Museum Basics

Second Edition

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Section 1
Introductory

Unit 1

About this book

The main purpose of *Museum Basics* is to provide a basic outline of good practice for museums with few professional staff and limited financial resources worldwide. Many museums internationally have inadequate staffing and resources to meet their responsibilities fully. They have common needs and face common challenges. Despite this, they individually and collectively care for a unique resource – their collections – which represent a significant part of the world's heritage. This book has been written to help museums care for and provide access to those collections and meet the management challenges they face.

The original edition of *Museum Basics* was written in consultation with a wide variety of museum workers in many different countries. Their ideas and comments on themes and topics, text and layout, helped shape and substantiate the first edition and increased its relevance to museums in countries that have different traditions of museum development. This second edition has built on their earlier inputs and has similarly benefited from comments and advice from professional colleagues.

The second edition of *Museum Basics* takes into account the fundamental changes that have occurred within the professional environment of museums over the past ten years. These include:

- the significant increase in the number of museums worldwide;
- the wider context within which museums work, including globalisation;
- new information and communication technologies and the growth of the Internet;
- macro-political changes;
- the increasing use of private finance in museum development;
- international tourism; and
- the recognition of the widespread need for appropriate pre-service training and ongoing professional development.

The opportunity has been taken to enhance the usefulness of the book by revising and restructuring the text and including more process diagrams and illustrations, increasing the number of study examples, adding a range of new Units and updating the information on support resources, including web-based information.

This edition has retained the organisation of the book into six sections. Each section moves from a general introduction to more specific issues. The Units within the different sections can be read individually or in groups as a basic introduction to the subject being studied. Individual Units may be used as study texts within training programmes and have been written with the curriculum devised by ICTOP firmly in mind. For each Unit, signposts to related Units are provided. Similar ideas and suggestions recur in different Units. This is a deliberate approach designed to encourage readers to think about their application to different aspects of museum work.

Museum Basics is also supported by suggestions for further, in-depth reading in the different topic areas. These are restricted to key textbooks likely to remain reasonably available to readers.

The book also includes a glossary of terms used in the text. Understandably there are variations in the use of terms in museum work internationally. While every effort has been made to make the text as applicable as possible internationally, readers should refer to the glossary where there is any doubt about the meaning or use of a word or phrase. We have included special *key word sections* throughout the text to explain particular terms in detail.

The coverage of the book is purposefully wide-ranging. It is based on ideas that are already being used every day in museums with few staff and limited budgets. It places a particular emphasis on:

- managing collections effectively – the unique resource of museums;
- achieving an appropriate balance between caring for and managing collections and making them as widely accessible as possible to public audiences;
- effective market research, marketing and audience development, an approach to museum work that may be unfamiliar in some countries;
- caring for visitors and users and meeting their needs;
- managing staff and volunteers; and
- managing resources.

These are all aspects of museum work that have received particular attention in recent years, especially but not exclusively in the context of the massive growth in international tourism. Their emphasis is also a reflection of the significant increase in the numbers of new museums being established and redeveloped worldwide.

Keeping up to date with new ideas, changing practice and agreed standards, and learning from other museums about success and failure is a considerable challenge for museum staff. This is true especially in small museums where access to information, time for reading, and opportunities for training are often restricted. *Museum Basics* will therefore be regularly revised to help museum staff keep up to date with the changing contexts in which they are working.

No book about museums and their work can pretend to be comprehensive. While *Museum Basics* has been designed to address the main, day-to-day concerns of museum managers, and has been written with the museum with limited resources in mind, there will be other themes or topics that readers will want to explore. The authors and publishers are concerned that later editions accurately reflect needs in the field. We therefore continue to welcome suggestions for future editions that readers and reviewers may wish to make. Please write to the authors, care of Routledge, 2 Park Square, Milton Park, Abingdon, Oxfordshire OX14 4RN, United Kingdom.

One of the best characteristics of the international museums community is the willingness to share ideas and network information on good practice. This second edition of *Museum Basics* has built on this commonwealth of expertise and experience and we trust that future editions will continue to do so.

Key words

Museum manager – the term museum manager is used to describe any member of staff with responsibility for managing resources – people, finance, collections, buildings or equipment. The term has been used throughout *Museum Basics* to demonstrate that many people manage resources and contribute to a museum's efficiency and effectiveness.

Museum director – the term museum director is used to describe the senior member of staff who has overall responsibility for the museum's day-to-day operation and who reports to the museum's governing body.

