consultation with First Peoples communities will not only build and enhance the organisation's relationships with First Peoples, but also lead to the development of authentic experiences for all audiences. There is growing national support for, and acknowledgment of, the importance and value of authentic contemporary First Peoples programming for domestic and international audiences.



ABS, *Census Data*, 2021

Aldridge, Arts Marketing Association, *Knowing and Growing your Audience*, 2018

Arts Access Australia, *Accessible Marketing*

Australian Government, Business, *Go Digital: Online*

Australia Council for the Arts, *Building Audiences: Aboriginal and Torres Strait Islander Art*, 2015

Australian Museums and Galleries Association, *First Peoples: A Roadmap for Enhancing Indigenous Engagement with Museums and Galleries*, 2018

Canavan, Arts Marketing Association, *Thrive Audience Development Guide*, 2018

Mon and Koontz, *Marketing and Social Media: A Guide for Libraries, Archives and Museums, Second edition*, 2020

Museums & Galleries of NSW, *How to Engage with Young People*

Parsons, Association of Independent Museums, *Understanding Your Audiences*, 2020

The Audience Agency, *Effective Audience Development Planning*, 2017

Villaespesa, *Digital Audience Research: Understanding Visitors*

STANDARD B3.2

The organisation uses digital engagement strategies and online initiatives to reach, interest, involve, inform, and activate communities.

BENCHMARK B3.2.1

The organisation has a presence on appropriate digital platforms.



Examples include:

- online collections
- online review sites
- social media platforms
- virtual exhibitions
- websites



Arts Council England, *Digital Culture Compass*

BC Museums Association, *Virtual Event Resources Toolkit*, 2020

BENCHMARK B3.2.2

The organisation has a digital engagement strategy that is informed by a knowledge of audience interests and needs.



Websites should be designed so they are readily navigable on mobile devices as well as PCs. This is particularly important for information that audiences are likely to access via a mobile device (e.g. location information or opening hours).

Not all platforms are appropriate for all organisations, particularly when considering the resources required to build and maintain a presence on a new platform. Different audiences have preferences for different digital platforms, and these preferences can change over time.



Arts Management & Technology Laboratory, *Digital Engagement Strategies for the 21st Century Museum*

Cogapp, *Digital Strategy for Museums*

Derby Museums, *Digital Engagement Strategy*

Educause Digital Horizon Report (published annually)

Visser and Richardson, *Digital Engagement in Culture, Heritage and The Arts*, 2013

PART B	PEOPLE AND PROGRAMMING
---------------	-------------------------------

BENCHMARK B3.2.3	Digital engagement policies are produced and regularly reviewed in light of developments in technology, audience expectations and relevant legislation.
-------------------------	--



Policies should take into account privacy principles and data protection legislation.

BENCHMARK B3.2.4	The organisation's digital content is accessible.
-------------------------	--



The access requirements of different audiences should be considered in the design of digital content, including selection of fonts and colours and the use of captions.

Provide alternative modes of content such as subtitles to videos or alt-text for images.



Access Smithsonian, Institute for Human Centered Design & MuseWeb, *Inclusive Digital Interactives, Best Practice + Research*, 2020

Accessible Arts, *Making Social Media Accessible*, 2020

American Alliance of Museums, *10 Best Practices of Accessible Museum Websites*, 2021

Australian Museums and Galleries Association Victoria and Accessible Arts, *Accessible Social Media for Museums and Galleries*, 2020

Centre for Accessibility Australia, *What is the WCAG Standard?*

Princeton University, *Social Media Accessibility Guidelines*

Victorian Government, *Make Content Accessible: Digital Guide*

BENCHMARK B3.2.5	Public queries and feedback submitted via digital platforms are recorded, reviewed and responded to within an appropriate time frame.
-------------------------	--



Monitor third party platforms (e.g. TripAdvisor) for queries and comments and respond appropriately.

A Social Media User Comments Policy will guide an organisation's response to online comments regarding reviewing, responding and deleting comments.



Newberry and Cooper, Hootsuite, *How to Write a Social Media Policy*, 2021

The Law Society of New South Wales, *Guidelines on Social Media Policies*

PART B	PEOPLE AND PROGRAMMING
STANDARD B3.3	The organisation promotes its collection, exhibitions, key attractions, programs, and services.
BENCHMARK B3.3.1	A range of promotional tools are used regularly to increase public awareness and encourage engagement with the organisation.



Promotional tools include:

- advertising—both digital advertising and traditional print media/radio advertising
- community consultation and co-designed projects
- direct consultation and programming/projects with First Peoples communities via staff and First Peoples advisory groups
- media releases
- newspaper articles
- public talks
- websites, online review sites and social media platforms

Making decisions about which promotional tool and marketing strategy to utilise should be informed by the nature of the organisation, the content of the program or initiative that is being promoted, and the values and communication preferences of the target audience.

The benefits of public awareness and promotion exist outside the context of events and programming, with sharing about organisational initiatives and values providing an opportunity to actively engage and empower audience members. For example, reporting on the outcomes of the organisation's sustainability measures in a clear and dynamic fashion has the potential to support community empowerment and ensure visitors have the practical skills, opportunities and relationships to act on climate change.



Curating Tomorrow, *Action for Climate Empowerment*, 2022

Cruikshanks and van der Vaart, *Stedelijk Studies Journal 8, Understanding Audience Participation Through Positionality: Agency, Authority, and Urgency*, 2019

Julie's Bicycle, *Practical Guide: Communicating Sustainability Guide*, 2015

Museums for Climate Action, *Mobilising Museums for Climate Action: Tools, Frameworks and Opportunities to Accelerate Climate Action in and with Museums*, 2021

Museums & Galleries of NSW, *Digital Engagement: Connecting with your Audience*

Museum & Galleries of NSW, *Marketing for Museums*

PART B	PEOPLE AND PROGRAMMING
BENCHMARK B3.3.2	Promotional material is up-to-date and considers changing social and community needs and modes of communication.



It's important to be mindful of the impact promotional material with language reflecting outmoded societal attitudes can have on visitors. For example, colonial terminology and ableist language will reinforce false and outdated attitudes, and affect First Peoples engagement and engagement from visitors with disability.



Accessible Arts Australia, [*Disability Language*](#)

Arts Access Victoria, [*Get the Facts: Talking About Disability*](#)

Australian Government, [*Style Manual: Inclusive Language*](#), 2021

Middleton, [*Family Inclusive Language Guide*](#), 2014

Victorian Government, [*LGBTIQ+ Inclusive Language Guide*](#), 2021

STANDARD B3.4	Information is provided to help visitors locate the organisation and find their way around while they are there.
BENCHMARK B3.4.1	The organisation works with relevant authorities to have signs installed in the surrounding suburb, town or city to help people find the organisation.



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

Consult with local First Peoples to include First Peoples design, dual language or an Acknowledgement of Country on signage, where appropriate.



Australian Government, [*Online Directory*](#)

BENCHMARK B3.4.2	The organisation's location, opening hours, entry fees, accessibility and other essential information about visiting is readily available online.
-------------------------	--



Essential visiting information should be readily accessible from the home page of the organisation's website.

Ensure that essential visiting information posted on third party sites (e.g. Google Search, TripAdvisor, Facebook) is kept up-to-date. Organisations may need to claim ownership of their content on third party sites so that they are authorised to make edits.

PART B	PEOPLE AND PROGRAMMING
BENCHMARK B3.4.3	Information signs on-site include the organisation's name, opening hours, entry fees, contact details, information about access and facilities for people with disabilities, as well as a First Peoples Acknowledgement of Country.

BENCHMARK B3.4.4	There is orientation information to help visitors find their way around and understand what there is to see and do there.
-------------------------	--



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

Orientation can also include making First Peoples feel welcome and safe. This can be done by:

- featuring First Peoples public art works and/or design at the entrance to the venue
- having First Peoples workers visible, whether in front-of-house, programming or management
- including an Acknowledgment of Country and local First Peoples language on-site and on exhibition signage

Orientation methods include:

- apps and smartphone-optimised web pages
- audio guides
- brochures
- computers or touch screens
- maps
- signage
- social stories
- tours



Museums Victoria, *[The Autism Friendly Museum](#)*

STANDARD B3.5	The organisation has regular opening hours.
BENCHMARK B3.5.1	A roster is in place to make sure enough workers are on duty to maintain regular opening hours and/or prearranged appointment times.



