



CITY OF VANCOUVER

ADMINISTRATIVE REPORT

Report Date: August 29, 2006
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Meeting Date: September 12, 2006

TO: Vancouver City Council

FROM: Assistant Director, Office of Cultural Affairs

SUBJECT: Major Exhibiting Institutions - Collections Policies

RECOMMENDATION

- A. THAT Council endorse the British Columbia Museums Association's "Standards for B.C. Museums" (1993) attached to this report as Appendix A as the baseline framework against which the City evaluates policies governing the care, preservation and management of the City's collections of art and artifacts held in trust by the Vancouver Art Gallery, the Vancouver Maritime Museum and the Vancouver Museum, collectively known as the "Collecting Institutions";
- B. THAT Council endorse the Collections Policy of the Vancouver Museum Commission dated August 29, 2006, which has been approved by the Society's Board of Directors and is on file in the City Clerk's office, subject to compliance with all applicable laws, and on such other terms and conditions as may be acceptable to the Director of Legal Services and Director of the Office of Cultural Affairs;
- C. THAT Council endorse the Collections Policy of The Vancouver Maritime Museum Society dated August 23, 2006, which has been approved by the Society's Board of Trustees and is on file in the City Clerk's office, subject to compliance with all applicable laws, and on such other terms and conditions as may be acceptable to the Director of Legal Services and Director of the Office of Cultural Affairs; AND

- D. THAT Council direct staff to report back on the Vancouver Art Gallery Association's Collections Policy upon completion of the final Phase Three and prior to the Gallery's 2007 Annual Review and Grant Request.

GENERAL MANAGER'S COMMENTS

The General Manager of Community Services RECOMMENDS approval of A through D.

CITY MANAGER'S COMMENTS

The care and preservation of the City's collections is a critical responsibility that is vested with the independent Collecting Institutions. Approval of these recommendations will help to protect the City's interests in its collections of art and artifacts.

COUNCIL POLICY

Council has approved annual operating grants to the Collecting Institutions to support ongoing operations, including the care, preservation and management of the City's collections of art and artifacts since their formation as independent non-profit societies.

PURPOSE

This report seeks Council endorsement of a Collection Policy framework and the Collections Policies of two of the City's three Collecting Institutions - the Vancouver Museum and the Vancouver Maritime Museum. This Collection Policy framework will govern the care and preservation of the City's collections of art and artifacts, subject to the terms and conditions outlined in this report. These policies have been reviewed by staff in the Office of Cultural Affairs, in consultation with Legal Services. Copies of these policies are available through the City Clerk's office.

BACKGROUND

The City of Vancouver, through its Collecting Institutions, holds extensive collections of art and artifacts. These collections are managed and exhibited by independent non-profit societies including the Vancouver Art Gallery Association ("Gallery"), The Vancouver Maritime Museum Society ("VMM") and the Vancouver Museum Commission ("VMC"). Jointly, the collections are valued at approximately \$147 million.

Public museums and art galleries adopt collection policies as a way to set out standards and practices by which the institution documents, maintains and preserves a collection of objects. It also informs and serves the institution's mission in that it provides a focus for the acquisition and disposition of objects.

Over the years, the institutions have acquired significant collections of art and artifacts which are held in trust for the City by these independent non-profit organizations. And while some of the Collecting Institutions have, through both policy and practice, met very high standards of collection management, others have had limited resources or expertise to develop and implement the necessary policies.

To provide clarity and consistency among the Collecting Institutions, the City initiated a Collections Policy Review in 2001. An independent consultant was commissioned to review the existing collection policies and to make recommendations to the City for a collections standard which would set out the minimum requirements for the care, management, acquisition and disposal of the City's collections. A Steering Committee, comprised of representatives of each of the Collecting Institutions, along with the City's Archives, agreed to adopt as a framework the industry standards as set by the British Columbia Museums Association (BCMA) and outlined in its *AStandards for B.C. Museums*® (See Appendix A). This consultant reviewed each institution's collections policy against the BCMA guidelines, and each institution has been working since 2001 to formalize their collection practices into policies that meet or exceed these standards.

DISCUSSION

The agreed-to BCMA Standards provide a baseline of performance which will be used to measure annual performance as it relates to the care and preservation of the City's collections. Council's endorsement of the current policies will help to clarify roles and responsibilities as appropriate for the arms-length relationships which exist between the City and the institutions. Each society's Collections Policy will be attached as a schedule to the operating/lease/license agreements between the Collecting Institutions and the City. The purpose is to set out expectations and responsibilities at a policy level and to leave collections management with the institutions that have the professional expertise to care for the City's collections.

Staff note that these policies will continue to evolve as manuals, procedures and implementation practices change over time. Staff recommend that these policies be reviewed and amended regularly, and at a minimum every five years, to ensure that they remain current with museum standards and institutional practices.

Vancouver Museum Commission

The VMC holds the City's collection of historic artifacts and the Society's constitution states that the purposes of the Society include "to collect and preserve specimens and artifacts that focus on both the human and natural history of the City of Vancouver and to secure, preserve and manage the present and future collections of the Museum and to hold the collections in trust for the City of Vancouver." (Article 2 (b)).

The VMC's Collections Policy was most recently updated in 2006 using the BCMA *AStandards for B.C. Museums*® (1993), as well as guidelines from other professional museum organizations including the Canadian Museums Association and the American Association of Museums. This Collections Policy has been approved by the Society's Board of Directors.

Office of Cultural Affairs staff has reviewed the VMC's Collections Policy in consultation with Legal Services, and concur that the policy generally meets or exceeds the BCMA Standards in all areas. Staff therefore recommend that Council endorse the VMC's Collections Policy subject to compliance with all applicable laws, and on such other terms and conditions as may be acceptable to the Director of Legal Services and Assistant Director of the Office of Cultural Affairs.

Once endorsed by Council, the VMC will need to update related policies and procedures manuals, as well as update its Disaster Plan, which has not been revised since 1997. The existing plan was written specifically to address emergencies that might have arisen during the renovations in 1997. Staff recommend that the VMC update this plan prior to the VMC's 2007 annual grant review and consult with the City's Emergency Preparedness staff regarding coordinating functions in this plan.

Vancouver Maritime Museum Society

The VMM holds the City's collection of marine art and artifacts and its constitution states that one of the purposes of the Society is "To hold in trust for the City of Vancouver, Collections of whatsoever nature, with respect to maritime history and science in order to advance education in these fields. 'Collections' means all the objects of historical, artistic, literary, or educational value held by the Vancouver Maritime Museum Society for the purpose of display and instruction in connection with the operation of a Maritime Museum." (Article II (c)).