Unit 2

About museums

Related Units – Units 3–7

Each year, in countries throughout the world, millions upon millions of people visit museums. As a result of growing interest in their collections and their work, the number of museums of all kinds increases year by year. Their popularity is assured. It is not the purpose of *Museum Basics* to discuss the advantages and disadvantages of the phenomenal upsurge of museum developments worldwide in the last fifty years or so. However, it is this growth of interest in museums and allied cultural institutions that represents the broad context within which *Museum Basics* will be used. It is appropriate therefore that we comment briefly on museums in their wider setting at the beginning of the new century.

In professional circles, the arguments rage as to whether there are too many museums chasing limited resources, whether quantity and growth damage quality and sustainability, and whether new forms of partnership and co-operation are required to cater for a cost-effective scale of provision. The pattern of historical development and current provision of course vary from country to country.

In Europe, for example, it is estimated that for each museum that existed in 1950 there are four today. In other parts of the world, museum development is only just beginning. While the form of museum provision differs from one country to another, so too do standards – standards of collections management, standards of user service and standards of museum management and administration. Improving standards of provision in a balanced way is a critical professional concern.

Whatever the case for growth or containment, museums in every country need to operate within a national policy for museums that has been and continues to be informed by appropriate comparisons with other countries. The development

and distribution of museums, the resources that they need, and the range and quality of services to the public that they should provide all need to be discussed on an informed basis with reference to international standards. Professional and political resolution of these issues needs to be found through the process of policy development.

In the context of a country's museums service, adequate financial resources are needed to enable museums to attain appropriate standards and undertake the full spectrum of their responsibilities. These include appropriate training and professional development programmes for staff and governing bodies at all levels, proper standards of collections care and management, high-quality facilities and services for users, effective planning regimes and a commitment to sustaining existing audiences and developing new audiences through well-considered marketing and learning initiatives. All of these are essential if the museums service is to flourish to the benefit of the country and its people and their visitors.

The status and standing of a country today is in large part measured by the attention it pays to its cultural policies and programmes and its investment in its cultural facilities. International tourism, and the widespread economic gains it can bring if managed sensitively and sustainably, now represents a major reason for investment in museums and their work throughout the world. Museums as key cultural attractors have an important contribution to make to the development of tourist destinations, whether those destinations are countries, regions, cities and towns or areas of countryside.

The increasing importance of resurgent national, regional and local identity, where museums through their displays and exhibitions can serve to reflect change and continuity in traditional cultural values, is of major significance in museum development in many countries. Taken as a whole, their collections represent a unique resource reflecting change and continuity in a country's historical development, its achievements and progress and the challenges it has met internally and externally through time.

As keepers of the collective memory, museums can play a valuable role in providing an understanding of identity and in fostering a sense of belonging to a place or community for their users. In the face of immense and often painful political and cultural change in many countries, their museums can provide a valuable sense of connection between the past and the present and serve as a springboard for the future.

As a cultural phenomenon, museums have a long history. Perceptions of their role and value have changed through time as the political and cultural values around them have themselves altered and developed. Today, museums can play a strong role in the social, cultural and economic life and well-being of a country in urban and rural settings. Both individually and collectively, museums can provide many benefits (see Unit 4). Identifying and articulating those benefits within a clear policy framework helps to build the case-for-support for museums at all levels.

Unit 3

Types of museums

Related Unit – Unit 2

Museums are the treasure-houses of the human race. They store the memories of the world's peoples, their cultures, their dreams and their hopes.

Before modern museums developed, different societies found different ways of preserving objects and collections they held important. In ancient India, chitrashalas – painting galleries – were a means of education as well as a source of enjoyment, the paintings and sculpture providing lessons in history, religion and art. In Asia, precious items were often deposited for safekeeping in temples, while in Europe, churches sometimes preserved not only treasures, but curiosities too.

In many societies, custodians were appointed for objects important to the group. For example, in the Cross River region of West Africa, certain masks were assigned an elder or other respected person to take responsibility for them. The fifteenth-century Scottish crosier shrine (bishop's staff) of St Fillan was taken to Canada by its hereditary keeper in 1818; today it is back in Scotland, in the Royal Museum of Scotland. In Imperial China, collections of precious paintings were as important to members of the ruling class as they are in the West today.

Museums in the modern sense developed in Europe in the seventeenth century. The first use of the term 'museum' in English was in 1682; it described the collection of strange, rare and exotic things that the gentleman Elias Ashmole gave to the University of Oxford. From the private collections of courtiers and gentlemen, museums became the public educational institutions we know today.