When open only by appointment, it should be reasonably often, and at times that suit both the visitor and the organisation.

PART B	PEOPLE AND PROGRAMMING
BENCHMARK B3.5.2	Contact details are publicised so that visitors can access the organisation by appointment if possible.
	The Australian Tourism Data Warehouse can help with promotion. Set a reminder to review content regularly as entries more than 12 months old may be deleted.
	Australian Tourism Data Warehouse
STANDARD B3.6	The organisation offers visitors a welcoming experience, and its workers respond appropriately to public enquiries and feedback.
BENCHMARK B3.6.1	The organisation is culturally inclusive and welcoming to all, regardless of their age, gender identity, cultural background, disabilities or sexual orientation.
	First Peoples will feel more welcome and safer by including First Peoples front-of-house staff as well as an Acknowledgment of Country, local language in exhibition signage, First Peoples public art works or design at the entrance to the venue.
	Association of Independent Museums, <i>Successful Visitor Experience: Getting it Right</i> , 2013
	Australian Museums and Galleries Association, <i>First Peoples: A Roadmap for Enhancing Indigenous Engagement with Museums and Galleries</i> , 2018
BENCHMARK B3.6.2	Staff and volunteers have a customer focus and are well informed about the organisation's mission, key objectives and activities.
BENCHMARK B3.6.3	All face-to-face, telephone, email enquiries, bookings and complaints are managed efficiently and courteously.

PART B	PEOPLE AND PROGRAMMING
BENCHMARK B3.6.4	Facilities for visitors are accessible, safe and comfortable.



Facilities might include:

- adequate lighting
- cloakroom
- cultural spaces for First Peoples (indoors or out)
- eating areas
- lockers
- parents' room
- prayer room
- seating
- toilet facilities or directions to the closest facilities
- well-planned public spaces



Arts Access Aotearoa, *Arts for All: Checklist, Assessing your Accessibility*

A decorative background featuring various shades of purple geometric shapes, including triangles and trapezoids, scattered across the white page.

C

PART C: COLLECTIONS

Part C covers your organisation's collection. You should refer to this section for Standards relating to collection management, collection care, policies relating to First Peoples collection materials and collection access.

PRINCIPLE C1	THE ORGANISATION'S COLLECTION REPRESENTS THE SIGNIFICANT STORIES AND INTERESTS OF ITS DIVERSE AND CHANGING COMMUNITIES
STANDARD C1.1	The organisation 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 organisation's mission and purpose, key topics, themes and stories, and the communities it serves.



Clear, specific collection guidelines are an important mechanism to support sustainable collection development within organisational capacity and strengths.

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).

The organisation should take an inclusive approach to identifying themes and major story areas. The policy should also contain a strategy for responding to any gaps in the collection relating to under-represented groups or subjects.

Consideration should be given to the fact that many collections have been established within a colonial (and non-Indigenous) structure, and First Peoples Ancestral Remains, Secret/Sacred and cultural objects were often collected as anthropological or ethnographic objects, rather than related to ongoing living cultures. The provenance of some material may be questionable, e.g. have been obtained illegally, but in the most part may currently be held legally. Collection items also may have deep connections for communities outside the organisational context.

It is important to review collection practices in a contemporary context. Inclusions of relevant First Peoples art and cultural material should embrace inclusive contemporary and traditional stories, communities and diverse cultures in consultation with First Peoples to reflect authenticity, truth-telling, representation and shared histories.

Collecting in a contemporary context also requires ensuring that collection areas reflect change to climate and landscape over time, particularly for organisations whose focus includes natural history or specific geographic areas.



Australian Museums and Galleries Association, *First Peoples: A Roadmap for Enhancing Indigenous Engagement with Museums and Galleries*, 2018

Department of Infrastructure, Transport, Regional Development, Communications and the Arts, *Australian Best Practice Guide to Collecting Cultural Material*, 2015

London Transport Museum, *Contemporary Collecting Toolkit: An Ethical Toolkit for Museum Practitioners*, 2020

Museums & Galleries of NSW, *Thinking About Collection Policy*

Museum Development North West, *Contemporary Collecting Toolkit*, 2019

BENCHMARK C1.1.2

The collection policy and procedures explain all processes and criteria regarding the collection.



A collection policy should include all procedures in regard to:

- acquisitions
- archives
- cataloguing
- collections access
- community consultation processes (especially where First Peoples material is involved)
- conservation
- copyright issues
- deaccessioning
- digitisation
- disposal
- documentation
- legal requirements
- loans
- oral history
- preventive conservation
- repatriation of cultural material to community/ies
- resource, education or secondary collections
- storage

Collections access in this context is about how the public can access the collection and its records.

It can be useful to cross-reference the collections access procedures with policies and guiding documents such as a preventive conservation policy and codes of ethics.

A copyright procedure can be useful. This sets out how an organisation goes about determining who holds copyright and what the policy is for reproducing works when copyright hasn't been determined.

Policies and procedures should articulate how First Peoples are involved in decision-making regarding access, cultural restrictions, acquisitions, storage, loans, conservation, and care of First Peoples objects.

Either elements of the overarching collection policy and procedure should include First Peoples' rights to access their cultural materials, or a separate policy or procedure should be developed.

There may also be provision for potential shared custodianship of cultural material. In the case of First Peoples cultural materials, the organisation may consider shared custodianship with relevant communities or organisations as negotiated in a legally and ethically binding document with support provided by the organisation to assist with handling, storage and display. Note that some material may be subject to repatriation policy and legislation.



Australia Council for the Arts, *Protocols for Using First Nations Cultural and Intellectual Property in the Arts*, 2007

Australian Institute of Health and Welfare, *Engaging with Indigenous Australia: Exploring the Conditions for Effective Relationships with Aboriginal and Torres Strait Islander Communities*, 2013

Australian Government, Department of Infrastructure, Transport, Regional Development, Communications and the Arts, *Australian Government Policy on Indigenous Repatriation*, 2019

Collections Trust UK, *The Legal and Ethical Status of Museum Collections: Curatorially Motivated Disposals*, 2015

International Council of Museums, *ICOM Code of Ethics for Museums*, 2017

Museums Association, *Disposal Toolkit Guidelines for Museums*, 2014

Public Record Office Victoria, *Developing an Archives Policy*, 2016

Robertson, *Oral History Handbook*, 2022

United Nations, *United Nations Declaration on the Rights of Indigenous Peoples*, 2007

STANDARD C1.2

The organisation knows the significance of its collection.

BENCHMARK C1.2.1

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



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.

The significance of First Peoples collection items should be informed by First Peoples community or cultural knowledge before any acquisition, deaccessioning or repatriation processes. Material may need to be repatriated to the community/ies from which it comes or belongs, which is a separate process to deaccessioning.



Russell and Winkworth, *Significance*, 2009

BENCHMARK C1.2.2

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



The significance of First Peoples collection materials should be assessed in consultation with First Peoples experts, Elders, knowledge holders and community. The significance of material may vary outside of the organisation's criteria and be held with the community. The significance of material may change with time and circumstances.

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

STANDARD C1.3

The organisation facilitates and promotes access to First Peoples collection materials to relevant First Peoples communities.

BENCHMARK C1.3.1

Access to First Peoples cultural material in the collection is actively promoted to First Peoples communities and facilitated by the organisation.



Access to First Peoples collections should be developed jointly with the Traditional Owners (where they are clearly identified) or Cultural Custodians and clearly outlined in documents such as:

- access policy and procedures
- engagement policy and procedures
- collection policy and procedures
- marketing and communications policies and procedures
- strategic plan

Access for First Peoples could take the form of:

- exhibitions: consider co-designed or co-curated projects
- on-site collection and exhibition tours
- culturally appropriate digitisation of cultural and archival materials that are accessible online
- new approaches and technologies (e.g. 3-D printing and imaging)
- outreach programs including art and cultural materials and skills development
- defining and implementing meaningful shared custodianship of cultural material
- long-term or short-term loan of material

Access to First Peoples cultural and archival material by non-Indigenous people, such as researchers and artists, should be undertaken in consultation with and permission of First Peoples, with a written agreement regarding sharing of knowledge, publication, acknowledgements, moral rights, payment or sharing of sales proceeds or royalties.

Consideration should also be given to the fact that Australian museum and gallery collections may also contain cultural material from Indigenous peoples and cultures from outside Australia. Organisations should strive to provide and promote access to cultural material for any respective source communities.