The VMM Collections Policy was most recently updated in 2006 using the B.C. Museums Standards for B.C. Museums® (1993) and has been approved by the Society's Board of Trustees. Office of Cultural Affairs staff has reviewed the Collections Policy in consultation with Legal Services and concur that the policy generally meets or exceeds the BCMA Standards in all areas. Staff therefore recommend that Council endorse the VMM's Collections Policy subject to compliance with all applicable laws, and on such other terms and conditions as may be acceptable to the Director of Legal Services and Assistant Director of the Office of Cultural Affairs.

Once endorsed by Council, the VMM will need to update related policies and procedures manuals, as well as develop a Disaster Plan. Staff recommend that the VMM complete this Disaster Plan prior to the VMM's 2007 annual grant review and consult with the City's Emergency Preparedness staff regarding coordinating functions in this plan.

Vancouver Art Gallery Association

The Gallery holds the City's collection of fine art. The Society's constitution sets out the objectives of the Gallery including "The establishment and maintenance of an art gallery for the perpetual benefit of the City and the citizens of Vancouver, for the acceptance of gifts, bequests, or loans of works of art; to purchase, acquire, or exchange works of art as trustees for the said City..." (Article 2 (a)); and "To vest in the City of Vancouver all property, whether real or personal, acquired by the Society in any manner whatsoever." (Article 2 (d)).

The Gallery has long had policies covering various aspects of collection management. In 2005, the Gallery completed the first phase of a three-phase review of its 20-year old Collection Policy, which guides acquisitions and deaccessioning as well as the care and maintenance of the collection. Phase Two was completed and approved by its Board of

Trustees in May this year. The third and final phase, to be completed in 2006/2007, will include sections on access to the collections, copyright, incoming loans and risk management.

Office of Cultural Affairs staff has reviewed Phase One and Two of the Gallery's Collection Policy and concur that the policy meets or exceeds the BCMA Standards for the sections covered. However, all three phases need to be reviewed together as a comprehensive policy for consideration by Council. Therefore, staff will report back to Council on the Gallery's Collection Policy prior to the Gallery's 2007 annual review and grant request.

FINANCIAL IMPLICATIONS

The annual operating grant to these institutions contributes to the care and maintenance of the City's collections. Staff note that the City's grant does not cover the full cost of the management of these collections, and that the institutions' ability to fully care for and preserve the City's' collections is dependent on their ability to raise funds from other sources including senior governments and the private sector, as well as from earned revenues.

CONCLUSION

The care and preservation of the City's collections of art and artifacts is a critical responsibility that is vested with the independent Collecting Institutions. Council endorsement of an agreed-to policy framework based on industry standards, as well as Council's endorsement of the Collecting Institutions individual Collections Policies will clarify roles, responsibilities and expectations to vest the management of the collections with the Collecting Institutions' Board of Directors or Trustees and professional staff. This will ensure that these valuable collections are well cared for and preserved for generations to come.

* * * * *

STANDARDS FOR B.C. MUSEUMS

Standards for B.C. Museums was written, compiled and edited by D.A.E. Spalding, BCMA Executive Director, from text prepared by Council and other BCMA members, and with reference to standards documentation prepared by the Alberta and Saskatchewan Museum Associations, Ontario Ministry of Citizenship and Culture, ICOM, the Accreditation program of the American Association of Museums, and others.

The Standards have been tested in a variety of B.C. museums, and this version was approved by the membership at the Annual General Meeting in 1992.

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Introduction

Development of standards for museum work has been a concern of the B.C. Museums Association for the last two years. The availability of such standards can assist member institutions and their workers to assess their success in different areas of operation, and provides background information in support of provision of adequate funding, space and staff support.

Development of Museum Standards in B.C.

Museum standards have been developed in a number of regions, particularly by ICOM, the American Association of Museums in its Accreditation Program, and by the Ontario Ministry of Citizenship and Culture. More recently, standards have been in active development by the Canadian Museums Association and a number of provincial museum associations in Canada.

In B.C., a Current Issues symposium in 1989 led to a resolution at the Annual General Meeting, following which a background document and a provisional draft of standards was prepared in 1990. The background study provided detailed discussion of the development of the standards movement, the origins of the BCMA study, documentation of the diverse approaches that have been developed elsewhere, and a rationale for the approach used by the association. At the Annual General Meeting in 1990 members approved the continuation of the process, and in November 1990 the first draft was approved by Council for testing in the community. During spring and summer of 1992, member institutions reviewed the document, and the second draft was produced. This document was approved for use as interim standards, and following fuller testing this slightly modified version was approved in 1992.

The B.C.M.A. Approach to Standards

This document has thus been based on a wide variety of input from the B.C. museum profession, it is not a reworking of any existing document, but rather an original approach to the question, with particular reference to B.C. issues.

It embodies a philosophical approach; that there should be defined a *minimum* standard (M) (which represents a museum in development which has reached the point beyond which it may actually harm its collections or public); and a *professional* standard (P) (that embodies the practices generally accepted in the profession). Levels above the professional standard are regarded as essentially qualitative, and are recognized by awards.

Individual standards have been written to minimize overlap and concentrate on principles as far as possible. Thus, a single museum policy manual is called for, intending that it will cover all aspects of the museum's work. Equally, it is important that objects are preserved under appropriate conditions of temperature and humidity (principle), but as research proceeds acceptable levels may change (detail). Although a few items are of limited application, or affect some kinds of museum more than others, most are expected to apply to all museums. The length and complexity of the document reflects the sophistication of our profession in the 1990s, but in use it will still have to be supplemented with other information and elaboration. Of particular value will be the very detailed standards document prepared by the Alberta Museums Association, and the standards on trusteeship and other topics which are being developed by the CMA.

Using the Standards in Your Museum

Standards may be used in a number of ways in your institution. These potentially include:

- Staff development and training
- Internal audit of procedures and policies
- Board development and training
- Providing background to explain reasons for funding requests
- Showing that the museum meets standards as a basis for funding in new areas.

The association will use them in its various programs, including training and advisory work. The new Basic Museum Studies (although developed in parallel with standards) emphasizes the information that is necessary to meet the minimum standard.

Future Development of Standards

Standards in museums are in a process of continuing evolution, so that there will be a need to update the document from time to time. It is suggested that users note possible modifications to the standards during their ongoing work, so that when a review process is developed by the association, input will be available.

