

**From Australia to Zanzibar  
Museum Standards Schemes Overseas  
A research project for  
Resource: The Council for Museums,  
Archives and Libraries**

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**Abbreviations and Acronyms**

AAM	American Association of Museums
AMS/VMS	Association of Museums of Switzerland
CMA	Canadian Museums Association
HTSA	History Trust of South Australia
ICOM	International Council of Museums
INTERCOM	ICOM International Committee on Management
MGC	Museums & Galleries Commission
NSM	Nova Scotia Museums

## **Introduction**

### *Brief*

- 1 Resource: The Council for Museums, Archives and Libraries<sup>1</sup> is currently undertaking a review of the Registration Scheme<sup>2</sup> for Museums and Galleries in the United Kingdom, which was introduced in 1988 by the Museums & Galleries Commission (MGC).
- 2 As part of this review, Resource has commissioned a mapping exercise of standards, guidelines and quality assurance schemes relating to the museums sector overseas. The aim of the research project is to identify best practice overseas, assess the relevance of the content of the schemes to the UK Registration Scheme, and thus inform its development throughout the UK. The consultants Timothy Mason and Jane Weeks were commissioned to undertake the research.

### *Methodology*

- 3 During the course of this study, we contacted museums, museum organisations, ICOM national committees and government departments in 52 countries worldwide<sup>3</sup>, using our own network of international contacts and those of Resource. A full list of organisations consulted is given in Appendix I.
- 4 From the responses received from correspondents, a total of twenty-five museum standard schemes of some kind were identified. Not all schemes were applicable to the UK situation but where appropriate, a questionnaire requesting further information was sent to each organisation administering a scheme (Appendix II). The resulting information was then analysed and tabulated, and comparison made with the UK Registration Scheme to identify areas of good practice (Appendices III & IV).

### *Acknowledgements*

- 5 We gratefully acknowledge the assistance of all correspondents who provided information on museum standard schemes. Particular thanks are due to Val Bott; Francesca Gambetta; Nancy Hushion, INTERCOM; John McAvity, Canadian Museums Association; Jennie Harré Hindmarsh, Te Papa Tongarewa; Lois Irvine, Commonwealth Association of Museums; Carol Scott, Museums Australia; and Georgie Stagg, Museums Association. Barbara Schulten helpfully translated a number of texts from German into English. Finally, we would like to record our thanks to Gina Lane, Isobel Thompson, Emmeline Leary and Henrietta Hopkins of Resource, for commissioning the research project and for their advice, encouragement and support during its completion.

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<sup>1</sup> Resource was launched in April 2000 as the UK's strategic body working with and for museums, archives and libraries, tapping the potential for collaboration between them. The new organisation replaces the Museums & Galleries Commission and the Library and Information Commission and now includes archives within its portfolio.

<sup>2</sup> [www.resource.gov.uk/action/registration](http://www.resource.gov.uk/action/registration).

<sup>3</sup> A further 95 museums in Africa were contacted on our behalf by the Programme for Museum Development in Africa

## **Overview**

- 6 During the course of our research we have found, throughout the world, a developing interest in schemes and programmes that can help to raise the quality of museums. Such schemes are not a new development. The Nova Scotia Museum Assistance Program began as early as 1966. In the United States, the American Association of Museums (AAM), perhaps the pioneer of accreditation and assessment schemes, established programmes in the 1970s that set out to promote good practice and recognise excellence across America.
- 7 The Museum & Galleries Commission's Registration Scheme, which began in 1988 and was revised in 1995, was the first of its kind in Europe. Less reliant on self-assessment than its US counterpart, the UK Registration Scheme set out a new model, which has subsequently been mirrored in other schemes, primarily in Europe, notably in the Netherlands. Indeed it is now fair to say that two types of models have developed upon which other programmes have subsequently been based and modelled, usually adapted for local use. These are the AAM model and, if imitation be the sincerest form of flattery, the evidently highly admired MGC/Resource Registration Scheme.
- 8 Over the past ten years the move to establish standards schemes has gathered pace in Europe, New Zealand, Australia, Asia and North America and the introduction of standards schemes is under consideration in Australia (New South Wales), Germany, Greece, Belgian Wallonie, Bulgaria, Croatia, Romania, and Finland. We could incidentally find no schemes in South America and only two in Africa.
- 9 Inevitably schemes reflect the local context. The focus on regional or national varies from country to country. From the beginning, the UK scheme was a national one, covering all four countries in the United Kingdom. While the AAM's schemes cover all the US, there are not yet national schemes in Canada or Australia. At present schemes are being developed by Provincial and State authorities but both countries are also working towards a national scheme. Carol Scott, National President of Museums Australia, wrote, "We are currently in the process of developing a major research project that will explore a national accreditation scheme".
- 10 It was made clear to us that in Italy, for example, a national scheme administered from Rome would be politically difficult to implement. As a result, while national guidelines have been prepared and promulgated, the detailed development of museum standards schemes will be the responsibility of individual Regions. In the Guidelines for Austria's new Museumsgütesiegel (Museum Quality Mark) scheme a strong emphasis is placed on the way in which the scheme has been developed for 'Austrian conditions within the museum sector.' Size is not necessarily an issue – the AAM schemes embrace the whole of the USA – but at the same time it is clear that those countries or states that are geographically small or which have relatively few museums appear to benefit from the closer relationship that is possible between the administering authority and the applicant museum. It is clear from the Irish experience where on-site visits have been a feature of the pilot Accreditation scheme that these can be 'motivating and constructive' and as seen to have advantage over schemes that are "overly reliant on documentation". The self-assessment programme in Norway is dependent upon close collaboration between the participating museum and the Norwegian Museum Authority.