Australian Institute of Aboriginal and Torres Strait Islander Studies, *Guidelines for Ethical Research in Australian Indigenous Studies*, 2012

Australian Museums and Galleries Association, *First Peoples: Connecting Custodians*, 2018

United Nations, *United Nations Declaration on the Rights of Indigenous Peoples*, 2007

BENCHMARK C1.3.2

The organisation develops and implements policies, protocols and procedures around new technologies and digital access to First Peoples cultural materials in the collection.



New technologies and digitisation can greatly assist with access to collections, and in some limited instances can potentially act as a form of repatriation; however, there is concern that the technologies, particularly 3D imaging and printing, may be developing faster than the protocols informing access, cultural appropriateness and consultation, can catch up.

STANDARD C1.4

The organisation develops an understanding of, and implements its responsibilities to, the care, handling, storage and/or return of First Peoples Ancestral Remains and Secret/Sacred cultural material held in collections.

BENCHMARK C1.4.1

The acquisition policy clearly stipulates the organisation does not actively and knowingly seek to acquire Ancestral Remains or Secret/Sacred material.



The provenance of all First Peoples materials should be thoroughly researched and First Peoples consulted through established organisational mechanisms.

The organisation should in this instance have or develop a separate repatriation policy that is cross referenced by the acquisition policy.

Government legislation may state that particular organisations have custodial responsibility for remains found in certain situations. In this case the organisation should first deal with them in accordance with government policies and guidelines.



Australian Government, Department of Infrastructure, Transport, Regional Development, Communications and the Arts, *Australian Government Policy on Indigenous Repatriation*, 2019

Australian Museums and Galleries Association, *First Peoples: A Roadmap for Enhancing Indigenous Engagement with Museums and Galleries*, 2018

BENCHMARK C1.4.2

The organisation prepares a regular audit of all Ancestral Remains and Secret/Sacred material in the collection, including provenance.



The audit should be carried out in consultation with appropriate First Peoples and in line with state and territory government policies. It should entail the research and documentation of any provenance material.

Organisations should seek advice from state and territory heritage specialists and organisations such as Local Aboriginal Land Councils, Native Title holders (or applicants), specialist First Peoples University research and academic units and AIATSIS. Also, larger state and/or national museums and galleries may be of assistance as registered custodians and the national Advisory Committee for Indigenous repatriation.

In some instances, Ancestral Remains and Secret/Sacred material with unidentified or limited provenance, which cannot be returned, should be moved to the peak body designated by each State or Territory for ongoing care.



Australian Government, Department of Infrastructure, Transport, Regional Development, Communications and the Arts, *Australian Government Policy on Indigenous Repatriation*, 2019

Australian Government, Department of Infrastructure, Transport, Regional Development, Communications and the Arts, *Advisory Committee for Indigenous Repatriation*

PART C	COLLECTIONS
BENCHMARK C1.4.3	<p>The organisation develops a policy outlining procedures for managing the care and repatriation of Ancestral Remains, Secret/Sacred material and cultural material in line with federal government policies and state/territory government legislation and policies, including:</p> <ul style="list-style-type: none"> • consultation processes • communication • protocols • storage and handling • locating custodians • priority material • physical processes of handing over remains and/or material • ceremonial considerations



Consider engaging an experienced First Peoples repatriation officer.

The Ancestral Remains of First Peoples must be dealt with according to the wishes of the deceased, or their descendants, or their community Elders where these can be identified. In instances where these cannot be identified, the Ancestral Remains should be cared for in accordance with the relevant guidelines.

If the community decides the Ancestral Remains and/or Secret/Sacred materials are to be stored by the organisation, First Peoples must be consulted as to how that is carried out, who has access and how it is managed. All material must be treated with respect.

The policy should include repatriation of Secret/Sacred or cultural material back to the relevant communities. This may also include a shared custodianship of objects. Communities accepting the return of either repatriated Ancestral Remains, Secret/Sacred or cultural material may need training and support from the organisation to be able to care and/or store the remains or objects.

Digital repatriation of material, if agreed to by the First Peoples community, may be one contemporary option considered by the community and organisation, with careful discussion of any cultural access restrictions for particular objects due to their Secret/Sacred nature.

In the case of First Peoples cultural materials, the organisation may consider shared custodianship with relevant communities/organisations as negotiated in a legally and ethically binding document with support provided by the organisation to assist with handling and storage/display. Note that some material may be subject to repatriation policy and legislation.



Australian Government, Department of Infrastructure, Transport, Regional Development, Communications and the Arts, *Advisory Committee for Indigenous Repatriation*

Australian Government, Department of Infrastructure, Transport, Regional Development, Communications and the Arts, *Australian Government Policy on Indigenous Repatriation*, 2019

PART C	COLLECTIONS
STANDARD C1.5	The organisation aims to have unconditional legal ownership of its collection.
BENCHMARK C1.5.1	Records are kept of the transactions accompanying each acquisition.



Where the acquisition is a donation these records must include a signed donor form.

Unconditional ownership of the collection is important for:

- allocating resources
- planning long-term collection development
- planning displays
- prioritising collection-care activities
- ensuring long-term preservation

In the case of First Peoples cultural materials, the organisation may consider shared custodianship with relevant communities or organisations as negotiated in a legally and ethically binding document with support provided by the organisation to assist with handling, storage and display. Note that some material may be subject to multiple federal and state or territory repatriation policies and legislation.

This may not translate to actual shared ownership but may translate to long term loans and custodianship through ongoing access to, and decision-making about, material held by the organisation.



Australian Government, Department of Infrastructure, Transport, Regional Development, Communications and the Arts, *Australian Government Policy on Indigenous Repatriation*, 2019

Collections Trust UK, *Acquisition and Accessioning: A Suggested Procedure*, 2022

Museums & Galleries of NSW, *Cataloguing Worksheet*

Museums & Galleries of NSW, *Acquisition Fact Sheet*

National Services Te Paerangi, *Object Receipt Form*

Western Australian Museum, *A Guide to Acquisition and Accessioning Procedures*

BENCHMARK C1.5.2	If the organisation does not have unconditional ownership of a collection item, it has a plan in place to gain title to it.
------------------	--



Some objects may need to be co-managed by the organisation and a community group. If this is the case, a written agreement should be in place and reviewed regularly.

In the case of First Peoples cultural materials, the organisation may consider shared custodianship with relevant communities or organisations as negotiated in a legally and ethically binding document with support provided by the organisation to assist with handling, storage and display. Note that some material may be subject to multiple federal and state or territory repatriation policies and legislation.

Outside the context of legally and ethically documented shared custodianship with relevant First Peoples communities or organisations, permanent loans should be actively avoided.



Australian Government, Department of Infrastructure, Transport, Regional Development, Communications and the Arts, [Australian Best Practice Guide to Collecting Cultural Material](#), 2015

Museums and Galleries of NSW, [Loans](#)

STANDARD C1.6

The organisation has an effective system to record, store and retrieve information about its collection.

BENCHMARK C1.6.1

The organisation has an appropriate collection documentation system.



An appropriate collection management system includes:

- an accession register (including a unique numbering system)
- a catalogue (including a minimum dataset and an agreed nomenclature)
- images either 2-D or 3-D files
- object or artist files (artist interviews, research notes, newspaper clippings, significance assessments)

It is no longer considered best practice to use a paper-based or hard copy collection management system. A digital collection management system will allow you to catalogue your collection, including managing digitised images of collection items, and digitised copies of any hard copy documentation such as donation forms. If using a digital CMS is not possible for your organisation, an Excel spreadsheet is a better alternative than a paper-based system.



Australian Museums and Galleries Association Victoria, [Small Museums Cataloguing Manual, 5th Edition](#), 2021

Getty Research Institute, [Getty Vocabularies](#)

ICOM, [Object ID](#)

Museums & Galleries of NSW, [Collection Management Systems](#)

Museums & Galleries of NSW, [Cataloguing](#)

Museums & Galleries of NSW, [Computer Cataloguing Databases](#)

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

University of Melbourne, *Aboriginal Knowledge, Digital Technologies and Cultural Collections: Policy, Protocols, Practice*, 2016

**BENCHMARK
C1.6.2**
Records of the collection are safely stored and backup copies are made at regular intervals.


It is useful to have a written procedure for this that includes both physical and digital collections.