In the longer term, with the help of an outside review committee, standards can potentially be used to provide an objective external assessment of progress. Future extension of standards could be the basis for determining appropriate provision of services for different levels of population, as has been done by libraries. The following notes briefly explain the background of the B.C. Standards, acknowledge specific assistance received, and make suggestions as to the way they may be used.

Acknowledgements

In addition to BCMA staff and council members, the following have made specific input into the development of Standards at different stages, often embodying input from colleagues. Affiliations are generally those at the time input was made.

Garry Anderson	Executive Director, Cranbrook Railway Museum
Brenda Berck	Consultant to Non-Profit Organizations
Lee Boyko	Director, Sooke Regional Museum
Grant Hughes	Assistant Director, Collections Program, RBCM
Linda Jules	Director, Secwepemc Cultural Education Society
Bryan Klassen	Royal B.C. Museum
John Mitchell	Burnaby Village Museum
Elaine Moore	Museum of Northern B.C.
David Morley	Operations Manager, Fort Steele Heritage Town
Beverley Sommer	Director, Museum/Heritage Services, District of Surrey
Nicholas Tuele	Assistant Director/Chief Curator, AGGV
Wilma Wood	Executive Director, Cowichan Chemainus Ecomuseum

References

Preliminary reports and several earlier drafts of the Standards have been produced. More detailed discussion of the development and approach, and additional references may be found in these documents and discussions in Museum Round-Up.

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STANDARDS FOR B.C. MUSEUMS

Each standard is numbered, so instead of listing page numbers, the specific numbers of Minimum (M) and Professional (P) standards in each category are listed.

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STANDARDS FOR B.C. MUSEUMS

A MANAGEMENT

The management of museums includes many features common to other non-profit organizations and public institutions. Implicit however is the responsibility for a collection and for making use of the museum's resources for the benefit of the public.

A1 GOVERNMENT

Governing Body

1. A museum must be governed by a publicly accountable body, such as federal, provincial, regional, municipal or first peoples governments; or a society, and be not for profit. This body carries the ultimate responsibility for all activities of the museum, including those of its workers. It must meet periodically to plan and review the progress of the museum, decide policy issues, approve finances, and (when necessary) select and evaluate the chief officer. (M)
2. A written document will provide authority for the museum, set out its objectives, status and nature, and define the role and composition of the governing body. (M)

Legislative Compliance

3. The museum should be aware of, and operate in compliance with all applicable federal, provincial and municipal laws. In some instances, special sets of laws may also be in effect; such as for a First Nation museum on a reserve. Board members should be made aware of specific legislation under public trust laws. Specific legislation applies also to many of the areas of museum work, including personnel, public trust, acquisition of certain categories of artifact, collection of natural history specimens, copyright and public use of a building. (M)

Statement of Objectives

4. The Board should adopt and periodically review a written statement of the specific goals of the museum. Among other things, this should specify the geographical regions, historic periods and topics of interest to be covered by collections and research and served by programs, and the extent to which a specific collection mandate should be expanded in temporary exhibits and programs. The goals should bear a reasonable relation to the resources the museum is likely to be able to secure. (M)
5. Significant conflicts with the objectives and mandates of other museums should be avoided, and resolved by negotiation where possible. Museums with overlapping or related interests should be consulted in advance where conflict seems likely. (P)

Policies

6. The Board should ensure the preparation and adoption of policies covering the principles to be followed in all activities of the museum, which will guide workers in their duties. These will normally include areas of administration (including personnel and fund raising), collections (acquisition, management and deaccessioning), research (including copyright, access for researchers), exhibition and programming (including selection of stock and operation of a museum shop). (P)

Ethics for Board Members

7. As public trustees, Board members should be made aware of their ethical responsibilities to put the interests of the museum first in all their dealings (including their private collecting activities) where a conflict may arise or appear to arise. (M)

Dissolution

8. Written plans should be made for the orderly disposal of assets in a legal and ethical way if the museum ever ceases to exist. (M)

Board Development

9. New board members should be oriented to the museum and provided with written information on their roles and responsibilities, and their relation to the museum's workers. All board members should be encouraged to enhance their understanding of, and participation in, the activities of the museum profession. (P)

Professional Organizations

10. The board should ensure that their museum is affiliated with appropriate professional organizations, including the BCMA and CMA. (M)

A2 FINANCES

Financial Management

11. There should be an annual financial report, which should be subject to external review or audit, and should be available to members and/or the public. (M)

12. The governing body is responsible for securing funds which will be adequate for the museum's purposes. The effort involved in securing funds should not unduly take the staff from their museum duties. (P)

13. The museum administration should be responsible for day to day financial management within the parameters established by the governing body, and in accordance with recognized professional accounting standards. (P)

14. Income and expenditure should be planned through preparation and approval of a budget, which should allow expenditure in all the museum's areas of activity. (P)

Risk Management

15. The museum should have a risk management policy, which includes the building, equipment and furnishings, and public liability for the actions of workers at the museum. It should also review the desirability of insuring collections, under existing commercially or municipally available insurance. (M)

16. Items on loan to and from the museum should also be protected by insurance. (M)

Fund Raising

17. Funds should only be accepted from outside sources (whether government, commercial or private) on the agreed basis that the source will not be allowed to influence the museum's activities in ways which are unethical, or which may compromise the museum's objectivity in its activities. (M)

A3 STAFF AND VOLUNTEERS

Personnel Management

18. Overall management of the museum (including selection and management of staff and volunteers) should normally be the responsibility of one person (usually but not always paid), who is responsible as directly as possible to the governing body, and is the normal channel of communication between it and the staff and volunteers. The duties of the chief officer should be specified. (M)

19. The person in charge of the museum should be an appropriately trained professional (paid or volunteer), and the professional opinion of the chief officer should be taken into account by the board in its deliberations. (M)

Staff Appointment and Termination

20. Selection and promotion practices should reflect equal opportunities enshrined in the Charter of Rights and other applicable equal opportunity legislation. (M)

21. Where permissible in law and appropriate to its collections or programs, museums may wish to provide selective employment opportunities (affirmative action) to particular groups; i.e. giving preference to native staff for the care and interpretation of native collections. (M)

22. The selection and advancement of staff should depend not only the ability of the candidate, but on appropriate museum training, knowledge and experience. (P)