- 11 It is evident from our researches that the words 'registration', 'standards', 'schemes', 'accreditation' and 'assessment' are differently interpreted across the world and it has been necessary from time to time to view schemes through something of a cultural filter. Some of the schemes that we have examined have little direct bearing on the UK context. In France, for example, the process is more driven by Decrees of the Assemblée Nationale; in Zanzibar, museum standards have to be drawn from a range of parliamentary laws and failed bills. Some schemes, such as the self-assessment scheme in Norway, set no minimum standards but rely on a process of self-improvement. In Switzerland, admission into the Association of Museums in Switzerland (AMS/VMS) is dependent on meeting a number of standards criteria.
- 12 Moreover the scale of the operation varies considerably. The UK Registration Scheme has had a remarkable success rate – of the 2000 museums in the UK, 1865 are now in the Registration Scheme. In the United States, 3,500 museums have participated in the Museum Assessment Program and there are now over 750 accredited museums, out of a total of approximately 16,000 museums. In Ontario (Canada), 200 of the 400 museums in the Province of Ontario are part of the scheme, but this high success rate may be due to the added incentive of funding offered to those who successfully meet the programme's standards. In Victoria (Australia), around one fifth of the museums in Victoria have participated in the scheme. In Denmark only 150 national or state-supported museums operate under the 1984 Museums Act. In Poland, 70 museums are now listed in the National Register of Museums. In the Netherlands, where the Registration scheme has been operating since 1997, 367 (out of a potential total of 1200 museums) have now passed through the complete registration process with 176 of these being entered into the Museum Register.
- 13 Some schemes have worked less well than had been hoped. Others are beginning to show their age. Some such as those in Ireland, the Netherlands and New Zealand are still in their pilot stage, some like those in Austria and in Belgian Wallonie are even earlier in their life cycles. Others are in the early stages of development. The process of periodic review, which has been a feature of the UK scheme, has interested many of those who operate programmes of some kind. Many of the organisations we contacted around the world, particularly those who were in the development phase, expressed interest in learning the outcome of Resource's review of its Registration scheme and we recommend that Resource consider establishing a formal network for the exchange of information between administering organisations and convening an international symposium on standards programmes to share experience and to explore new ideas.
- 14 Part Two of this report analyses the key elements of those schemes about which we have been able to obtain details (the vagaries of international communication have on occasion let us down).
- 15 Part Three considers the many lessons to be learned from the experience of others, and highlights those areas that might be incorporated into the revised Registration scheme.

## **Analysis of schemes overseas**

### *Aims*

- 16 Although the detail of standards schemes varies enormously throughout the world, all have at their heart a desire to improve, maintain and sustain the quality of museums. Not all approach this issue from quite the same direction. The schemes in South Australia, Ontario in Canada, New Zealand, Italy, the Netherlands, the UK and the Museums Assessment Program in the USA all espouse the setting of minimum standards as their aim. Those in Victoria (Australia), Alberta (Canada), Ireland, Norway and the USA's Museum Accreditation Program, on the other hand, are aspirational, citing promoting excellence and innovation as their aim. Latvia's Museum Accreditation scheme includes the ambitious aim of increasing "society's faith in museums as places that care for cultural, social and natural history and popularise national treasures." Both the New Zealand Standards Scheme and the USA's Museums Assessment Program aim to provide a focus for planning and training, also an inherent part of the Irish Heritage Council's Standards and Accreditation Scheme.
- 17 Norway's self-assessment programme is determinedly aspirational so that, while like others it seeks to improve museum standards, it also aims "to help museums obtain an overview of their strengths and weaknesses and use this as a basis for improvement." In Denmark, the 1989 Museums Act aims both to safeguard Danish Cultural heritage and to promote co-operation between museums. The guidelines in Cyprus are precise in their aims - to control the establishment of archaeological, rural and folk art museums.

### *Scope*

- 18 Eligibility for many schemes is restricted purely to museums, with many basing their eligibility requirements on the ICOM definition of a museum:

*A non-profit making, permanent institution, in the service of society and its development, and open to the public, which acquires, conserves, researches, communicates and exhibits, for the purposes of study, education and enjoyment, material evidence of man and his environment.*

- 19 Like Resource, the Irish Heritage Council has used the 1998 UK Museums Association's definition:

*Museums enable people to explore collections for inspiration, learning and enjoyment. They are institutions that collect, safeguard and make accessible artefacts and specimens which they hold in trust for society.*

- 20 Others take a broader view. The Museums Australia definition of a museum recognises natural, archaeological and ethnographic monuments and sites, herbaria, aquaria and vivaria, science centres and cultural centres. The New Zealand Museums Standards Scheme is 'open to organisations that provide museums services to their communities'. This includes Maori *marae* collections (*iwi*/tribal), *iwi* museums/cultural centres, historic places, heritage collections and exhibition centres. The American Association of Museums' (AAM) Museums Accreditation Program embraces 'museums of all types', including aquaria, nature centres, planetaria, science and technology centres and zoological parks.
- 21 The Netherlands scheme, although closely modelled on UK Registration, includes zoological and botanical gardens with collections. 'A castle or a farm with original furnishings may... be registered as a museum.' The Polish National Register of Museums uses the very precise definition set out in the 1996

Museums Act: 'A museum shall be a non profit organizational unit, which shall aim to permanently protect cultural goods, provide information on the value and contents of gathered collections, disseminate the essence of Polish and world history, science and culture, influence a sense of cognition and aesthetics and facilitate access to collections'.

22 The Irish Accreditation Scheme has recognised 'a need to embrace galleries and heritage centres which do not collect original material but may have original objects on loan, for purposes of accreditation for exhibition purposes only.' 'It is important to note', the policy paper sternly concludes, 'that the term "museum" will not be conferred on these institutions.'

23 We found no schemes that included libraries or archives.

*Application process and administration*

24 The majority of schemes are administered by a publicly funded national or regional museums organisation, the principal exception being the AAM, which is a not-for-profit organisation, and the AMS/VMS in Switzerland, which is a membership organisation. The New Zealand Museum Standards Scheme is administered by the National Services division of the New Zealand national museum, Te Papa Tongarewa, which works with museums, galleries, and tribal organisations throughout New Zealand to enhance museums, though part of the scheme is run by regional cluster groups. In the Netherlands, an independent Museum Register Foundation was created to run the Museum Register on behalf of the Museums Association and the Museum Advisers Association. The report on the pilot programme in Ireland recommended the establishment of "an independent museum agency on a statutory basis whose responsibilities would include the administration of the Accreditation scheme."