Consideration should be given to shared storage of First Peoples collection information and images with appropriate custodial First Peoples communities or organisations. Support may be needed, depending on available technology in communities.



Australian Museums and Galleries Association, *Museum Methods. Collection Section: Storage and Backup for Your Digitised Material*, 2020

**STANDARD
C1.7**
The organisation makes its collection accessible in digital formats and in online environments, as resources permit.
**BENCHMARK
C1.7.1**
Digital collections are acquired, created and maintained appropriately.


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

Digital materials should be created in preservation file formats to future proof them.

Some First Peoples materials may be sensitive and have restricted access, so consultation with the relevant First Peoples communities is paramount when deciding what material is digitised and how or if it is made accessible to the public.



Australian Museums and Galleries Association Victoria, *Small Museums Cataloguing Manual, 5th Edition*, 2021

Collections Trust, *Digitising Collections*

GLAM Peak, *Digital Access to Collections Toolkit*

Museums & Galleries of NSW, *Crystal Clear: Standards and Guidance for Digitising Regional Collections*

Shilling, *Collecting and Preserving Digital Materials: A How-to Guide for Historical Societies*, 2018

National Library of Australia, *Digitisation Guidelines: Image Capture Standards*

State Library of Queensland, *Digitisation Toolkit*

University of Melbourne, *Aboriginal Knowledge, Digital Technologies and Cultural Collections: Policy, Protocols, Practice, 2016*

BENCHMARK C1.7.2

Legal requirements are addressed and documented in policies and procedures, along with ethical, moral and cultural protocols, before any digitisation process begins.



Legal requirements include adhering to the laws of:

- copyright
- intellectual property
- moral rights
- privacy
- Indigenous Cultural and Intellectual Property

Protocols may relate to:

- ethics
- rights management
- culture-specific sensitivities

Copyright should always be established before digitising collection material.



Aboriginal and Torres Strait Islander Library Information and Resource Network, *ATSILIRN Protocols, 2012*

Arts Law Centre of Australia, *Indigenous Cultural and Intellectual Property*

Arts Law Centre of Australia, *Museums and Galleries: Obligations in the Age of Digital and Moral Rights, 2002*

Australian Copyright Council, *Galleries and Museums: Introduction to Copyright, 2022*

Gardiner, *Australian Indigenous Digital Collections: First Generation Issues, 2008*

GLAM Peak, *Digital Access to Collections Toolkit: Working with Indigenous Collection Items*

Hirtle, Hudson and Kenyon, *Copyright and Cultural Institutions: Guidelines for Digitisations, 2009*

International Council of Museums, *ICOM Code of Ethics for Museums, 2017*

University of Melbourne, *Aboriginal Knowledge, Digital Technologies and Cultural Collections: Policy, Protocols, Practice, 2016*

PART C	COLLECTIONS
BENCHMARK C1.7.3	Digital collections are managed with sufficient accompanying information, in the recommended formats, to allow for continuing access, future re-use and ongoing preservation.



The accompanying information should contain descriptive and technical metadata including:

- acknowledgements
- captioning
- file properties
- permissions and restrictions (associated with rights management)

Investigate the most up-to-date technologies and interfaces to ensure longevity of access. Ensure information is updated to reflect changes in contemporary social, cultural, legal, ethical and moral rights, protocols and practices. This is particularly pertinent for First Peoples cultural material.



Australian Museums and Galleries Association, *Museum Methods, Collection Section: Digitisation*, 2020

Canadian Heritage Information Network, Government of Canada, *Digital Preservation Plan Framework for Cultural Heritage Institutions*, 2021

Canadian Heritage Information Network, Government of Canada, *Digital Preservation Policy Framework: Development Guideline Version 2.1*, 2017

Canadian Heritage Information Network, Government of Canada, *Digital Preservation Toolkit*

Digital Preservation Coalition, *What is Digital Preservation?*, 2022

NSW State Archives, Archives Outside, *Digitising Your Collection*

BENCHMARK C1.7.4	Digitisation procedures are designed and managed to minimise the risk of damage to collection items.
-------------------------	---



First Peoples or relevant cultural communities should be consulted when cultural material is being digitised to ensure cultural appropriateness, access and data storage.

Consultation and sharing approved digitised cultural material with First Peoples communities is a good way of sharing collections and custodianship.



Australian Museums and Galleries Association Victoria, *Small Museums Cataloguing Manual, 5th Edition*, 2021

NSW State Archives, Archives Outside, *Digitising Your Collection, Part 4: Scanning and Handling Tips*

State Library of Queensland, *Digitisation Toolkit*

PART C	COLLECTIONS
BENCHMARK C1.7.5	Digital collections are made available online to the public in an accessible format.



Accessibility in the online environment is about making sure you present information in ways that meet people’s different abilities, requirements and access to technology.

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

- First Peoples Cultural commitments and community access
- sensory accessibility
- intellectual access
- cultural access
- emotional and attitudinal access

Some First Peoples materials may be sensitive and have restricted access, so consultation with the relevant First Peoples communities is paramount when deciding what material is digitised and how or if it is made accessible to the public.



Accessible Arts, Resources, Access Checklists, *Marketing and Communications Checklist*

Australian Museum, *Visual Story: How to Prepare for Your Visit and What to Expect*, 2022

Australian Museums and Galleries Association, *Museum Methods, Collection Section: Providing Digital Access to Your Collection*, 2020

Centre for Accessibility Australia, *What is the WCAG Standard?*

GLAM Peak, *Digital Access to Collections Toolkit*

Lighthouse Guild, *Effective Colour Contrast and Making Text Legible*

Museums & Galleries of NSW, *Crystal Clear: Standards and Guidance for Digitising Regional Collections*

University of Melbourne, *Aboriginal Knowledge, Digital Technologies and Cultural Collections: Policy, Protocols, Practice*, 2016

Vision Australia, *Accessibility Toolkit*

W3C, *Web Accessibility Initiative*

Western Australian Museum, *The Website Accessibility Project*, 2013

PART C	COLLECTIONS
PRINCIPLE C2	THE ORGANISATION PRESERVES ITS SIGNIFICANT COLLECTIONS FOR FUTURE GENERATIONS
STANDARD C2.1	The organisation makes decisions on preventive conservation based on current conservation advice and practices.
BENCHMARK C2.1.1	Preventive conservation principles are reflected in the organisation's policies and procedures, and a preventive conservation strategy is in place.



Conservation is considered as an integral part of all museum activities, policies and procedures, such as building works, exhibitions and public programs.

This strategy is informed by an initial risk assessment and an understanding of significance, and should include:

- definitions of conservation, restoration and preservation
- priorities
- measures to reduce light levels on light-sensitive collection items
- a cleaning regime and roster for display and storage areas
- regular inspections for damp and pests, dust and pollution
- shelter for significant outdoor exhibits, where appropriate
- an integrated pest management plan, including procedures for dealing with pest infestations
- procedures for dealing with hazards in collections including mould, explosives, asbestos
- digital preservation
- workplace health and safety issues

Consider the broader setting and purpose of preventive conservation measures. For instance, if reduced light levels are desirable for some objects, what strategies could be used to keep label text visible in that setting and ensure that the exhibition remains accessible to all audiences? This information should be recorded in the collection management system.

Policies and procedures should be reviewed and updated according to new technologies and treatments. This may include updated advice and knowledge from First Peoples Cultural Custodians. First Peoples cultural knowledge may inform preventive conservation according to cultural practices.

To accommodate and facilitate shared custodianship with First Peoples communities, preventive practices may need to be adjusted accordingly, and skills development support provided.



Australian Institute for Conservation of Cultural Material, *Preservation Needs Assessment Report Template*, 2007

Heritage Tasmania, *Conserving Movable Cultural Heritage*, 2020

Museums Galleries Scotland, *Introduction to Collections Care*, 2009

National Library of Australia, *Digital Preservation Policy*, 2013

South West Museum Development, UK, *Collections: Care and Conservation Plan Template*

BENCHMARK C2.1.2

The preventive conservation strategy is based on reputable museum conservation information and advice.



First Peoples cultural knowledge may inform preventive conservation according to cultural practices.



Australian Institute for Conservation of Cultural Material, *Find a Conservator?*

Government of Canada, *Caring for Sacred and Culturally Sensitive Objects*, 2018

BENCHMARK C2.1.3

Preventive conservation guidelines and training are readily available to all workers.