Yet today museums vary enormously. They range in size and activity from great international museums such as Washington's Smithsonian Institution to the smallest one-room village museum. They vary enormously, too, in their purpose. Some are intended purely to amuse and entertain holidaymakers; others preserve the data on which scientific and historical research is based. They vary in their collections: from insects to historic industrial machinery, from ancient statues to pathological specimens, from modern paintings to revolutionary flags. They vary in who runs them. They vary in the public they seek to serve.

Museums vary most controversially in the function they perform. Often the function that its managers ascribe to a museum is quite different to the function its critics accuse it of carrying out. Many national museums, for example, claim to exist to promote national unity by fostering national culture. Their critics, though, claim that their hidden function is to encourage the public to accept the status quo, and thus to keep the present governing class in power. There has been much discussion in recent years of the need to analyse the underlying function, implicit and explicit, of public institutions such as museums.

The one thing that every museum has in common with every other museum is collections. Compare the definitions of 'museum' given in Box 3.2: do you know any museums that fit into none of these definitions? If you do, why do you think they are called 'museums'?

Box 3.1 Some types of museums

Classified by collections:

- general museums
- archaeology museums
- art museums
- history museums
- ethnography museums
- natural history museums
- science museums
- geology museums
- industrial museums
- military museums

Classified by who runs them:

- government museums
- municipal museums
- university museums
- independent (charitable trust) museums
- army museums
- commercial company museums
- private museums

Classified by the area they serve:

- national museums
- regional museums
- city museums
- local museums

Classified by the audience they serve:

- general public museums
- educational museums
- specialist museums

Classified by the way they exhibit their collections:

- traditional museums
- historic house museums
- open-air museums
- interactive museums

What other types of museum can you think of?

Box 3.2 Definitions of museums

The International Council of Museums definition:

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

The Museums Association (United Kingdom) definition:

> A museum is an institution which collects, documents, preserves, exhibits and interprets material evidence and associated information for the public benefit.
>
> 'Institution' implies a formalised establishment that has a long-term purpose. 'Collects' embraces all means of acquisition. 'Documents' emphasises the need to maintain records. 'Preserves' includes all aspects of conservation and security. 'Exhibits' confirms the expectation of visitors that they will be able to see at least a representative selection of the objects in the collections. 'Interprets' is taken to cover such diverse fields as display, education, research and publication. 'Material' indicates something that is tangible, while 'Evidence' guarantees its authenticity as the 'real thing'. 'Associated information' represents the knowledge which prevents a museum object being merely a curio, and also includes all records relating to its past history, acquisition and subsequent usage. 'For the public benefit' is deliberately open ended and is intended to reflect the current thinking, both within our profession and outside it, that museums are the servants of society.

The American Association of Museums definition:

> A non-profit permanent, established institution, not existing primarily for the purpose of conducting temporary exhibitions, exempt from federal and state income taxes, open to the public and administered in the public interest, for the purpose of conserving and preserving, studying, interpreting, assembling, and exhibiting to the public for its instruction and enjoyment objects and specimens of educational and cultural value, including artistic, scientific (whether animate or inanimate), historical and technological material. Museums thus defined shall include botanical gardens, zoological parks, aquaria, planetaria, historical societies, and historic houses and sites which meet the requirements set forth in the preceding sentence.

Key word

Heritage centre – a term widely used to describe a facility interpreting the natural and/or cultural heritage of a place or an area. In many cases, heritage centres are collections-based and are thus functionally museums, even though 'heritage centre' may be thought to sound more attractive to visitors.

Unit 4

The case for museums

Related Units – Units 2–3, 5–7

The functions of museums have been described in Unit 3. In this Unit, we explore the wider role of museums in society and the benefits that they can give to the communities and locations within which they are located. In developing the case-for-support for museums, identifying, explaining and, where possible, quantifying the benefits that the creation of a new museum or the development of an existing museum will provide is a powerful way of demonstrating its value to investors.

SOCIAL AND CULTURAL BENEFITS

Museums can provide a significant range of social and cultural benefits for the locations or destinations in which they are set. Many of these are described in greater detail in later Units. Examples include:

- contributing to the preservation and conservation of the community's cultural and natural heritage;
- serving as a cultural focus and a place of shared 'memory' for the community;
- engaging with educational organisations and offering students of all ages opportunities to learn through contact with original material;
- providing accessible cultural facilities, e.g. exhibition spaces, meeting rooms, lecture theatres;
- representing the history and culture of minority groups;
- organising accessible cultural events and activities;
- acting as a centre of objective professional expertise;
- providing opportunities for community involvement through volunteer programmes, Friends' groups or training programmes;
- working in partnership with other cultural bodies, e.g. libraries, archives, theatres, arts centres to develop joint programmes and projects.