25 A number of schemes are run directly by Government departments: the Standards for Community Museums in Ontario, part of the Community Museum operating grant, is administered by the Ministry of Culture for the Province of Ontario, whilst the Latvian State Authority on Museums (1998) operates the scheme in Latvia. In Belgium's Flemish Community the Recognition Scheme is strictly administered by the Government's Cultural Department within a legislative framework established by the 1996 Museums Act. This requires an analysis of the strengths and weaknesses of applicant museums, a museum visit by an appointed museum expert, an 'in-depth recommendation' by the appropriate province and discussion and evaluation by an external advisory committee. Final decisions about recognition are made by the Minister. Unusually in Flanders groupings of museums that have agreed to collaborate for a minimum of five years can apply for joint recognition. 'The aim is to stimulate the possibility through joint effort of a number of minor museums to ... develop a joint museums service. Two examples of such co-operation in an urban environment have already been recognised.'<sup>4</sup>

26 The majority of schemes have a two-part application process, where a form of self-review or self-assessment is followed by an external review, either by a regional or national peer group, or by an assessment by representatives of the administering body. Only the Standards for Community Museums in Ontario has an annual assessment form which is required to be completed as part of the application for the Community Museum Operating Grant.

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<sup>4</sup> Laureys, Marina, *Quality Elements in the Act Passed by the Government of Flanders concerning Recognition and Support of Museums*

- 27 The Irish Heritage Council's programme, which is currently being piloted in Ireland, has a five-part application process - pre-accreditation, preparation for accreditation, interim assessment accreditation and post-accreditation (including 'a range of specialised training opportunities for staff in accredited museums').

*Voluntary or mandatory*

- 28 In theory, at least, most, if not all, of the schemes that we examined were voluntary but in practice in a number of countries it was clearly expected that museums would submit themselves to the process. This was particularly true where a standards scheme was being operated under legislation as in Ontario and Nova Scotia (Canada), Poland, Flemish Belgium and Denmark where failure to achieve the agreed standards would cut off access to funding. In Latvia, we were informed, "the law on museums says that accreditation is mandatory for every museum that receives state or local government funding."
- 29 For the most part, from the evidence we received, museums wanted to aspire to the standards set out in any formal schemes or as with Norway's self-assessment programme to raise their own standards.

*Fees and charges*

- 30 Under the AAM Accreditation Program, applicant museums submit a fee with their application form and pay an annual participation fee to remain active in the programme. Both fees are standard for all museums, regardless of size or discipline. The applicant museum is also responsible for the visiting committee's travel and accommodation expenses. Museums applying for the Museums Australia (Victoria) Accreditation scheme pay a one-off pay of \$140, with members of Museums Australia receiving a concession rate. In addition, accredited museums pay an annual licence fee to be part of a National Tourism Accreditation Program with which the scheme is affiliated. We could find no other evidence of schemes where museums paid to be assessed.

*Monitoring and quality assurance*

- 31 Monitoring of most schemes is done by the organisation administering the scheme, either through forms or through site visits. Some schemes require successful applicants to report annually or to undertake mandatory reviews every three, five or even ten years. In the Belgian Flemish Community recognition, has, in principle, "an unlimited validity" but the museums are in fact monitored annually and very five years a "recognised museum" must resubmit full documentation of its policies.
- 32 In the Netherlands, where museums will be invited to reapply after a period of five or more years, museums that no longer appear to conform to one or more of the registration requirements can be removed from the Museum Register on the advice of the provincial advisory committee. Under the Irish Accreditation Scheme museums may lose their accreditation status in a number of circumstances including failure to apply with accreditation procedures, significant debt or bankruptcy, absence of management and decline in standards of care. Within the AAM's Accreditation Program, policies and procedures are in place which allow the Accreditation Commission to initiate a formal enquiry in response to the submission of a substantiated and fully disclosed allegation brought by a third party.

*Public awareness*

- 33 There is widespread awareness of the schemes amongst the museum community in most countries (though there was a *cri du coeur* from Poland that, "museums do not notice the scheme") but there appears to be very little

knowledge of museum standards schemes outside the museum sector. For many, this is not a matter of concern. In the Belgian Flemish Community, for example, improving quality, not public awareness, was the main object. In attempt to raise public awareness registered museums in both the UK and the Netherlands are encouraged to display a Registration logo although it has been noted that registration says little about the quality of the museum experience for the visitor. For many of the newer European schemes it is too early to record any public recognition of the scheme.

- 34 The sole exception is the Museums Accreditation Program in Victoria (Australia) which is also a nationally endorsed tourism accreditation. Institutions receiving accreditation certificates are helped to promote their achievements through the media.

#### *Achievements*

- 35 Though the schemes have been operating for a varying length of time – from 30 years to less than one year – the main achievement cited by all of the administrative bodies has been to raise the overall level of professionalism in the museum sector in their particular country or state or province. As Rebecca Montgomery of AAM's Accreditation Program noted, 'It has significantly helped raise the bar within the field and encourage a higher level of professionalism.' The Museum Excellence Program in Alberta, Canada, felt that another major achievement was the assessment of museum performance 'not just in terms of professional standards but also in terms of the social role that museums play in the community.' Te Papa has taken particular pride in the fact that the draft Museum Standards Scheme in New Zealand has documented for the first time what is involved in providing a good museum service in New Zealand.