23. Any change of status of staff which may have an adverse effect on the individual should be carried out in accordance with the personnel policy and accepted ethical and professional principles and practices as well as the best interests of the museum. (P)

24. There should be a grievance procedure for workers by which an individual in dispute with a supervisor can be heard by a more senior staff member or a board representative. (P)

Staffing Levels

25. All museum activities should be carried out by appropriately trained staff (whether paid or volunteer). In particular, care of objects and educational duties should not be entrusted to anyone without adequate training, support and supervision. (M)

26. If enough workers cannot be provided by the responsible agency to undertake the essential work of the museum over the long term, a reduction of the institution's scope should be considered. (P)

27. Key operations of management, collection care and programming should be carried out by paid professionals qualified by a combination of training and experience. (P)

Volunteer Management

28. Where volunteers provide some or all of the services of the museum, it is desirable that their services be supported with orientation, training, and recognition of their contribution. (M)

29. Volunteer hours donated to the museum should be recorded, as an indication of the strength of community support. (P)

Staff Responsibilities

30. Where possible, individual staff should be made responsible for specific areas of museum work. Roles and responsibilities of all paid and volunteer staff should be periodically clarified in writing, through job descriptions, organization charts or other appropriate means, and their work evaluated. (P)

31. All museum staff should be involved in planning, and given an achievable role in the success of the museum. (P).

32. Museum staff should be encouraged by management to play a part in the wider development of the museum profession, through active membership in the B.C.M.A., C.M.A or other relevant professional bodies. (P)

33. All staff, whatever their expertise, should be encouraged by management to participate in professional discussions and activities relevant to their work. (P)

34. Museums should provide financial support for their staff to attend professional meetings, in addition to more specific professional development. (P)

Staff Health and Safety

35. In addition to meeting the requirements of the WCB, museums should take reasonable care for the safety of their staff in special situations peculiar to their situation, (e.g. exposure to chemicals, moving heavy equipment), and provide for appropriate access to first aid equipment and an individual trained to deal with medical emergencies affecting the public and staff. (M)

36. Staff should be aware of and have access to information about possible hazards from toxic materials which are or may have been used in the preparation, protection or conservation of collections, and be instructed to take appropriate precautions. (M)

37. Workers should be instructed in minimizing risks to their personal safety in the event of fire, earthquake, flood, or an attempt at theft or personal assault within the museum. (M)

Professional Ethics

38. All aspects of a museum's operations must be conducted to reflect the highest ethical conduct and standards. A code of ethics (such as that of the C.M.A.) should be adopted and followed by all workers. Issues such as personal collecting, buying and

selling material similar to that in the museum collections, the management of profit-making ventures such as museum shops, and relationships with colleagues, donors and public should be covered. (M)

Remuneration and Benefits

39. As far as commensurate with experience and training, staff should be appropriately remunerated in relation to other museums in the region and comparable positions in the private sector in the location where the museum is situated. (P)

Professional Development

40. Training should be given to all workers on the care and documentation of collections, safety of the public and staff, and on the story told by the museum as illustrated by its exhibits and programs, in addition to the specific needs of their particular roles. Other training is desirable to meet the many special needs of museum work. (M)

41. Reasonable opportunities and support for professional development should be made available to all staff. Board members and volunteers should also be encouraged to receive training. (P)

A4 PLANNING AND EVALUATION

Planning

42. Both the short- and long-term direction of the museum should be governed by written plans, containing measurable goals and objectives, approved by the board, and periodically updated. (P)

43. Plans should include all significant activities of the museum, take account of the views of the staff, and be communicated to all interested parties. Where suitable mechanisms can be found, the views of users should also be canvassed. (P)

Evaluation

44. The museum should evaluate the success of each of its plans to an appropriate extent (determined by such factors as budget, staff commitment, public profile, long term significance), and use evaluations to provide guidance in planning future directions. (P)

Reporting

45. Verbal reports on the museum should be made from time to time to meetings of the controlling body. A written report should be made at least annually to the board. After approval this annual report should be available to members (if any) and to interested members of the public. (M)

Disaster Planning

46. A written disaster plan should anticipate and identify appropriate action and response for all disasters that may happen at the museum, including civil disturbance, crime, earthquake and landslides, building or forest fire, power failure, and flood. The plan should clearly outline the priorities and responsibilities of staff and volunteers. Where the museum facilities are included in a municipal or regional disaster plan, projected emergency use of the museum should not be inconsistent with its primary

functions. A copy of the plan should be provided to each party involved and be available off the premises. (P)

A5 PHYSICAL PLANT

General

47. All buildings should be designed/modified to carry appropriate floor loading for the type of collections being held. (M)
48. Seasonally-used buildings should be winterized in a systematic way to meet conditions appropriate to the type and importance of the collections. (M)
49. Public and staff areas of the building should be kept clean and tidy. (M)
50. Unless adequately designed for use as a museum, the building(s) should be inspected for systems which are potentially damaging (e.g. water pipes above display or storage areas) and measures taken to improve the building or protect the collection. (P)
51. Adequate space must be provided for all storage, administration, exhibition and programming needs of the museum. Each function should be separated by appropriate barriers for security, dirt, noise, etc. (P)
52. Building maintenance and repair should be carried out as required on a regular basis. (P)

Historic Buildings

53. Where the museum is, or is situated in, a registered or other significant historic building, or a reconstruction of such a building, the integrity of the building should be a primary consideration in its management. In some instances, it may be possible and desirable to negotiate modification of building and fire codes in the interests of conservation. (M)

Adapted or Custom Buildings

54. Where the museum is situated in an adapted building of minor historic and architectural significance, or a custom-designed museum building which is not in itself important in the history of museums, the historic character of the building is not an important factor in planning, and the building can be modified or adapted to meet all appropriate needs. (M)

Building Security

55. Proper protection must be provided against hazards which may reasonably be expected to endanger the collections and building, including theft, vandalism, and accidental damage, year round, day and night. (M)
56. The building should meet the local fire code, and be periodically inspected as a precaution against the development of fire hazards. (M)
57. Installation of safety systems (e.g. sprinkler systems) which may damage objects in storage or on display should be undertaken with full consideration of their potential for damage. (P)