In a very real sense, museums are able to inspire people and enhance the quality of their lives. They can play an important role in developing a sense of identity and community cohesion for the area in which they are located. Of particular importance are the opportunities that museums have to engage with those who are socially disadvantaged, through special programmes built around their collections.

Museums too are important centres for learning, whatever size or type. They provide often unique resources for formal education and for informal learning at all levels. As learning centres, they provide opportunities to work with a wide range of natural and cultural heritage material to which few other learning institutions are likely to have access. And many museums provide access to local resources

along with the information and knowledge that help to enhance their significance for the user.

But to be successful in providing such social and cultural benefits, museums need to be effectively managed and well resourced.

ECONOMIC AND REGENERATION BENEFITS

Museums can play an important role in regeneration programmes in urban and rural areas. Such programmes may be concerned with physical regeneration, economic regeneration or social regeneration; often all three aspects are combined in regeneration programmes. The role of museums in economic regeneration is perhaps less well understood in many countries than their cultural or social regeneration role.

Museums may serve as an important tourist or cultural element in an overall redevelopment or regeneration programme for a location. In urban areas, for example, where the traditional industrial or manufacturing base may have been destroyed, the development of service industries or tourism may represent an alternative economic strategy for the community. In a location where the tourism economy is important, a museum can play a significant role as an attractor for a tourist destination. In rural areas, for example, where economic development may need to take place because of changes to the traditional agricultural economy, a museum can have a useful role to play in serving as a focus for explaining economic and associated cultural change to the local community and visitors.

Museums can make an important contribution to the cultural infrastructure of a location or area, often alongside other cultural facilities such as theatres, libraries, archives or concert halls. A critical mass of high-quality cultural facilities and services can often be a powerful mechanism for attracting a business or organisation to invest in and locate to an area. Such facilities make the area more attractive for its workforce and their families who will live there for the future. Museums can thus help to regenerate or develop local economies in times of economic change through supporting job creation and continued employment.

Where tourism is an important part of the local economy, a museum can act as a magnet or attractor for encouraging tourist visitors to visit the wider destination. Visitors to a museum will also spend money within the local economy, for example in shops, restaurants, hotels, garages and markets. Through ongoing market research, it is possible to quantify the amount of money that visitors spend in the economy in these ways and the number of jobs supported or created through such spending. In this way, the museum can quantify the economic benefits that it brings to the local economy.

The jobs in many museums also have an economic value in their own right within the local economy. Permanent staff will make different forms of direct and indirect contribution to the economy, for example through the taxes they pay and the money they spend locally. Through the nature of their work, museums can also attract part-time or temporary staff, perhaps as part of government training schemes or research projects. Training or research programmes provide valuable

support to the museum itself, but will also generate additional economic benefits beyond its walls through the spending power of those participating in such programmes.

Museums may also attract financial investment or grants from external agencies, such as government or international agencies, for their programmes and projects. This is of particular value for museums in areas where local financial resources may be constrained. It is possible to support the museum's arguments for such external investment by reference to the museum's broader economic potential within the community.

Altogether it is worth considering, and quantifying where possible, the range of economic and regeneration benefits that your museum does or might bring to the local community (see Unit 83). List all the economic benefits that the museum provides, such as providing permanent or temporary jobs, attracting visitors to the area, attracting grants or providing skills development and training; then calculate how much they add to the economy. Quantifying the museum's 'economic value' in these terms can help to support other arguments to the museum's governing body for increased resources as well as attract external support for the museum's work.

POLITICAL AND CORPORATE BENEFITS

Museums can provide important 'political' benefits. The organisation running a museum, whether it is a public body such as local government or an independent organisation such as a foundation or trust, should take every opportunity to demonstrate the museum's contribution to the life of the community and seek to foster a sense of local pride in its work. Demonstrating how the museum benefits the community helps to promote 'political' support for the museum particularly within local and central government authorities or agencies, who are after all accountable to the communities they serve. This is an important element in the argument for financial investment. Demonstrating how the museum can use and has used that investment successfully to help deliver local or central government policies of relevance to its community helps sustain such support.