#### *Benefits*

- 36 In addition to the simple but important benefit of raising standards, the most frequently mentioned benefit of attaining the required museum standard is the recognition and enhanced credibility or status accorded to the museum by such an achievement, and the confidence such external recognition builds within the organisation. Other benefits were access to grants, a clearer sense of mission, a way of assessing improvements to the museum, a commitment to the preservation or protection of culture, the development of training programmes, and assistance with cultural planning. Latvia's long list of benefits includes a somewhat psychoanalytical approach – "an opportunity for extensive analysis, involving the entire staff of each museum".
- 37 Both in Norway and in Ireland's fledgling scheme it is clear that, despite the demands on their time, the scheme has had evident benefits for museum staff. The report on the pilot study in Ireland records that 'by being part of a network of museum colleagues and participating in workshops, the staff began to critically examine their operation and implement changes to improve existing procedures. This is the most concrete evidence of the likely impact of the proposed national scheme.' These benefits also included those who undertook peer reviews, which allowed them to develop their leadership skills and contributed to their professional development.
- 38 Only a few schemes offer concrete benefits in terms of funding, as is the case with the UK Registration scheme. In Poland, museums on the National Register of Museums have priority rights in relation to acquiring cultural artefacts for sale by private treaty or at auction. Museums in Ontario and Nova Scotia meeting the required standards receive a substantial contribution towards their operating costs, whilst the History Trust of South Australia provides registered and

accredited museums and collecting organisations with access to project grants. In the Flemish Community, museum recognition is now clearly linked to funding, following the implementation in 1999 of new rules under the Museums Act. Recognised museums at the national level receive operating funds allowances from the Flemish Community for a core of staff members and the overall operation of the museum. This is a fixed amount, which depends on the public funds and the number of recognised museums. At the moment it represents only about 5% of total operating costs of the museums. Recognised museums at the regional level receive an operating funds allowance from their provinces. Furthermore, all recognised museums, at all levels, national, regional and basic, can apply for project grants.

*Weaknesses and problems*

- 39 The main weakness admitted to by the various museum standards schemes administrators is a lack of resources, both on the part of the scheme provider and the participants. This may be a shortage of time, funding or staff; the Museums Accreditation Program of Museums Australia (Victoria) is 'dependant on two staff to administer and visit 85 institutions over a 227,600 km<sup>2</sup> area. This is about the same area as England, Scotland and Wales'. The Museums Australia (Victoria) Museum Accreditation Program also found that smaller museums frequently lacked sufficient skills or resources to attain accreditation. A pilot project for the Museum Excellence Program of Museums Alberta found a similar problem: 'we were expecting the museums to become ready for a peer review in 6 months. In all cases this proved to be unrealistic... Many museums, after examining the standards, were too intimidated by them to even apply.'
- 40 The AAM's Museum Accreditation Program found that different museums have different needs, and some small museums have indicated that that would like to see an accreditation program that is tailored to their special needs. The external evaluation of the New Zealand Museums Standard Scheme found that the scheme needed simplification and that the scheme was not sufficiently bi-cultural<sup>5</sup>.
- 41 Ireland's pilot scheme, operated with six institutions during 1999/2000, found a number of difficulties including the time taken by application, the strain on the staffing of a small organisation and the absence of written policies within the participating museums.
- 42 In Latvia, where the Accreditation Scheme is only four years old, there are the inevitable teething problems. The "very detailed and voluminous" documentation has proved unpopular with some museums; a lack of methodology has hindered qualitative analysis. Changes in the membership of the accreditation commissions has lead to inconsistency and at times subjectivity in assessments, a problem also encountered in the Flemish Community's recognition scheme.
- 43 Norway's rigorous self-assessment programme has created a particular difficulty – museums can "concentrate too much on the negative side, on the aspects that need improvement, and too little emphasis is given to the strengths of thee institution. This can easily lead to a somewhat depressed atmosphere in the museum as a whole."

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<sup>5</sup> Rivers O'Regan Lynch, *The Trial of the New Zealand Museums Standards Scheme*, 2000

## **Lessons to be learnt**

- 44 The previous section outlined the types of museums standards schemes that exist in other countries. While the content of the schemes are remarkably similar, the emphases change from country to country. This section of the report focuses on those areas of the museums standards schemes overseas that are not at present included within the UK Registration Scheme for Museums and Galleries and which we believe should be considered as part of the debate about the future development of the Scheme
- 45 The UK scheme covers the following areas of activity:
- Governance and Management
  - Access to professional advice
  - Collecting policy, including acquisition and disposal
  - Documentation
  - Care of Collections
  - The Public Face of the Museum
  - Financial Management
  - Occupation of premises

## **Governance and Management**

### *Looking forward*

- 46 Most museum standards schemes overseas require the submission of an annual plan. The scheme run by the History Trust of South Australia (HTSA) asks for 'developed goals and programmes for the next three years'. In Denmark where museums in receipt of state support are required by law to cooperate with other museums at regional and national level, each museum must, every four years, draw up a workplan "stating the tasks to be taken on", for submission to the relevant County Museum Council and the Danish Museums Council, and where appropriate its local authority.
- 47 In the Netherlands the museum's policy plan must be brought up to date by its board at least once every five years. The Latvian scheme also requires a five-year development plan, covering the period of accreditation, after which the museum must re-apply. As part of the process of self analysis that distinguishes the first phase of the Latvian scheme, museums are not only asked to report on the current position but each section concludes with the question, 'What would you like to change about the existing situation that does not satisfy you at this time?'

### *An inclusive view of management*

- 48 Many schemes take a broad view of the role of management, encompassing both the museum's governing authority and its volunteers, as well as its staff. A number ask applicants to examine their structure, roles and responsibilities in order to build a good working relationship between the staff and the board. The Nova Scotia Museum's (NSM) Museum Assistance Program requests that the Board 'recognises it has a key leadership role in building a strong vibrant organisation... and understands the difference between its responsibility and that of staff for museum activities'. Similarly, the Director needs to recognise 'his/her obligations to the board and the community'. The Museum Accreditation and Grants Program of South Australia requires that the membership of the management or executive committee is the result of a democratically elected management process.

*Ethics*

49 The Canadian schemes require that the museum and its staff "demonstrate a commitment to ethical behaviour as an institution and as individuals". In this case, ethical behaviour has been defined by the Canadian Museums Association's *Ethics Guidelines* and ICOM's *Code of Professional Ethics*. In the Netherlands where the ICOM Code is a foundation stone for the Registration Scheme, all registered museums are expected to apply its rules of conduct.

*Marketing and PR*

50 Marketing is included in most of the non-European museum standards schemes, although the depth in which is covered varies from the Museum Accreditation and Grants Program of South Australia's requirement to promote regularly "the Museum and its opening hours to local tourist, historical and other publications" to whole units devoted to marketing and PR, as in the Museums Accreditation Program of Victoria, and the NSM's Museum Assistance Program, which assess the marketing plan, its implementation and its evaluation. The AAM's Museums Accreditation Program requires that the museum 'effectively identifies and knows the characteristics of its existing and potential audiences' by undertaking market research. European schemes tend to place a stronger emphasis on the services provided for the visitor at the museum.