Building Access

58. The museum should be open for a reasonable number of regular hours convenient to the public on the same days in each week, for a significant period of the year. Hours should be made public. (M)
59. Public access should be allowed to all public areas, and provision should be made for temporarily storing bags, umbrellas and other items that may damage or facilitate theft of objects. (M)
60. In addition to meeting by-law provisions, smoking and the consumption of food and drink by staff and public should be restricted to limited areas where no vulnerable collections are stored, studied or exhibited. (M)
61. Emergency exit routes should be posted and exits lit, and emergency drills practised periodically. (M)
62. Reasonable precautions must be taken for the safety and welfare of the public, including access to first aid equipment and if possible a trained person. (M)
63. Access by the physically disabled should be facilitated wherever possible in historic buildings, and in all adapted and new buildings, to meet applicable standards. Where access is impossible, it is appropriate to provide special exhibits or programming to assist the disabled to receive an alternative authentic experience. (P)
64. The museum should provide clear and legible external and internal signage designed to point the visitor to the museum and provide directions within it. (P)
65. Public areas should be monitored during opening hours to provide security for the collections and public. (M)

Grounds and Outdoor Exhibits

66. Grounds and outdoor exhibits are part of (or in the instance of a nature reserve or heritage region, most or all of) the museum premises. They must be managed in appropriate ways, with the same concerns for integrity of authentic material and landscape, quality of interpretation, and safety of staff and public. (M)
67. Artifacts should only be presented outdoors when this is compatible with their long term preservation. (M)

Environmental Responsibility

68. The museum should endeavor to be environmentally responsible in its use of energy and materials, following the principles of reduce, reuse, and recycle; and choosing options which minimize pollution wherever practical. (P)

A6 INSTITUTIONAL HISTORY

History and Records Management

69. A museum is itself part of the history of its time, and its staff should be aware of the need to retain documentation of its activities beyond immediate need. In addition to

files, samples of publications, photographs of exhibits and significant activities should be systematically gathered for long term future reference. (M)

70. Records created through the operation of the museum should be systematically managed. Once no longer required for day to day operation, they should be transferred to the care of an archivist, either within the museum or by arrangement in an appropriate public archive. The archivist will appraise the collection, retaining items with legal, fiscal and historical significance as an archive of the institution. (M)

B COLLECTIONS

The dominant role of collections of objects is the special feature which distinguishes museums from most other institutions in the heritage, art and science fields. The expertise involved in acquisition, documentation, management and preservation of collections of unique objects is well developed within museums and the related archival field. Archival collections should be managed according to the well established principles used by archivists.

B1 OWNERSHIP

General

71. Acquisition, documentation and long-term maintenance of significant objects is a primary function of any museum. The exhibition and interpretation of such objects should not significantly jeopardize their long-term security. (M)

72. The collections policy must define the kinds of object and provenance that are appropriate for acquisitions, and the ways in which they may be acquired, documented, used and if it should become necessary, disposed of (deaccessioned). (M)

73. A collections management manual should detail the procedure in which the collections are acquired, including the level of responsibility for acceptance of donations and approval of purchases. Once established and working smoothly, procedures should be changed as little as possible to avoid future confusion. (M)

Receipt by the Museum

74. All objects left temporarily at the museum by members of the public, whether as potential donations or for identification, should be documented with provenance, owner's intentions and other pertinent data. This information should be clearly linked to a unique number attached to the object/collection while it is in the museum's care. The subsequent disposition (acquisition or return to its owner) should be documented. (M)

75. Where copyright is separate from ownership (as with a painting or photograph), its status should be documented when the object is received at the museum. (P)

Acquisition

76. The governing body is ultimately responsible for all acquisitions, and should specify where this responsibility is delegated to staff. (M)

77. A museum should acquire only items which are consistent with its mandate. It should not normally accept objects which it does not intend to keep permanently; is unable to properly record; or does not have the facilities to properly preserve for an indefinite period. (M)
78. Acquisition by purchase, donation or bequest must be recorded with appropriate legal document (e.g. signed donor form, bill of sale) documenting the right of the owner to dispose of it and transferring title (and if necessary, copyright) of the object to the museum. The museum should take great care not to misrepresent the identification or value of any object to the owner. (M)
79. Acquisitions should not be accepted with special conditions binding the museum to specific long-term future action if these are incompatible with the interests of the museum. Any such conditions should be clearly spelled out in written form and formally acknowledged. (M)
80. If there seems to be any doubt about the legality of ownership of any object being considered for acquisition, the museum should investigate as far as reasonably possible the provenance, and if possible acquire further documentation which will confirm this. If such documentation is not available, the museum should only accept the object if it is of importance to the public trust, and with the awareness that there may be a future necessity either to resist unfounded claims or transfer it to someone with a better claim. (M)
81. Acquisition through field collection by staff and volunteers should be only undertaken with appropriate collecting permits, in pursuit of legitimate scientific objects, and supported by properly documented field-notes, photographs and other appropriate documentation, which should also be preserved by the museum. (P)
82. The museum must be sensitive to the ethical, environmental and cultural issues associated with acquisition of many categories of objects. Acquisition should not be considered if it may lead to significant increased danger for vulnerable species, damage archaeological, biological, geological, historic or paleontological sites, or show insensitivity to aboriginal concerns, religious objects or different cultural concepts of ownership. The same restrictions should apply to objects accepted on loan, and for resale in the museum shop. (M)
83. Where objects of a sensitive nature are already in the museum collection, or are accepted within the framework above, public access and use should be consistent with concern for ethical and cultural issues. The museum should be sensitive to the issues of endangered species and sites, the illegal traffic in art objects and archaeological items, and the sensitivity of some sections of the public to the display of human remains and religious objects. (P)
84. A museum which acquires duplicate material, replicas and models for use in educational programs should not do so to the detriment of the primary collections. (P)

Loans to the Museum

85. Material should only be accepted on loan when it is of importance for research or exhibition consistent with the museum's mandate, and cannot be added to the collections on a permanent basis. (M)

86. Unless already properly documented by a lending institution, material loaned to the museum should be documented in the same way as an item which is the property of the museum, but in a separate record. (M)

87. Loans should normally only be accepted for a short defined term (renewable if necessary), and promptly returned after the purpose of the loan is accomplished. Loans for a long-term or an indefinite period should only be accepted from public institutions. (P)

Deaccessioning

88. Museums are established with an assumption of permanence of the collections, and objects have normally been offered and acquired upon that assumption. Deaccessioning (removal of a previously accepted item from the collection) should therefore only be undertaken with great care, within the provisions of the collections policy, and with the specific authority of the responsible body. Full documentation should be kept of all deaccessioned material. (P)

89. Material deaccessioned because of damage or irreversible deterioration may (if appropriate) be cannibalized for the restoration of other items, with proper documentation. Anything of no remaining value should be destroyed, and its destruction documented. (P)