Museums that are part of larger organisations such as local authorities can play a valuable corporate role in public relations and publicity for their administrations. Where they are part of larger departments responsible, for example, for cultural or educational services, or tourist or community services, they are at the front end of delivering services and represent an important 'public face' for their administrations. The quality of their facilities and services is therefore indicative of the quality and values of the larger organisation to which they are responsible.

In dealing with businesses or companies in the private sector, for example as part of a sponsorship programme, museums also have to show how they deliver benefit to their sponsoring body. Sponsorship is a two-way process with both parties looking to benefit from the other on the basis of contributions of equal value. A museum can bring a range of benefits to a corporate sponsor while a corporate sponsor can bring a range of benefits to a museum. Museums need to

consider carefully what benefits they can provide, for example through publicity and brand promotion, as the basis for their case-for-support for sponsorship (see Unit 87).

THE CASE FOR INVESTMENT

All of these benefits – social and cultural, economic, political and corporate – can be used by museum directors and managers to underpin arguments for investment. Investing in museums provides an array of benefits in return and it is essential that museums marshal all of the arguments they can to show the benefits accruing from support and investment. Where such benefits are provided – and are seen to be provided – the reputation and standing of the museum is thereby enhanced. It is a matter of judgement as to which benefits can be identified and used to help the museum director to make the case for resources. The balance will vary from one museum to another depending on local circumstances. Identifying what benefits your museum provides in all of these areas is a useful exercise.

The role of a museum is thus much more than a simple functional description. The successful museum director will ensure that all the benefits that their museum provides to the local community and beyond are defined and used to advantage.

STUDY EXAMPLE 4.1

A museum seeking investment from a local planning authority first acquired a copy of the authority's policy statements on future development in the area. The museum carefully analysed the policy statements and planning objectives of the authority in these documents. It was then able to draw up a case-for-support for investment based closely on the planning authority's own policies and planning requirements. The museum identified all of the benefits and support it could bring to help the authority meet its objectives and was successful in obtaining financial support.

For example, one of the planning authority's aims was to encourage people to stagger their journey home, in order to lessen overcrowding on buses and trains. The museum proposed to open in the evenings, with special activities organised jointly with local cafés. In another example, the local authority aimed to encourage development in a rural area. The museum proposed using its large collection of textiles and costume to open a branch museum there.

Analysing what benefits a museum can bring through its services to those who are able to support it is a powerful way of arguing for resources. At the same time, it reinforces the role and status of the museum in the eyes of its supporters and users.

Unit 5

Museums and sustainability

Related Units – Units 4, 6

SUSTAINABILITY AND THE WIDER WORLD

Given their concern with the different relationships between the natural and the human world through time and space, museums have an important to role to play in explaining and promoting sustainability.

Sustainability is a key organising principle underpinning the goals, policies and processes of society. It promotes a way of life that seeks to secure and conserve the natural capital upon which society depends. All societies are ultimately dependent for their economic and social well-being on the resources and systems that sustain life on Earth. These systems have limits, and as the results of global warming are beginning to demonstrate, we go beyond them at our peril. Economic activity of all types must therefore be constrained within those limits. Sustainability recognises the importance of efficient and ethical resource management in all forms, especially those resources derived from the natural world.

Museums, as public institutions concerned with change and continuity in the cultural and natural world, are well placed to promote the importance of sustainability and the need to pass on to future generations a healthy and diverse environment, and natural capital undamaged by economic development. They can play an important leadership role in promoting the principles of sustainability as well as demonstrating good practice in sustainability through their day-to-day work.

SUSTAINABILITY IN MUSEUM MANAGEMENT

Sustainability is also a useful management concept at the micro level. A sustainable approach to museum work can help to ensure that an appropriate balance across all of the museum's systems and functions is maintained. A policy for sustainability for example will recognise the interdependency of different museum activities, and help to demonstrate how resources can most efficiently and effectively be managed in meeting the museum's mission and strategic objectives.

Passing on the museum and its collections 'in a healthy state' to future generations is a fundamental management responsibility. Sustainable management approaches help to provide for the long-term care and safe-keeping of collections for future generations.

At the same time museums can play an important role in encouraging environmental sustainability. They can demonstrate effective approaches through the care that they take of their own environment in and around the museum, develop exhibitions and study programmes exploring the principles and practice

of environmental sustainability, and promote environmental sustainability through education and learning services.

A conscious, proactive programme dedicated to sustainability should be at the heart of each museum's work.