51 In the Flemish Community recognised museums are expected to include a section on Social Responsibility in their five-year plans. This 'demands' that Recognised museums are outward looking and visitor orientated, developing collaborative programmes with other institutions.

**Human resources**

*Qualified staff*

52 Many schemes identify properly qualified staff as a museum's most important resource. The Standards for Community Museums in Ontario, for example, recognises "a museum's ability to fulfil its purpose depends to a large degree on the professionalism and capabilities of its staff' and places emphasis on museum's hiring adequately qualified staff". The AAM's Museum Accreditation Program requires that museum staff have 'appropriate education, training and experience' and the NSM's Museum Assistance Program's Statement of Excellence for Human Resources states "the museum ... orients staff and volunteers to the museum, its expectations and work practices; provides professional development for staff and volunteers; evaluates staff performance at least yearly". The newly promulgated Italian scheme expects "each museum to be provided with sufficient and qualified staff, relating to its size, the nature of its collection, its role and function and its relationship with other institutions in its locality". Museums will be asked to define the duties of each member of its staff and ensure that responsibility for the collections and museum services are entrusted to staff with experience and specialist skills. The Dutch programme requires that registered museums have qualified officers, but it too recognises that the nature and scale of the museum must be taken into consideration. The Flemish Museums Act requires recognised museums 'to have appropriate staff with a sufficient degree of training'.

*Training and professional development*

53 Commitment to staff training and professional development is frequently mentioned in museum standards schemes. The Standards for Community Museums in Ontario requires that a portion of the museum's annual budget be "allocated for delivery of in house training program' and that staff 'have access to

professional development (seminars, workshops, conferences) and a suitably equipped reference library”.

- 54 Some schemes also require a commitment to board development. The NSM's Museum Assistance Program, for example, suggests an orientation session for new board members, a board manual, and assistance with professional development of the board.
- 55 Kim Igoe of the American Association of Museums has commented that “one of the things that we have found as a result of our accreditation process is that museums are not investing sufficiently in the staff. The best run institutions are those that invest up front annually financially in the development of their staff. If you are not investing in your staff then how can you expect to be operating according to current standards and best practice.”<sup>6</sup> In the Netherlands the expertise of museum officers in all registered museums should be at least at the level of the basic courses run by the Netherlands Museum Advisers Foundation.
- 56 In New Zealand, the National Services of Te Papa, the Museum of New Zealand examined a museum training framework and developed a museum standards programme simultaneously. Jane Legget, a consultant working on the museum standards scheme for Te Papa, told a consultation conference for the Irish accreditation scheme<sup>7</sup>, "There is an enormous benefit to be looking at training and assessment and museum standards at the same time because it is a symbiosis that can really produce results",
- 57 This has been particularly important in countries where museum training programmes are, at best, underdeveloped. An innovative, and key, element of the Irish scheme is the relationship between the introduction of an accreditation scheme and the provision of training. “The two elements are interdependent. If the training were absent the scheme would not work.”<sup>8</sup> This has led to the development of a training strategy for Irish museums, closely connected to the requirements of the Standards and Accreditation Scheme. “The fact that the Heritage Council has tied in training for the proposed accreditation scheme in Ireland is a new and dynamic factor which has not been seen in other schemes.”<sup>9</sup>

#### *Volunteers*

- 58 As in the UK, a significant number of museums overseas rely on volunteers for all or part of their operations. Of the approximately 450 museums in New Zealand, 380 are volunteer run. In Victoria, Australia, only 18% of the 8000 museum staff are paid. Consequently, many museum standards schemes, particularly those in Nova Scotia and Ontario which are specifically aimed at smaller community museums, devote considerable attention to volunteers and their selection, roles, job descriptions, management, development and evaluation. Unlike the UK Registration scheme, volunteer-run museums are not required by most schemes to appoint a professional curatorial adviser.

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<sup>6</sup> Igoe, Kim *Programs for Advancement and Excellence: the US Experience*, 1998

<sup>7</sup> Quality and Equality – Setting and Recognising Common Standards for Irish Museums, Kilkenny, 8/9 October 1998

<sup>8</sup> *A Policy Framework for the Irish Museums Sector*, November 2001

<sup>9</sup> Aidan Walsh quoted in *A Future for Irish Museums – a Report on the Pilot Study for a National Accreditation Scheme* (Ryan, Louise, 2000)

## **Collections**

### *Cultural material*

59 Schemes in Canada, the USA, Australia and New Zealand are particularly aware of the needs of their various indigenous communities. The Museums Excellence Program in Alberta encourages the museum to treat cultural material respectfully and in accordance with the beliefs and traditions of the cultural groups from which it was collected. The Standards for Community Museums in Ontario require them to 'demonstrate a commitment to ethical behaviour in collection development (eg repatriation, human remains)'.

### *Research*

60 Perhaps because of the presence of the word 'research' in the ICOM definition of a museum (absent from the Museum Association definition), research by staff and offering assistance to outside researchers is seen as an intrinsic part of collections management in many schemes. The Museum Accreditation and Grants Program of South Australia stresses the importance of carrying out research to better document the history of the objects. The Standards for Community Museums in Ontario requires that time is scheduled for staff to carry out the museum's research program and that a portion of the museum's annual budget should be allocated for research expenses. The Museums Excellence Program in Alberta requires that the museum's research activities conform with professional practice, that research projects conform to the purpose and priorities of the museum, and that resources directed towards research are effectively expended. The museum is also tasked with making its research findings available to the public.