Training could also be offered to First Peoples communities to ensure appropriate conservation practices for cultural objects and material on loan.

BENCHMARK C2.1.4

The preventive conservation strategy is reviewed and updated in response to new advice and practices relating to sustainable preservation of collections.



The Australian Institute for the Conservation of Cultural Materials released the *AICCM Environmental Guidelines for Australian Cultural Heritage Collections* in 2018. The Guidelines respond to the ICOM Committee for Conservation and International Institute for Conservation's 2014 Declaration on Environmental Guidelines. Specifically that:

- Temperature and relative humidity guidelines for environmental conditions for collections should be achievable for the local climate
- Cultural heritage organisations should seek to reduce their environmental impact to mitigate climate change
- Passive solutions and low-energy technology should be prioritised strategies for climate control

The AICCM has committed to periodically reviewing the *Environmental Guidelines for Australian Cultural Heritage Collections* to ensure they remain current and applicable to the national cultural heritage profession, collection care practices, climate change and local climatic conditions. Organisations should strive to ensure their preventive conservation strategy is informed by the most up-to-date guidance from AICCM and international sector bodies.



Australian Institute for Conservation of Cultural Materials, *Environmental Guidelines for Australian Cultural Heritage Collections*, 2019

**STANDARD
C2.2**

The organisation 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.



Environmental considerations include:

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

Collections will include items composed of different materials (e.g. wood, paper, textiles, plastics, metals, and digital files), each having different preservation requirements and risks. These issues are also essential considerations for touring exhibitions.

Organisations should consider passive design strategies to create and maintain appropriate storage and display conditions while minimising environmental impact. Possible approaches include implementing strategic building design elements, such as load control and thermal mass, and the use of local controls, such as showcases or other microclimates. These strategies should only be employed by workers with sufficient professional expertise or in consultation with qualified conservators.

First Peoples cultural knowledge may inform culturally and environmentally appropriate storage and display practices.



Australian Museums and Galleries Association Victoria, *Environment and Conservation Resources*, 2020

Government of Canada, *Agents of Deterioration*

Government of Canada, *Caring for Sacred and Culturally Sensitive Objects*, 2018

Government of Canada, *Preventive Conservation Guidelines for Collections*

Museums Galleries Scotland, *Advice Sheet: The Effects of Storage and Display Materials on Museum Objects*, 2009

Varming and International Conservation Services, *A Practical Guide for Sustainable Climate Control and Lighting in Museums and Galleries*, 2015

WA Museum, *Collections Care Manual*

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



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

Where possible, environmentally friendly cleaning products should be used.



History Trust of South Australia, *Cleaning in Museums*

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.
-------------------------	--



Appropriate equipment includes:

- boxes or crates
- gloves
- additional personal protective equipment, including masks, respirators and hazmat suits
- OHS-compliant platform ladders
- trolleys

Where possible, consider sourcing reusable PPE in order to reduce environmental impact and be more financially sustainable.

To accommodate and facilitate shared custodianship with First Peoples communities, handling and moving practices may need to be adjusted accordingly, and skills development support provided.



Australian Museums and Galleries Association Victoria, *Small Museums Cataloguing Manual*, 5th Edition, 2021

Government of Canada, *Basic Handling of Paintings*, 2018

Museums & Galleries of NSW, *Handling Museum Objects*

National Museums Scotland, *Object Handling Guidelines*, 2007

South West Museum Development, UK, *Collections: Guide to Wearing Gloves When Working With Museum Collections*, 2021

United Nations Educational, Scientific and Cultural Organization, *Cultural Heritage Protection Handbook No 5: Handling of Collections in Storage*, 2010

WA Museum, *Handling Objects*

PART C	COLLECTIONS
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 risk is reported and followed up.



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 organisation'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



Government of Canada, *Detecting Infestations: Facility Inspection Procedure and Checklist*, 1996

Museums Galleries Scotland, *Introduction to Environmental Monitoring*

Museums Galleries Scotland, *Temperature and Humidity in Museums*

National Services, Museum of New Zealand Te Papa Tongarewa, *Preventive Conservation*, 2001

WA Museum, *Collections Care Manual*

BENCHMARK C2.2.5	Storage and display environments are improved and upgraded in response to ongoing assessments of the museum environment and the collection's needs.
-------------------------	--



Improvements to storage and display environments should take environmental impacts into consideration.



Museums & Galleries of NSW, *Storage and Display Supplier List*

Museums & Galleries Queensland, *Consultant and Supplier Register*

Museums Galleries Scotland, *Choosing New Display Cases*

Museums Galleries Scotland, *Creating and Improving Stores*

PART C	COLLECTIONS
STANDARD C2.3	The organisation'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.



Suitable materials and techniques are those that assist the preservation of items on display.

First Peoples knowledge of cultural material will assist with appropriate ways to handle, store and display cultural material.



Government of Canada, *Storage and Display Guidelines for Paintings*, 2016

Museums Galleries Scotland, *Introduction to Storage and Display Materials*

National Park Service, *Safe Plastics and Fabrics for Exhibit and Storage*, 2004

Powerhouse Museum, *Conservation Resources*

BENCHMARK C2.3.2	Appropriate methods and archival-quality materials are used for storage of physical and digital collections.
---------------------	---



Appropriate storage may include:

- boxes
- cabinets
- shelving
- cloud or other storage for digital files

Methods include:

- ensuring items are not stored directly on the floor
- using dust covers for larger items
- using supports for fragile items
- scheduling regular backups of all digital assets

Preference should be given to durable and reusable or recyclable materials.

First Peoples cultural knowledge will assist in appropriate methods and materials to be used in storing cultural material.



Australian Museums and Galleries Association, *Museum Methods, Collection Section: Storage and Backup for Your Digitised Material*, 2020

CHOICE, *Computer Storage*

Conservation Centre for Art and Historic Artifacts, *Selecting Materials for Storage and Display*, 2020

Museums Galleries Scotland, [*The Effects of Storage and Display Materials on Museum Objects*](#), 2009

Museums & Galleries of NSW, [*Collection Storage: Shelving*](#)

Museums & Galleries of NSW, [*Storage and Display: Suitable and Unsuitable Materials*](#)

National Archives of Australia, [*List of Certified Archival Quality Products*](#)

National Archives of Australia, [*Choosing the Right Paper*](#)

Powerhouse Museum, [*Conservation Resources*](#)

South West Museum Development, UK, [*Packing: Using Polyester Wadding*](#)

United Nations Educational, Scientific and Cultural Organization, [*Guidelines for the Selection of Digital Heritage for Long-Term Preservation*](#), 2016

WA Museum, [*Collections Care Manual*](#)

BENCHMARK C2.3.3

Storage and display materials and methods are identified and implemented in a manner that minimises environmental impact.



Organisations should strive to select display equipment that minimises energy usage and prevents waste, and wherever possible invest in adaptable, reusable display materials and supports. If it is not possible to adapt or reuse display equipment, consider offering it to a like organisation rather than disposing of it.

One way to better understand the impacts of materials is to undertake a Life Cycle Assessment (LCA). LCA is a standardised framework for quantifying environmental impacts of systems and products.



American Institute for Conservation, [*Choosing Materials for Storage, Exhibition and Transport*](#)

American Institute for Conservation Wiki, [*Sustainable Material Use and Disposal*](#)

Australian Institute for the Conservation of Cultural Materials, [*Sustainable Collections Wiki, Greening Conservation Practice*](#)

Foundation for Advancement in Conservation, Connecting to Collections Care, [*Webinar: Reducing Environmental Impacts of Collections Care and Management*](#), 2021

Gallery Climate Coalition, [*Packaging*](#)

International Organisation for Standardisation, [*ISO 14040: Environmental Management, Life Cycle Assessment, Principles and Framework*](#), 2006

Ki Culture, *Waste and Materials KI Book*

Sustainability Tools in Cultural Heritage, *Carbon Calculator*

Sustainability Tools in Cultural Heritage, *Life Cycle Assessment Explained*

BENCHMARK C2.3.4

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



Display periods should be documented in individual records within the collection management system and rotation periods and deadlines noted on a calendar. For volunteer-run and smaller organisations, this should be in a central location to ensure continuity across any personnel changes.