STUDY EXAMPLE 5.1

As part of the development of its collections storage facilities, an independent museum undertook a detailed assessment of the different options available to it. Different criteria were used to assess the options, a number of which were directly concerned with sustainability issues. They included assessment of the energy efficiency of the new storage facilities and the costs of use, confirmation that the different types of wood to be used in the construction and fit-out could be sourced from sustainably managed woodlands, and appraisal of the different modes of transport needed for moving collections and staff to and from the stores.

The museum was able to take full account of the sustainability of the new collections stores in the options analysis and to demonstrate that its preferred option for development met with its sustainability policy.

Unit 6

Museums and ethics

Related Units – Units 42–3, 51, 80

As museums have developed over the centuries, so those working in them have sought to establish codes of rules and professional behaviour to regulate their work. Some of this is enshrined in law, although legislation affecting museums varies significantly from country to country. To help provide an international standard on which different countries and museum organisations can draw in developing their own codes of ethics, the International Council of Museums (ICOM) has established its *Code of Ethics for Museums*. The *Code* has been designed to provide a means of professional self-regulation and is regularly reviewed in the light of changing circumstances. ICOM's *Code* is based around a set of minimum standards of professional conduct and performance and serves as a benchmark against which those working in and for museums can assess their performance.

The *Code* is presented as a series of principles supported by guidelines of desirable professional practice. These principles are supported and accepted by the international museum community and have informed the different Units in this book. The *Code* is essential reading for all those engaged in museum governance and day-to-day activities, and should be used to inform both the museum's policies and working practices. In many countries, museum associations have also established their own codes of ethics that reflect ICOM's *Code* but are tailored to the particular circumstances under which their museums operate. These too should be essential reading and underpin policy and practice.

The key principles on which ICOM's *Code of Ethics for Museums* is founded are the following:

Museums preserve, interpret and promote the natural and cultural inheritance of humanity. Museums are responsible for the tangible and intangible natural and cultural heritage. Governing bodies and those concerned with the strategic direction and oversight of museums have a primary responsibility to promote and protect this heritage as well as the human, physical and financial resources made available for that purpose. (Guidelines cover institutional standing, physical resources, financial resources and personnel.)

Museums that maintain collections hold them in trust for the benefit of society and its development. Museums have the duty to acquire, preserve and promote their collections as a contribution to safeguarding the natural, cultural and scientific heritage. Their collections are a significant public inheritance, have a special position in law and are protected by international legislation. Inherent in this public trust is the notion of stewardship that includes rightful ownership, permanence, documentation, accessibility and responsible disposal. (Guidelines cover acquiring collections, removing collections and the care of collections.)

Museums hold primary evidence for establishing and furthering knowledge. Museums have particular responsibilities to all for the care, accessibility and interpretation of primary evidence collected and held in their collections. (Guidelines cover primary evidence, museum collecting and research.)

Museums provide opportunities for the appreciation, understanding and promotion of the natural and cultural heritage. Museums have an important duty to develop their educational role and attract wider audiences from the community, locality or group they serve. Interaction with the constituent community and promotion of their heritage is an integral part of the educational role of the museum. (Guidelines cover display and exhibition and other resources.)

Museum resources provide opportunities for other public services and benefits. Museums use a wide variety of specialisms, skills and physical resources that have a far wider application than in the museum. This may lead to shared resources or the provision of services as an extension of the museum's activities. They should be organised in such a way that they do not compromise the museum's stated mission. (Guidelines cover identification services.)

Museums work in close collaboration with the communities from which their collections originate as well as those they serve. Museum collections reflect the cultural and natural heritage of the communities from which they have been derived. As such, they have a character beyond that of ordinary property, which may include strong affinities with national, regional, local, ethnic, religious or political identity. It is important therefore that museum policy is responsive to this possibility. (Guidelines cover origin of collections and respect for communities served.)

Museums operate in a legal manner. Museums must conform fully to international, national, regional or local legislation and treaty obligations. In addition, the governing body should comply with any legally binding trusts or conditions relating to any aspect of the museum, its collections and operations. (Guidelines cover legal frameworks.)

Museums operate in a professional manner. Members of the museum profession should observe accepted standards and laws and uphold the dignity and honour of their profession. They should safeguard the public against illegal or unethical professional conduct. Every opportunity should be used to inform and educate the public about the aims, purpose and aspirations of the profession to develop a better understanding of the contributions of museums to society. (Guidelines cover professional conduct and conflict of interest.)