61 A number of the European schemes also place varying degrees of emphasis on the importance of research. For some, in Switzerland for example, it is sufficient for 'the specimens and museum documentation [to be] accessible after prior agreement to scientifically interested, external persons'. Others go further. The Italian scheme states, "In each museum research is a primary aim, beginning with its own collection. It is an aim to which human and financial resources should be dedicated, assuring access to collections, documentation, knowledge and information." Latvia links its research requirement with making collections accessible to the public – "each museum must do research work to prepare its exhibitions". In the Netherlands museums are expected to use the collection to obtain new knowledge. "An active attitude [towards research] is expected at the very least. A statement that researchers are welcome will not suffice." The new Austrian Quality Mark scheme defines research as requiring that 'scientific use should be made from the museum collection.'

## **Museums and their visitors**

### *Visitor services/Visitor care and access*

62 The importance of providing appropriate facilities for visitors and both physical and intellectual access is part of most museums standards schemes. The HSTA's Museum Accreditation and Grants Program requires that the museum provide satisfactory vehicular/walking access and parking facilities. Only one scheme makes specific reference to commercial activities: the NSM's Museum Assistance Program includes retail as a visitor service and requires that the museum "design its retail activity as an integral component of a positive visitor experience".

63 Terms and conditions of membership into the AMS/VMS require that the museum collection 'can be seen at least one day a month without prior arrangement' ...

'accessible directly (through no business or private rooms)'. The AAM's Accreditation Scheme, on the other hand, requires that a museum 'be substantially open to the public (at least 100,000 hours a year)', whereas the AAM's Assessment Program requires a museum to be open to the public '120 days or more annually'. The Dutch programme requires a registered museum to be open on at least "104 day sections" per year, and should have "public amenities (cloakroom, toilets, café, etc.) appropriate to the nature and scale of the museum." The law relating to the newly defined *Musées de France* has "redefined the role and place of the museum in relation to society". At the heart of the law is the "notion of accessibility for the widest public and of equal access to all culture."

- 64 Accredited museums in Ireland must have a clear external sign, display their opening hours, have toilet facilities and a telephone "with answering service", and undertake regular visitor surveys. The very precise and tightly focused Cypriot scheme sets out requirements of museum facilities, both for visitors and staff – "an office for the custodian, sanitary installations and adequate parking space for buses and private cars".

### **Exhibitions, Interpretation and Education**

#### *Exhibitions*

- 65 Many museum standards schemes require the submission of a written exhibitions policy and/or an exhibition programme. Museums are required or encouraged to stage temporary exhibitions, both within their institution and travelling to other venues, and many of the schemes stress the importance of the exhibition plan reflecting the museum's aims. The Irish and Nova Scotian schemes require a consistent approach to labelling and text, a budget for exhibitions appropriate to the nature and scale of the museum, and regular visitor surveys and evaluations of exhibitions.

#### *Education and interpretation*

- 66 Education and the need to interpret collections are universally accepted as core museum activities. The submission of a written education and interpretation policy is a requirement of many of the museum standards schemes. The HTSA's Museum Accreditation and Grants Program requires that museums establish links with teachers and other educators, and the Museum Excellence Program in Alberta requires that museums embrace 'life long learning that encompasses visitors, staff, and volunteers'. The Standards for Community Museums in Ontario requires that 'all staff involved in the development and delivery of interpretation and education programs have the appropriate skills and training' and require a percentage of the annual budget to be allocation for interpretation and education programmes. The AAM's Museum Accreditation Program requires that museum's 'public program and exhibitions effectively use ideas, concepts and objects to provide opportunities for learning and enjoyment'. The new Irish scheme requires museums to have an education policy and 'activities appropriate to the nature and scale of the museum' and to produce 'outline Educational Activities/Programmes'. One member of the team assessing the pilot scheme in Ireland felt that some of the standards in Education and Exhibition 'could only be operable on a sliding scale'.

#### *Evaluation*

- 67 The importance of evaluating all educational and interpretative activities, including exhibitions, outreach programmes, personal interpreters and volunteers, is stressed by a number of the schemes.

## **Museums and their communities**

### *A Sense of place -- museums and their communities*

68 The Italian “Atto di Indirizzo” asks each museum to “declare its aims in relation to its own area”. “The specific nature of historical and artistic Italian heritage can define a specific role for a museum in relation to its locality.” The Italian scheme will look for evidence of this commitment and the way in which it is implemented.

69 The museum standards schemes aimed at the smaller community museums give particular emphasis to the importance of the museum taking a central role within its community. Alberta’s Museum Excellence Program states:

*Museums exist for the benefit of society. This means that museum activities cannot be isolated not only from its visitors but also its stakeholders, program participants, virtual visitors, potential audiences and the broader community within which it operates.*

70 The NSM’s Statement of Excellence for the Community states:

*The museum knows and understands its nature, function and role in the service and development of its community, defines its community clearly on its mission statement/statement of purpose, attempts to meet community expectations; attempts to ensure that the community and visitors understand the purpose of the museum, involves community in museum planning and program, makes the site available to different users.*

### *Cultural diversity*

71 The pilot of the New Zealand Museums Standards Scheme revealed that a weakness of the pilot project was that the Maori population and their historic cultural material had not been sufficiently involved in the development of the standards framework. In order to build closer relationships between museums and the Maori community, the “implementation of the standards scheme needs to facilitate a shift in museum’s thinking from Maori as a constituency to Maori as potential partners in the development of their museum.”<sup>10</sup> . Though much of the content of the standards framework is peculiar to the New Zealand situation, there are many broader lessons to be learned on working with ethnic communities, such as the importance of involving ethnic communities in museum activities, building partnerships, sharing knowledge and adopting a flexible approach to the definition of culture and collections.

## **Estate and Facilities Management**

### *Buildings, grounds and security*

72 The importance of providing a safe, secure and comfortable environment for both staff and visitors is stressed by a number of the museums standards schemes, together with the need to maintain the museum’s estate in good order and environmentally safe. Both the HTSA’s Museum Accreditation and Grant Program and the Standards for Community Museums in Ontario requires that museums occupying historic buildings maintain the historical integrity of the site and have researched the heritage significance of all the historic buildings on the site. In addition, the Ontario scheme requires them to ‘strive to be environmentally responsible in its use of energy and materials.’