American Institute for Conservation, Wiki, *Object Rotation in Exhibits*, 2020

American Institute for Conservation, Wiki, *Guideline 5.3: Exhibit Planning Standards*, 2020

BENCHMARK C2.3.5

First Peoples are consulted about the storage and handling policies and procedures for Ancestral Remains, Secret/Sacred objects and cultural materials, as well as who should have access and how.



In accordance with Article 31 of the United Nations Declaration on the Rights of Indigenous People: *'Indigenous peoples have the right to maintain, control, protect and develop their cultural heritage, traditional knowledge and traditional cultural expressions, as well as the manifestations of their sciences, technologies and cultures, including human and genetic resources, seeds, medicines, knowledge of the properties of fauna and flora, oral traditions, literatures, designs, sports and traditional games and visual and performing arts.'*

Consultation can be carried out via an Advisory Committee, or local Elders as knowledge holders and cultural custodians.

First Peoples' requirements for the organisation regarding storage, handling and access should be recorded in the collection management system.



Australian Museums and Galleries Association, *First Peoples: A Roadmap for Enhancing Indigenous Engagement with Museums and Galleries*, 2018

Fletcher, Antoine and Hill (eds.), *Regarding the Dead: Human Remains in the British Museum*, 2014

Government of Canada, *Caring for Sacred and Culturally Sensitive Objects*, 2018

National Museum of Australia, *A Repatriation Handbook*, 2020

United Nations, *The United Nations Declaration on the Rights of Indigenous Peoples*, 2007

Western Australian Government, *Aboriginal Cultural Heritage Act 2021*

**STANDARD
C2.4**

The organisation makes decisions about conservation treatments based on current conservation advice and practices.

**BENCHMARK
C2.4.1**

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.



First Peoples will have intimate knowledge of cultural materials and should be consulted regarding any conservation works on material over which they have cultural custodianship and knowledge.



Australian Institute for Conservation of Cultural Material, *Code of Ethics and Code of Practice*, 2002

Australia International Council of Monuments and Sites, *Burra Charter*, 2013

Australian Institute for Conservation of Cultural Material, *Remedies Gone Wrong*

Australian Museums and Galleries Association Victoria, *Conservation Planning*, 2020

Government of Canada, *Caring for Sacred and Culturally Sensitive Objects*, 2018

**BENCHMARK
C2.4.2**

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.



This information should be recorded in the collection management system.



Museums & Galleries of NSW, *Condition Reports*, 2021

Museums & Galleries of NSW, *Condition Reports: The Essentials*, 2021

**BENCHMARK
C2.4.3**

Every item selected for conservation work has a statement of significance to justify the cost of the work and to guide procedures.



A statement of significance can be a valuable tool when seeking philanthropic support for conservation treatment.

PART C	COLLECTIONS
	Russell and Winkworth, <i>Significance 2.0</i> , 2009
BENCHMARK C2.4.4	Records are kept of all conservation treatments, including the materials used, who carried out the treatment, and any physical changes to the object.
	<p>Photographs and pencil sketches can be used to show the object before and after conservation treatment.</p> <p>Conservation reports and any supporting documentation should be included with individual records within the collection management system.</p>
	National Parks Service, <i>Museum Handbook, Part 1, Chapter 8, Conservation Treatment</i> , 2012
BENCHMARK C2.4.5	Suitable storage and display environments are chosen for treated collection items, with the aim of maintaining their stability, and long-term preservation.
	<p>Returning a collection item to an inappropriate environment will undermine the benefits of any conservation treatment that item has received.</p> <p>This may need to be adjusted/negotiated in the instances that cultural materials are on loan to communities or a shared custodianship has been agreed to.</p>
	Australian Museums and Galleries Association Victoria, <i>Starting or Improving the Collection Store</i> , 2021
STANDARD C2.5	The organisation has identified, and is able to respond to, all potential threats to its collection through a Disaster Response Plan.
BENCHMARK C2.5.1	All current and potential threats to the collection are identified through regular risk assessments and are removed or reduced.
	These might be conducted or reviewed on an annual or seasonal basis.
	<p>International Centre for the Study of the Preservation and Restoration of Cultural Property, <i>A Guide to Risk Management of Cultural Heritage</i>, 2016</p> <p>Museums & Galleries of NSW, <i>Hazardous Materials in Museum Collections</i>, 2019</p> <p>SHARE Museums East, <i>Assess and Manage Risk in Collections Care: A Collections Care How To Guide</i>, 2012</p> <p>SHARE Museums East, <i>Hazards in Museum Collections: A Collections Care How To Guide</i>, 2012</p>

PART C	COLLECTIONS
BENCHMARK C2.5.2	The disaster preparedness and response plan is informed by a current risk assessment and is regularly reviewed.



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

- activities and special events
- buildings
- collection (physical and digital)
- exhibitions
- people



Australian Library and Information Association, *Disaster Management for Libraries: Part 1, Guide*, 2019

Australian Library and Information Association, *Disaster Management for Libraries: Part 2, Disaster Plan Template*, 2019

Collections Trust, *Emergency Planning for Collections*, 2022

Dorge and Jones, *Building up an Emergency Plan: A Guide for Museums and Other Cultural Institutions*, 1999

Museums & Galleries of NSW, *How To Develop a Disaster Plan*

Söderlund Consulting, *Be Prepared: Guidelines for Small Museums for Writing a Disaster Preparedness Plan*, 2000

University of Melbourne, Centre for Cultural Materials Conservation, *Bushfires... Protect Your Precious Possessions*, 2003

BENCHMARK C2.5.3	The disaster preparedness and response plan is informed by an understanding of increased risks and disasters posed to the organisation by climate change.
-------------------------	--



Australian Institute for the Conservation of Cultural Material, *Disaster Preparedness Calendar*, 2022

Heritage Council Victoria, *Heritage and Climate Change*

Public Galleries Association Victoria, *Integrating Climate Change Impacts into Disaster Preparedness Planning*

University of Melbourne, Centre for Cultural Materials Conservation, *Bushfires... Protect Your Precious Possessions*, 2003

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



Relevant contacts might include:

- individuals
- members of the governing body
- workers
- organisations
- service providers
- First Peoples Cultural Custodians



Söderlund Consulting, *Be Prepared: Guidelines for Small Museums for Writing a Disaster Preparedness Plan*, pp. 25-33, 66-9, 2000

BENCHMARK C2.5.5	The organisation takes steps to ensure that all workers are familiar with and capable of enacting the organisation's disaster preparedness and response plan.
------------------	---



This could include training for staff and volunteers in disaster preparedness, response and salvage, providing references and resources to all workers.

In addition to training, a particularly effective form of training is scenario testing, whereby staff or volunteers who are responsible for emergency preparedness and response review one or more scenarios together, in the context of the organisation's Disaster Plan. The process creates an opportunity to identify any crucial gaps in skills, policy and materials on hand and allows key personnel to cross-check assumptions and response strategies.

The organisation could also develop training programs to up-skill First Peoples communities to ensure safety and care of cultural materials.



American Alliance of Museums, *Disaster Preparedness Activity*, 2012

Australian Institute for Conservation of Cultural Materials, *Disaster Management Resources*

Blue Shield Australia

CAVAL Collaborative Solutions

Library of Congress, *A Preservation Planning Tool: Table Top Planning Scenarios, Level of Collections Emergency*

Powerhouse Museum, *All is Not Lost: The Collection Recovery Book*

Söderlund Consulting, *Be Prepared: Guidelines for Small Museums for Writing a Disaster Preparedness Plan*, pp. 53-5, 2000

APPENDICES

- A** The National Standards Taskforce
- B** First Peoples Focus Group
- C** Acknowledgements
- D** Glossary



APPENDIX A:

THE NATIONAL STANDARDS TASKFORCE

The National Standards Taskforce is a voluntary body representing the Australian museum sector. Taskforce members have volunteered staff time and other resources to the development and maintenance of the *National Standards for Australian Museums and Galleries*. Taskforce members represent respective states and territories, through the following organisations:

ARTS TASMANIA

Arts Tasmania is part of the Cultural and Tourism Development division of the Department of State Growth. The division includes Screen Tasmania, Events Tasmania and the Tourism and Hospitality Support Unit (THSU).

Arts Tasmania manages a range of opportunities for the support and development of the cultural and creative industries in Tasmania and are guided by the Cultural and Creative Industries Recovery Strategy.