90. Deaccessioned material retaining some museum value should first be offered to other public institutions by gift, exchange or (where permitted) sale before being returned to the open market. Sales should be made in ways which minimize association of the objects with the museum (P)

91. Any income derived from deaccessioning of material should only be applied to the purposes of the museum. (P)

B2 DOCUMENTATION

Registration

92. A unique permanent number should be assigned to all items acquired by the museum for its collection. (M)

93. The unique number should be permanently marked on the items in the collection in a consistent fashion for each category of item, in such a way as to minimize damage. For small fragile objects (e.g. butterflies, coins) the number may be permanently associated with it in other ways which are standardized within the study of that category of object. (M)

94. All available significant data not derivable from the object itself should be recorded in a standard and permanent fashion, in a way that it can always be associated with the object. (M)

Cataloguing

95. A detailed description (with photograph or drawings as necessary) and condition report should be made of the object. This should be supported by the study of its historical, scientific and/or artistic context, which is required to properly understand its

significance. Supporting files may be generated as necessary. (e.g. by artist, kind of object, period, region, etc.) (P)

96. Items should be described by the consistent use of standard terms, which should be compatible as far as possible with those used in other museums and international standards. (P)

97. Catalogues should be arranged and/or indexed in such a way as to facilitate the location of information. (P)

Computerized Documentation

98. As it is likely that all collection records will eventually be computerized, hardware, software and documentation should be as far as possible compatible with data entry standards of CHIN or (when available) the Dogwood regional network. (P)

Backup Copies

99. Duplicate copies of all records should be stored in optimum conditions (paper in fire-retardant safe, electronic away from magnetic interference). One set should be maintained at another site away from the museum. (P)

B3 CARE AND PROTECTION

Handling

100. Items in the collection should in general be handled as little as possible. (M)

101. At least one staff member should be familiar with safe handling, packing and unpacking methods for each category of objects in the collections, and be available to instruct other staff and volunteers before they handle such material. (M)

102. Material should be handled with clean hands, protected where necessary by gloves. Trolleys, ladders and other equipment and materials for safe handling should be available when needed. (P)

103. Objects removed from the museum premises for any reason should be handled only by museum staff or other properly trained individuals. (P)

104. Staff required to handle large or heavy objects should be specially instructed in techniques for their own protection and the safety of the objects. (P)

Security

105. The public should not normally be allowed in non-public areas of the museum, particularly where collections are stored, except in the presence of a staff member. (M)

106. Smoking and the storage, preparation and consumption of food and drinks should not be allowed in areas where collections may be stored, prepared, conserved or studied. (M)

107. Security of the collections and premises should be assured by appropriate precautions, including adequate locks, controlled access to keys, perimeter monitoring, recording access to restricted areas, alarm systems, and staffing, to ensure the safety of the collections from theft and damage. (M)

Storage

108. The location of each object should be designated in the collection documentation. Significant changes (e.g. to or from exhibition, loan and return, etc.) should be recorded. (P)

109. Areas used for storage and study of collections should not be used for any other purpose, and should not be subject to through traffic. (P)

110. Access routes (doors, stairs, aisles) should be adequate for transfer of the largest items safely without damage to any objects. (P)

111. Objects stored above convenient height should be limited to those light enough for safe handling, unless mechanical assistance is available. (P)

112. Size of storage areas should be adequate for all the collections, without undue crowding and risk of damage. (P)

113. Storage should be organized in such a way that specific categories or individual objects may be found with ease. (P)

114. Appropriate storage fittings and coverings should be provided to allow secure and protected storage for all kinds of collections. (P)

115. Small and fragile objects should be stored in appropriate containers. (P)

116. Storage conditions for highly flammable materials may be subject to special regulation, but should in any case be segregated in an insulated area. (M)

117. Portable items of high intrinsic or commercial value should be segregated in an extra secure area. (P)

118. Sacred native materials may be stored in a separate area where purification ceremonies and other observances may take place.

B4 CONSERVATION

General

119. At least one staff member should be trained in the special preventative conservation needs of different kinds of material in the collections, and make sure each is stored in the best available conditions. (M)

120. The building should be protected as far as possible from access by pests (rodents and insects) and damaging materials - dust, polluted air. (M)

Conservation in Historic Sites

121. In historic sites, artifacts are likely to be presented in the sort of situations in which they were used, which may not provide the best conditions for their long-term preservation. Staff should be knowledgeable enough about artifacts and conservation to be able to make informed decisions about the value of specific artifacts, their importance in a particular exhibit or program, and the situations when it is appropriate to substitute a replica. (M)

Environmental Monitoring

122. The environment of areas used for storage and exhibition of collections should be monitored periodically, to minimize the exposure of the collections to environmental changes. (P)

Environmental Control

123. Storage areas should be separated from outside sources of deterioration as much as possible, being without windows, unnecessary doors, etc. (M)

124. Storage areas should have the maximum protection from fire, floods and earthquake possible. (P)

125. Materials used in storage fittings and protection of collections should be as far as possible inert and harmless to the objects stored in them. (P)

126. Lighting in storage areas should meet appropriate standards for the material being stored, and be used as little as possible. (P)

127. Temperature and humidity should be as stable as possible, and within an appropriate range for the material being stored. (P)

Pest Control

128. Staff should regularly inspect vulnerable collections for signs of active infestation in material subject to damage by plant and animal pests. All newly acquired material must be checked, and if necessary treated before placing in the collection. (M)

129. Harmless methods of controlling pests (e.g. freezing) should be used where possible, but staff should be trained and certified to handle toxic pest-control substances safely if they are used. (M)

Conservation during Programming

130. When an item from the collection is selected for use in an exhibit or program, consideration should be given to precautions against damage from access or handling. Workers who will have responsibility for the items during programming should be trained in their safe handling. (M)

131. Where it is necessary for objects used in exhibition to be attached or secured, the method used must not damage the object. (M)

132. Conditions under which items are stored and used in exhibition and programming should be as close as possible to optimal storage conditions with respect to security and environmental conditions. (P)

133. Items should not be selected for exhibit or programming in conditions where they may be handled or used in a way that may result in unacceptable levels of deterioration. They should be replaced by relatively dispensable duplicates, models or illustrations. (P)