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<sup>10</sup> Rivers O’Regan Lynch, *The Trial of the New Zealand Museums Standards Scheme*, 2000:

- 73 Many schemes require museums to meet health and safety standards. The Italian scheme requires museums to assess the suitability of their buildings for their functions, including education programmes, as well as the needs of collections, staff and visitors.
- 74 Though all schemes commit museums to protecting and safeguarding their collections and meeting appropriate regulations for fire and public safety, few mention security specifically. Many schemes require museums to show evidence of a risk assessment and the AAM Accreditation Programme requires submission of the museum's emergency plan. The Museums Australia (Victoria) Museums Accreditation Program includes a module on safety planning, and the Nova Scotian scheme asks for details on how the museum is protected against burglary, fire, flood, vandalism or theft. The new Italian programme requires that museums should protect collections, staff and visitors

### **Shaping policy**

- 75 Unlike the UK Registration scheme, where information has been gathered on an annual basis from museums and used to inform future policy, there seems to be little evidence of the information gleaned from schemes overseas being used in a broader context.

## **Conclusions and recommendations**

### *Conclusions*

- 76 During the course of our research we were frequently struck by how influential the UK Registration Scheme has been throughout the world. The Scheme, like the AAM's Accreditation Scheme, is much admired and is regularly used as a starting point for developments in other countries.
- 77 We noted too the number of schemes that are either currently in pilot stage or in the early stages of development. Many of these programmes are seeking to reflect changing times and local conditions but those responsible for their development recognise that they have much to learn from the experience of longer established programmes, such as those in the US and in the UK. In the same way the older schemes can learn from the experiences of newer arrivals.
- 78 In its original form, the Registration Scheme espoused core values for museums and we would strongly recommend that these remain a non-negotiable part of the programme. At the same time it is clear that a number of schemes we have examined have adopted a broader more holistic approach to museums, both in terms of definition but also the range of their activity. In particular, newer schemes have tended to place a stronger emphasis on visitors and staff than museological process. Younger standards programmes have sought to embrace marketing, research, visitor services, education, community outreach, interpretation, building and estate, (including facilities for staff).
- 79 These are all issues that have risen in importance in the fifteen years since the establishment of Registration and it is right that museum authorities in setting standards have attempted to look across the full range of museum activity. At same time care needs to be taken not to overload a scheme. We noted all too frequently the pressure that programmes of this kind place on both staff time and a museum's resources. This was particularly true in the case of small museums.
- 80 There remains nevertheless something attractive about the way in which many of the schemes we examined have tried hard to be inclusive, drawing in *all* museums, large and small. Undoubtedly a policy of "one size fits all" is not without its difficulties but we were also made aware of problems in the assessment of different levels of achievement, particularly where the results had financial outcomes or were dependent upon subjective opinion.
- 81 We were struck by the way in which a number of schemes included an element of forward planning in their process, either at the time of initial 'registration' or, later, in assuring that a museum continues to meet the standards required. In some cases this enabled an aspirational element to be built into the schemes and we particularly liked the deceptively charming question asked at the end of each section of the application form for Latvian Museum Accreditation Scheme - 'What would you like to change about the existing situation that does not satisfy you at this time?'
- 82 It was clear in reviewing a number of different standards schemes around the world that scale was an important element in both their design and their operation. Some schemes, if schemes as we know them they were, like that in Zanzibar, concerned a handful of museums while those in the United States reached out to a potential 16,000 museums across a vast geographical area. Whatever their scale many programmes try hard to maintain a strong emphasis on the on-site visit and a subsequent reports than a reliance on documentation. It was clear that this is much appreciated by those working in museums. The UK

system has tried to balance this with the involvement of the area museum councils and we believe there is value to trying to ensure that the new single regional agencies remain a key component of the Registration scheme. Indeed there may be capacity for these agencies to take greater responsibility with Resource remaining the final arbiter and authority. Certainly we would not wish anything done that might damage the UK nature of the present scheme.

- 83 The Registration Scheme, like any pioneering system, reflects its time but its ability to reinvigorate itself through periodic review is a quality that is much admired. Thus we have also found a considerable interest in the outcome of Resource's current review of Registration. There were a number of respondents who hoped that the results both of this research project and the Resource review of the Registration Scheme could be widely shared. In a way this in itself surprised us but it became clear that although UK scheme has been influential, there was relatively little regular exchange of information between those running different schemes across the world. As a result opportunities to share experience appear to be lost.
- 84 Our findings have revealed a variety of different approaches to the raising of museum standards. Not all of these are applicable to the UK situation but we believe that there are a number of ideas that warrant further consideration by Resource as part of its review of the Registration Scheme. We set these out as a series of recommendations for further action.

#### *Recommendations*

That Resource:

- i Seeks to establish a network for exchange of information and training between agencies operating standards schemes around the world.
- ii Considers launching such a network with an international symposium bringing together the organisations administering the various schemes, new, established and nascent.
- iii Considers the importance of ensuring that there continues to be local 'hands-on' involvement in the Registration process with a clear role for the new regional agencies
- iv In the light of the creation of regional hubs, examines the Flemish Community's option for museum to collaborate in joint bids for Recognition.
- v Considers whether there should be a stronger emphasis on museum ethics with a particular reference to the Museums Association's Code of Ethics (2001)
- vi Considers giving greater priority to forward planning with Registered museums being asked to produce an annual plan, which might be monitored at regional level.
- vii Encourages museums to be more aspirational, requiring them to look beyond the annual plan and set out what they would wish to change in the medium term.
- viii Seeks to develop a more inclusive view of management, incorporating boards of management (whatever their form), volunteers and paid staff and using the

- Registration process as an opportunity to define roles, draw up job descriptions and develop training and development programmes.
- ix Considers ways in which the Registration Scheme might develop a more visitor-orientated approach.
  - x Considers whether the Scheme should encourage a more proactive policy towards research within Registered museums.
  - xi Examines ways in which the Schemes might encourage a genuine commitment to training of boards and volunteers and staff and might offer museums specific training related to any elements of the range Registration requirements eg education, interpretation activities
  - xii Notes that in some countries separate organisations have been created to manage the administration of standards schemes and consider whether this might be a future option for the UK, particularly if scheme were expanded to include libraries and archives