AMaGA VICTORIA

Australian Museums and Galleries Association Victoria (AMaGA Victoria) is the peak body for Victorian museums and galleries. AMaGA Victoria's programs and services directly serve the needs of more than 1000 museums, galleries and community collecting organisations:

- Annual Program—professional development and training opportunities for AMaGA Victoria members and the wider sector
- MAP and CMAP—peer reviewed programs which help organisations achieve best practice across all operations
- Victorian Collections—a free collections management system, public website and support program
- Regional Digitisation Project—an initiative which provides regional museums and galleries with on-site digitisation assistance

AMaGA Victoria is supported by the Victorian Government through Creative Victoria, alongside generous support from Museums Victoria.

HISTORY TRUST OF SOUTH AUSTRALIA

History Trust of South Australia is responsible for the preservation, interpretation and public presentation of South Australia's history and material culture. History Trust of South Australia 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 Trust of South Australia is a statutory authority of the South Australian Government.

MUSEUM AND ART GALLERY OF THE NORTHERN TERRITORY

The Museum and Art Gallery of the Northern Territory (MAGNT) is the Northern Territory's premier cultural and scientific institution and has seven venues.

MAGNT offers a dynamic and diverse arts, science and cultural program and is known for collections and expertise in Aboriginal cultures, natural sciences, histories and arts across Northern and Central Australia and their neighbours to the north.

MAGNT became an independent statutory authority in 2014.

MUSEUMS & GALLERIES QUEENSLAND

Museums & Galleries Queensland (M&G QLD) supports and provides services to foster understanding, knowledge and 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 sector development, training and professional development, exhibition development and touring, and information and communication services.

M&G QLD is supported by the Queensland Government through Arts Queensland and is assisted by the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments.

MUSEUMS & GALLERIES OF NSW

Museums & Galleries of NSW (M&G NSW) works to support small to medium galleries, museums and Aboriginal cultural centres in NSW to maximise their impact and help create strong and thriving local communities. M&G NSW respects and encourages the contribution of museums, galleries and Aboriginal cultural centres of NSW. In support of the sector M&G NSW is involved with program delivery, professional development, small grant funding and Aboriginal cultural development projects.

Museums & Galleries of NSW is supported by the NSW Government through Create NSW.

APPENDIX B:

FIRST PEOPLES FOCUS GROUP

Australian Capital Territory

- Tina Baum, Curator of Aboriginal and Torres Strait Islander Art, National Gallery of Australia
- Bruce Johnson-McLean, Director of Indigenous Engagement, National Gallery Australia

New South Wales

- Laura McBride, Director First Nations, Australian Museum
- Steve Miller, Aboriginal Programs Manager, Museums & Galleries of NSW
- Matthew Poll, Manager Indigenous Programs, Australian National Maritime Museum
- Cara Pinchbeck, Senior Curator Aboriginal and Torres Strait Islander Art, Art Gallery of New South Wales

Northern Territory

- Francisco Gorey, Aboriginal Heritage Officer, Museum and Art Gallery of the Northern Territory
- Rebekah Raymond, Curator of Aboriginal Art and Material Culture, Museum and Art Gallery of the Northern Territory

Queensland

- Dany Williams, Manager Repatriation, Queensland Museum and Queensland Museum Network
- Katina Davidson, Curator Indigenous Australian Art, Queensland Art Gallery and Gallery of Modern Art (QAGOMA)
- Avril Quail, Acting Head, Aboriginal and Torres Strait Islander Engagement, Collections and History, South Bank

South Australia

- Ali Abdullah-Highfold, Family and Community History Consultant, South Australian Museum
- Nici Cumpston, Artistic Director Tarnanthi, Curator Aboriginal and Torres Strait Islander Art, Art Gallery of South Australia
- Lea Gardam, Archives Collection Manager, South Australian Museum
- Jared Thomas, Research Fellow, Aboriginal and Torres Strait Islander Material Culture and Art, South Australian Museum
- Eva Wilson, Aboriginal Education Program Coordinator, South Australian Museum

Tasmania

- Julie Gough, Curator First Peoples Art and Culture, Tasmanian Museum and Art Gallery

Western Australia

- Clothilde Bullen, Curator and Head of Indigenous Programs, Art Gallery of Western Australia

Victoria

- Kimberley Moulton, Senior Curator South Eastern Aboriginal Collections, Museums Victoria

APPENDIX C:

ACKNOWLEDGEMENTS

***The National Standards for Australian Museums and Galleries Second Edition* has been developed collaboratively by the National Standards Taskforce.**

The National Standards Taskforce has taken great care to consider as wide a range of perspectives as possible, and to make use of feedback to maximise the relevance of the National Standards to all Australian museums and galleries.

In the development of this new edition, feedback from individuals across the museum, gallery and broader cultural sector has informed the Taskforce's approach to the design of the publication, updates to Standards, Benchmarks and Tips, and the selection of Resources. The Taskforce extends its sincere gratitude to the many organisations and individuals that have offered suggestions, constructive input and encouragement.

The Taskforce acknowledges the work of Donna Biles-Fernando and Debbie Abraham to embed active engagement with First Peoples into the *National Standards*, and wishes to acknowledge and thank all organisations and individuals who gave their time and contributed to the review processes on multiple levels, including the *(re)Mapping* survey, which worked to identify levels of engagement, barriers and resources needed to support engagement with First Peoples, as well as the current use and understanding of the *First Peoples Roadmap* and the *National Standards*.

The Taskforce acknowledges the support of The Ian Potter Foundation in funding the development, copy editing and design of this publication.

APPENDIX D:

GLOSSARY

Accessibility

The removal of barriers—physical, institutional and structural, that prevent any visitors from fully accessing, engaging with or experiencing an organisation’s programs, collection and facilities. ‘Providing access’ is often applied in a broader sense to describe steps taken to making all aspects of an organisation physically and/or virtually available, and intellectually engaging to the greatest range of people. ‘Accessibility’ is used here to specify the removing of barriers to access for visitors with disability.

Acquisition

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

Alt-text

Alternative or ‘alt’ text is descriptive text that allows users of assistive technology such as screen-readers, a more equitable experience when accessing digital content. Unlike a caption, which might contain photographer credits or the specifications of a collection item, alt-text is purely a description of image content. Applications include images in online collections and social media posts.

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 an organisation for its collection is considered a heritage asset. Other kinds of assets include buildings, sites and equipment.

Audience Engagement

Audience engagement is defined by the International Audience Engagement Network as: *‘any function or set of functions within museums—or any organisation or company—whose core mandate is focused on building a strong and mutually-respectful relationship with audiences.’* The term engagement has broad applications depending on the nature of an organisation, but can be understood as strategic work done by organisations to attract, retain and connect with audiences by creating positive and stimulating experiences.

Audiences—Current

People who visit an organisation, including online visitors. An organisation’s current audience may be segmented into audience groupings (e.g. local residents, school students, tourists, families, retirees, and special interest groups).

Audiences—Potential or Target

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

Born-digital

Materials that are created in a digital format. This can include websites, email, digital photographs, electronic records, digital art, audio recordings and more. Born-digital

items are distinct from analogue items that have subsequently been digitised, such as paper manuscripts or photographs.

Cataloguing

The process of using a collection management system to record all known, relevant information about a collection item, 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.

Code of Ethics

A formal set of principles, rules or expectations developed to help people and organisations 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 an organisation.

Collection Management

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

Collection Policy

A written statement guiding an organisation's aims, practices and procedures in managing its collection. The collection policy also identifies the kinds of materials the organisation 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, lived experience, ideas, interests or locality).

Community Consultation

A reciprocal process which involves a genuine partnership between the community and a collecting organisation. It is a participatory process that enables communities to articulate their concerns and identify the appropriate responses and solutions to problems. Community consultation is an essential and empowering tool in engaging communities and working together with community members in developing and implementing new projects and exhibitions, and facilitating a more effective delivery of services to a diverse public.

Co-curated Exhibitions

Exhibitions designed to enable a diverse range of individuals and community groups to have an active role in determining how their artworks, culture, ideas or activities are presented to a wider audience. Co-curated exhibitions take various forms, from collaborations between organisations to projects where organisations work directly with artists and community members.

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 a conflict of interest.

Conservation

All action aimed at safeguarding cultural material for the future, for the purposes of public access and understanding. 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 and Preventive Conservation](#).

Conservation Policy

A written statement guiding an organisation'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 Australian Institute for the Conservation of Cultural Material (AICCM), Code of Ethics and Code of Practice. Through their training, conservators have an understanding of the principles of conservation for most materials but tend to specialise in the treatment of one type of object or material.