134. Regular checks of items on exhibition should be made to ensure that their condition is not deteriorating. (P)

Loans from the Museum

135. Loans of material in the collections should normally only be made to an institution, organization or individual able to provide appropriate guarantees that the item will be able to survive the conditions of travel and its intended use without damage. Acceptable reasons may include research, exhibition, or ceremonial use, but not use as props in a theatre or other performance situation. (M)

136. A conservator should prepare a condition report on objects considered for loan outside the museum, making recommendations on likely risks and possible mitigation measures, to allow an informed decision to be made. A copy of the report with photographs should accompany any object in transit to permit later comparison with its condition before shipping. (P)

Active Conservation and Restoration

137. Periodic checks should be made for deterioration of the condition of representative items in the collection. (P)

138. The museum should have access to the advice and assistance of a professional conservator on staff or elsewhere, who has adequate facilities for stabilizing treatment of important objects which have been found to be deteriorating. (P)

139. Items should only be cleaned or restored under the care of an experienced and qualified person, following a decision by the curator responsible. (P)

140. Active conservation and restoration should be properly documented at all stages. (P)

141. Restoration of certain kinds of vehicles and machinery (e.g. aircraft, steam engines) to working condition involves compliance with legislated standards, and their operation may be only legally possible by a trained and certificated person. Compliance with these standards may involve unhistorical additions or modifications to the equipment. A decision to restore a vehicle or engine to working condition should therefore be made bearing in mind its historical importance and rarity, the extent of modification required, and its potential value as a working exhibit compared with that of an original object. If it is restored in this way, the original parts should be retained, and necessary modifications should be explained in interpretation of the object. (P)

C RESEARCH

The museum is an important repository of data, with collections and associated information which form an essential resource for many kinds of research. Even though some museums are not active in this area, research, carried out by the public and staff, is actually or potentially an important function for all museums.

Research by the Public

142. Controlled access to the appropriate parts of the collection and relevant documentation should be provided to bona fide researchers and students. Any necessary training in collections handling should be provided, access should be documented and the material studied should be checked before its return to storage. (M)

143. Access to information about confidential aspects of collections (donor, valuation, location etc.) should be restricted to those whose research cannot be completed without the information. (M)

144. Significant results of research by qualified persons should be recorded as part of the catalogue file. (P)

Reference Resources

145. Appropriate reference resources should be acquired to facilitate research on the collection and its context, and museological matters pertinent to the institution, and made available for the use of all staff and qualified researchers. (P)

Research by Staff

146. All qualified staff should be encouraged to undertake appropriate research related to the museum and its mandate, using the methodology and ethics normal to the scholarly field(s) concerned. (P)

147. Policy should define the extent of academic freedom in publication and the copyright of research undertaken by staff. (P)

148. Research into the methods and principles of museology is appropriate for any museum. (P)

Publication of Research

149. Research undertaken by staff should be planned so that results can be published within a reasonable time. Appropriate publication media may include one or more of a curated exhibition, accompanying catalogue, or other publication. (P)

D PROGRAMS: EXHIBITS

Exhibitions are the most direct means of providing both physical and intellectual access to collections. Their direct appeal attracts many of the public to visit museums.

D1 PRINCIPLES

Responsibility to Exhibit

150. Subject only to the primary need for long term conservation of its collection, it is the responsibility of the museum to use its collections for direct public benefit through exhibition and programming. (M)

Relation to Museum Mandate

151. Exhibition policy should clearly reflect the mission and mandate of the museum, specifying that most effort should be put into exhibition (and related programming) which is most directly related to the the museum's mandate. This usually implies substantial use of the museum's collection in any major exhibit. (M)

Interpretation Principles

152. All communication by the museum should as far as possible be accurate (according to the best available information) and objective, and both by its inclusions and its omissions should not perpetuate stereotypes and myths. (M)

153. Graphics and labels should be of a size, complexity, and design consistent with the exhibit's intent and purpose and should be arranged in such a way as to ensure visibility and readability to the range of people likely to see the exhibit. (M)

154. Exhibits should be researched to an extent consistent with the need to provide accurate and useful insight into the subject being explored, or to allow viewers to reach such conclusions on their own. (P)

155. In selecting a point of view (premise) to be expressed through an exhibit, a variety of cultural, aesthetic and intellectual perspectives should be considered, and the integrity of the object, the informed opinion of the museum staff, the diversity of significant minority points of view, and the right of the visitor to discover ideas and form opinions should all play a part. Where possible, interpretation of a specific culture should involve consultation throughout the process with people who represent that culture. (P)

156. The museum should be aware of the characteristics of its various publics, and tailor its exhibits to the needs, interests, and communication skills of one or more defined target groups. It should, however, be aware that exhibits will be seen by those outside the intended target groups, and the needs (including physical requirements) of others should be served as far as possible. (P)

157. Information should be presented in a variety of ways to meet the needs of those who prefer to learn in different ways, or have a disability affecting their ability to acquire and process information. (P)

The Planning Process

158. Where copyright does not belong to the museum, clearance must be obtained for any material subject to copyright which is used in an exhibit. (M)

159. Planning for rotation of exhibits (long-term and short term: borrowed and produced in-house) should be based on such factors as: the museums mandate, budget and staff; conservation and preservation of collections; the need to encourage a diverse

public interest; topicality and social relevance of the selected topics; and the availability from other sources of short-term exhibits of relevance to the museum. (P)

160. An overall plan should be developed for exhibits over a period of three to five years, as a basis for time, budget and market planning. An appropriate period of lead time (up to a year or more for major exhibitions) is needed. (P)

161. The planning process should use the expertise of in-house or other subject and communication specialists to plan the exhibit, with appropriate input from curatorial, conservation, security, program and marketing staff. (P)

162. Every exhibit is a compromise between the need to care for objects, the amount and kind of information presented, the media used, the needs of the audiences, and the available budget. The successful exhibit is one that makes the compromise in such a way that no major component of the exhibit is seriously impaired, and the needs of the museum and public are met as fully as possible. (P)

163. All pertinent information for a specific exhibit (including objectives, budget and staff allocations, timelines, research base, specific targets, object documentation, conservation concerns, label and audiovisual text, graphic concepts and exhibit design, market plan and evaluation criteria) should be gathered in an appropriate level of detail as it is developed, and compiled into a document or portfolio which is the basic planning tool for the exhibit. (P)

D2 EXHIBITS

In-house Exhibition

164. Exhibition arrangement must allow for easy access by staff and public traffic flow and should provide for the safety of both visitors and artifacts. (M)

165. Any large, moving, working, or otherwise potentially dangerous object should be secure or operated in such a way that public safety is assured. (M)

166. Display furniture should be designed to protect the objects on display from damage and deterioration. Objects which are particularly vulnerable to environmental deterioration should be placed in specially designed containers which can provide an appropriate microclimate. (P)

Travelling Exhibitions

167. Travelling exhibits borrowed by the museum should relate to the mandate of the museum as closely as available exhibits permit. (M)

168. Travelling exhibits produced by the museum should be in accordance with its mandate. (P)

169. Exhibits should be packed and unpacked with appropriate care, and packaging should be sufficient to withstand at least the hazards of travel which may reasonably be expected. (P)

170. Lending and borrowing institutions should have a prior agreement on care for material on loan, and the procedures to be followed in case of damage or loss. (P)

E PROGRAMS: OTHER

All museums supplement their exhibits to a greater or lesser extent with programming which enhances their public service.