Constitution

A written, publicly available statement of an organisation'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. Organisations 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.

Copyright

Copyright is the exclusive and assignable legal right (to copy, to communicate, to perform, etc.) granted to the creator of an original work for a specific period of time. An original work may mean literature, dramatic works, artistic works, sound and video recordings, even computer programs. Copyright enables a creator to control how their material is used, and protects original works from being copied, changed or exploited and acknowledges that the artistic product belongs to someone. In Australia, copyright is determined by the [*Copyright Act 1968*](#) and exists automatically once an original work is created.

Curator

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

Deaccession

The formal process by which an object in an organisation's collection is removed from the collection. When deaccessioning objects, organisations must ensure that all legal requirements are met and that the objects are made ready for disposal in an appropriate and ethical way. The details of this process are outlined either by a standalone deaccession policy or are included within the collection policy.

Deductible Gift Recipient

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

Digital Preservation

The processes and activities an organisation undertakes to ensure continued access to digital materials, with means for retrieval and interpretation. This includes both digital collection items and broader digital assets such as files, records and organisational documentation.

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 an organisation'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 an organisation's collection after a deaccessioning decision has been made. Disposal must occur in accordance with the procedures and conditions outlined in the deaccession policy.

Diversity

A 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.

Education Kit

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

Education Policy

A written statement outlining an organisation'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.

Engagement Policy

Engagement Policies provide an organisational framework for consultative and collaborative delivery of programs, projects and initiatives by outlining the way an organisation will approach and engage with visitors, stakeholders and community groups. In an Australian context, a First Peoples engagement policy sets out the organisation's approach to culturally appropriate two-way interaction with and respect for the needs and rights of Aboriginal and Torres Strait Islander visitors and communities.

Environmental Monitoring


The measurement and recording of the conditions in which collections are stored and displayed. Environmental risks that are incorporated in monitoring include light, relative humidity, temperature and pollution. Environmental monitoring requires a knowledge of the factors to be monitored and the ways in which monitoring can be carried out and recorded.

Evaluation

Evaluation is a process to assess the effectiveness or value of a project or initiative to inform planning and decision making. Evaluation can take many forms, but generally falls into three categories depending on when it is carried out in relation to the project:

Front-end Evaluation

Occurs during the planning stages, research phase or concept design of a project or initiative and aims to assess the value of plans before resources are committed



to developing the project, and to better understand an audiences' expectations of a project and their awareness of or attitudes to a particular subject.

Formative Evaluation

Occurs during the design and development process and involves testing prototypes and models of exhibition or program components to identify any necessary changes or modifications.

Summative Evaluation

Occurs at the end of a project or initiative and aims to assess its effectiveness in achieving its objectives, and determine the impact the program, exhibition, or project had on visitors. It can also provide insights that will inform future initiatives.

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 an organisation 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.

First Peoples Cultural Material

Includes cultural and Secret/Sacred objects, archives, photographs, visual artworks, documented performances, and documented knowledge.

First Peoples Ancestral Remains

Aboriginal Ancestral Remains are the whole or part of the body of an Aboriginal person from the past and are often referred to as Ancestors. Parts of the Ancestral Remains may be an integral part of other cultural and/or Secret/Sacred material.

Governance

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

Governing Body

The group of people who are responsible for the policies, priorities and decisions of an organisation (e.g. an executive committee, a 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, and fittings or fixtures.

Indigenous Cultural Intellectual Property (ICIP)

The rights that Indigenous people have, and want to have, to protect their traditional arts and culture, based on the right to self-determination. The cultural heritage protected by ICIP may include human and genetic resources, seeds, medicines, knowledge of the properties of fauna and flora, oral traditions, literatures, designs, sports and traditional games, and visual and performing arts.

Integrated Pest Management

Integrated Pest Management (IPM) is characterised by a coordinated approach to pest management that does not rely on chemicals. An IPM program aims to prevent pest damage by monitoring insect populations and using strategies to make the museum environment less attractive to insects and other pests. This is achieved through physical exclusion, good housekeeping and early detection, and is made possible via knowledge of pests' life cycles and habits, and thorough monitoring of the museum environment.

Interpretation

A process involving both the organisation 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 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 collection focuses on.

Legally Constituted Entity

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

Loans

Items an organisation lends to, or borrows from, other collecting organisations, private collectors, or agencies. Aims, practices and procedures relating to loans are documented in inward and outward loans policies, which are usually included within the 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 an organisation by addressing their interests and needs.

Master Image

A digital image that has been captured at the most appropriate quality or resolution and stored for long-term usage. Master images are uncompressed and unedited and serve as a long term source for the production of derivative files such as print or access copies.

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](#).

Movable Cultural Heritage

A term used to describe any portable natural or manufactured object of heritage significance. Movable cultural heritage, being portable, is especially vulnerable because it can easily be sold, relocated or thrown away during changes in ownership, fashion and use. Movable heritage may be closely related to the significance of heritage places.

Orientation

The way visitors find their way around. Organisations 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 site. Conceptual orientation is a term used in relation to displays or exhibitions, where the organisation might present key concepts and messages in exhibition text or through other forms of interpretation.

Policy

A written statement guiding an organisation'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:

- 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.
- 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.

Preservation File Formats

File formats which are designed to capture as many attributes of the original content as possible without enhancement or alteration, and to ensure maximum readability remains over the course of time and successive waves of technological change. Preservation file formats allow lossless compression and editing. Examples include TIFF, PDF-A, WAV and MOV.

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; disaster preparedness and response; and reformatting/duplication.

Procedure

An established way to approach or undertake an activity.

Public Programs

All the ways an organisation 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.

Repatriation

The return of cultural material to its source community, country of origin or former owners and descendants. In an Australian context this refers to the return of Ancestral Remains and Secret/Sacred materials to Aboriginal and Torres Strait Islander communities.

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*').

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').

Resource, Education or Secondary Collection

Objects that do not meet a museum's acquisition criteria but are acquired and maintained for use as props to support or help present collection items in a display or exhibition, in education programs, or for use or exchange to support the conservation of the formally acquired museum collection. Examples include mannequins and objects intended for visitors to touch or use.

Restricted Materials

Cultural materials to which the Traditional Custodians or source community have determined that physical or digital access should be restricted.

Restoration

Actions taken to return cultural material (objects) to a known or assumed earlier state. Restoration can involve cleaning and replacement of significant parts; 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). Restoration should be based on sound evidence and understanding of significance and the materials and techniques used.

Risk Assessment

The review and identification of all potential hazards, and sources of danger or loss, that could affect an organisation'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.

Secret/Sacred Materials

Secret/Sacred objects are secret or sacred according to First Peoples tradition. Secret/Sacred objects include items:

- associated with a traditional burial
- created for ceremonial, religious or burial purposes
- used or seen only by certain people
- sourced from or containing materials that only certain members of the community can use or see

Sensory Stories/Tactile Tours

A narrative which uses sensory experiences such as touch, light, sound and smell to convey the meaning of the story. Sensory stories are generally used to make narratives more accessible to children with sensory processing disorders.

Significance

The historical, aesthetic, scientific or social values that a collection item, or an overarching collection has for past, present and future generations.

Significance Assessment

The process of studying and understanding the meanings and values of a collection item, or an overarching 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 their training needs.

Statement of Purpose

A short summary of an organisation's overarching aim.

Strategy

Plan or technique for achieving set aims or objectives.

Succession Planning

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

Using, developing and protecting resources at a rate and in a manner that enables people to meet their current needs and ensures that future generations can meet their resource requirements. In a museum and gallery context this can involve policy and strategy development, procurement, use of specific materials, improving infrastructure, and advocacy.

Vision Statement

A written description of what the organisation's future looks like if it succeeds in implementing its goals and strategies and achieves its full potential.

Volunteer

A person who, without remuneration, contributes their time, knowledge, skills and effort to an organisation.

Volunteer Policy

A written statement guiding an organisation'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 an organisation's constitution or other legal framework to ensure that, in the event of the organisation'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 an organisation, employed or voluntary (paid or unpaid), part-time or full-time.

Workplace Health and Safety (WHS)

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



**NATIONAL
STANDARDS
FOR AUSTRALIAN
MUSEUMS AND GALLERIES**

**SECOND EDITION
2023**