E1 SERVICES TO THE GENERAL PUBLIC

Service to the Public

171. In its public service role, the museum should strive as far as its mandate permits to serve courteously and helpfully all sectors of the public, irrespective of such factors as age, sex, disability, ethnic origin, language preferences, and educational attainment. (M)

172. Where significant sectors of the resident or visiting population served are disadvantaged (by reason of physical disability, language, income or social barriers), in their access to the museum, it is appropriate for the museum to develop special services to facilitate access to the museum's resources. (P)

Programming

173. Exhibits should normally be supplemented with a variety of programming, allowing people to learn in the styles that best suit them, and, by using a combination of two or more media (exhibit, audiovisual, publication, and personal services programming), use the principle of media reinforcement to enhance understanding and enjoyment of the exhibit. (P)

174. Selection of programs will depend on such factors as demand, cost, topicality, availability of expertise, and relevance to target audiences. (P)

175. All programming should be consistent with the principles of good interpretation, and maintain the integrity and accuracy of the museum. (P)

176. Where programs and meetings are organized within the museum by outside agencies, first preference should be given to activities pertinent to (and not inconsistent with) the museum's mandate. Where controversial views are expressed, the museum should make clear its independence from the organization. (P)

Performance

177. Positive emotional messages - feelings of empathy towards objects, cultures, periods, art forms, nature and science - can be encouraged by well chosen and relevant programming in the arts, using participation in or performance of visual arts, storytelling, writing, music, theatre, dance to interpret the museum more fully. Performers and teachers offering such programs in the museum should be capable of meeting public expectations, and preferably be recognized as competent by peers in the appropriate art form. (P)

178. Historical re-enactments should present a balanced story, and should not present a false story by omission of significant groups or information. They should be planned to present as far as possible the full social picture of the period portrayed - the life of women as well as men, first nations as well as immigrant settlers, minorities as well as majorities, workers as well as the wealthy. (P)

179. Some aspects of cultural performance are regarded within the culture of origin as being of religious or personal significance. Such performances should be used in the museum only if acceptable to representatives of the culture portrayed. (P)

Inquiry Services

180. The public should have reasonable access to the expertise of staff and volunteers in seeking identification of objects and obtaining information within the museum's mandate. Where submitted material is outside the expertise of the institution, or may be of particular scientific, historical or artistic importance, the expertise of more specialized institutions should be sought. (P)

181. Valuations of objects should not be given. Authentications and other information should only be given with a disclaimer, and may be withheld if there is any reason to suppose they may be used for commercial purposes or in illegal or unethical traffic in museum materials. (P)

E2 SERVICES FOR THE EDUCATIONAL COMMUNITY

Education

182. Programs planned for children and adults who are relating to the museum from a formal education situation should support and enhance the appropriate curriculum. (P)

183. Educators and their students should be encouraged to use the informal learning environments provided by the museum, which can enhance learning in ways that are not normally available in the classroom. (P)

184. Museum education staff have a responsibility to use accurate and current information, and keep themselves adequately informed, particularly in areas where knowledge is advancing rapidly or museum staff are undertaking research in the area being presented. (P)

185. Museum educators should involve teachers in advance discussion of each program, to clarify expectations and objectives, and minimize discrepancies between information derived from different sources. (P)

E3 MARKETING

Marketing and Public Relations

186. Advertising (whether paid or not) is necessary to provide the public with essential information, such as new exhibits, changing opening hours etc. (M)

187. All communications with the public should be operated with the same standard of accuracy expected of the exhibits and programs. (M)

188. Museums should be well integrated into their communities, and should expand their audience by actively extending into their communities in traditional and non-traditional areas. (P)

189. Museums should be familiar with the literature on audience studies, which will increase understanding of the characteristics of different audiences, and greatly enhance

the museum's success in planning its marketing efforts. Where possible the museum should conduct its own studies of its markets, to obtain further specific information. (P)

E4 SERVICES FOR MEMBERSHIP

Membership Services

190. Where the museum is managed or supported by a society, membership services are normally provided for the encouragement of membership. Provision of these services should encourage participation in the society, but should not absorb an undue proportion of the effort of the museum. (M)

191. The society should encourage its members to be involved in the wider museum field through membership in such organizations as the BCMA, CMA and WCAA. (M)

E5 PRODUCTION AND MARKETING OF PRODUCTS

Publications and other Products

192. Publications should be prepared in support of exhibits and programs, with the same criteria and to the same high standards as other museum activities. The effort and budget expended should be consistent with the importance, likely extent of public interest, and anticipated longevity of the publication. (P)

193. Where co-production of books or other products is undertaken with another agency, the finished product must serve the museum's needs and reputation. (P)

194. The museum should develop a definite "house style" or "visual identity" which will specify a high standard of design for publications and other printed materials. (P)

Museum Shop and Other Sales

195. Any profit-making endeavors undertaken in conjunction with the museum must be subordinate to and supportive of the museum's main objectives, and not adversely affect its public image and credibility. (M)

196. The majority of items selected for sale should relate to the museum, its collections, exhibits and subject matter, and reflect the values of the museum in authenticity, aesthetic quality, and educational value. (M)

197. Except where they are primarily educational in nature, sales activities should be based on sound commercial practice. No representations about items for sale which are untrue or speculative should be made to the public. (P)

198. "Real objects" resembling those in the museum collection should not be sold unless they are clearly multiples or specimens of non-museum quality. They should never be represented as items from the collection. (P)

199. Replicas of items in the collection should only be prepared and sold if they do not compromise the integrity of the museum and the value of the original, and are permanently marked as reproductions. (P)