**Appendix I: Contact List**

Country	Organisation
International	ICCROM
	ICOM
	UNESCO
	IFACCA
	Council of Europe
	Commonwealth Association of Museums
	INTERCOM
Africa	Africom
	Programme for Museum Development in Africa
	École du Patrimoine Africaine
	ICOM-Maghreb
	ICOM Central Africa
	CIAO (ICOM West Africa)
Argentina	Fundación Antorchas
Australia	Museums Australia Inc
	Australian Museums Accreditation Program (MAP)
	Museum & Galleries Foundation of NSW
	The History Trust of South Australia
Austria	The Museums and Collections Association of Styria
	ICOM Austria
Belgium	Vrije Universiteit Brussel
	Flemish Community, Cultural Administration
	Vlaamse museumvereniging
	Royal Museum of Fine Arts in Antwerp
	AFMB/ICOM
Brazil	Vitae
Bulgaria	Bulgarian Museum Association
Canada	Ontario Ministry of Citizenship, Culture and Recreation
	Canadian Museums Association
	Museums Alberta
	Ontario Ministry of Culture & Communication

	British Columbia Museums Association
	Nova Scotia Museums
	Société des Musées Québécois
Caribbean	Museums Association of the Caribbean
China	Chinese Society of Museums
	Chinese Association of Natural Science Museums
	School of Archaeology & Museology, Peking University
Croatia	Croatian Museums Association
Cyprus	Cyprus Museum
Czech Republic	The Association of Museums and Galleries of Czech Republic
	The Czech Council of ICOM
Denmark	Roskilde Museum
	Danish National Council of Museums
	Danish Ministry of Culture
	Kulturarvsstyrelsen registration unit
Egypt	ICOM Maghreb
Estonia	The Estonian Museums Association
Finland	Ministry of Education
	Finnish Museums Association
France	Inspection general des musées de France
Germany	Deutscher Museumsbund
	Staatliche Museen Preussischer Kulturbesitz, Institut für Museumkunde
	ICOM Deutschland
Greece	Ministry of Culture, Department of Byzantine Museums
Hungary	Hungarian Museums Association
Iceland	National Film Archive of Iceland
India	ICOM - India
Indian Ocean	Association of Museums of the Indian Ocean
Ireland	Heritage Council
	Irish Museums Association
Italy	Instituto Recherche Economico Sociali del Piemonte
	ICOM Italy
Japan	Japanese Association of Museums
	Museum Standards Working Group
	ICOM Japan
Latvia	State Authority on Museums
Lithuania	Lithuanian Museum Association
Netherlands	Netherlands Museums Association
	Netherlands Museum Register Foundation
	Netherlands Museums Advisers Foundation
New Zealand	NZ Museums Standards Initiative
	Museums Aotearoa
Norway	Norwegian Museum Authority
	Norwegian Museums Association
Pacific Islands	Pacific Islands Museums Association
Poland	ICOM Poland
	The Museum Centre, Museum of Art, Lodz
Portugal	Instituto Portugues de Museus
Romania	British Council
	Ministry of Culture and Religious Affairs
Russia	Association of Russian Museums

Singapore	Singapore Government
Slovak Republic	Ministerstvo Kultury Slovenskej Republiky
Slovenia	Slovenian Museums Association
South Africa	South African Museums Association
Spain	Museo Cerralbo ICOM Spain
Sweden	National Museum of World Culture Swedish Museums Association Swedish National Council for Cultural Affairs ICOM Sweden
Switzerland	Association of Swiss Museums
Taiwan	Chinese Association of Museums
USA	American Association of Museums
Vietnam	Ministry of Culture and Information Department for National Heritage
Zanzibar	Ministry of Education, Culture, Art and Zanzibar Services

**Appendix II: Questionnaire**

Resource: the Council for Museums, Archives and Libraries  
Research into Museum Standards Schemes

Please return this form to Jane Weeks [jweeks@denmark2.demon.co.uk](mailto:jweeks@denmark2.demon.co.uk) by **14 June 2002**

Name of scheme:

What are the aims of the Scheme?	
Is the scheme for museums only? If not what other types of organisations does it include?	
In what areas of a museum's work does it set recognised national minimum standards? management collection care visitor services education social inclusion Other (please describe)	
What are the key benefits of the scheme for museums? Public recognition Access to grants Confidence building Protection Performance indicator Other (please describe)	
Application Process What institutions are eligible to apply? Is the scheme voluntary? How are applications assessed? Self-evaluation Peer assessment Other (please describe)	
What do you see as the strengths and weaknesses of the chosen procedure?	
Who administers the scheme and on whose behalf?	
How is the scheme administered? For example, nationally, regionally or by museums themselves	
Requirements and content: What is the definition of a museum?	

<p>What information is required? For example,                  Legal structure                  Acceptable provision for care of collections                  Acquisition and disposal policies                  Appropriate public services                  Access to professional curatorial advice                  Acceptable financial and legal basis                  health and safety                  Other (please describe)</p>	
<p>Does the scheme have a single level of achievement or does it offer opportunities for development beyond the basic level?</p>	
<p>How is the scheme monitored?</p>	
<p>Are participating museum required to report annually?</p>	
<p>What quality assurance controls are in place?</p>	
<p>Is there public awareness of the scheme?</p>	
<p>Is the scheme linked to funding?</p>	
<p>What have been the particular achievements of this scheme?</p>	
<p>What have been the problems? For example, too many standards. Standards being too low or too high.</p>	

Form completed by:

Organisation:

Contact number:

Email address:

Date:

**Appendix III: Database of Museum Standards Schemes**

The following is a list of all registration and standards schemes that we have discovered during the course of our research. Not all could strictly be described as standards schemes in the UK context and some are not relevant to the UK situation.

Country	Administration	Name of Scheme	Date
Australia	History Trust of South Australia	Museum Accreditation and Grants Program	Not known
	Museums Australia (Victoria)	Museums Accreditation Program	1993
Austria	ICOM Austria	Museum Quality Mark	2002
Belgium	Flemish Community Government	Erkende Musea Vlaanderen	1999
	French Community Government	Décret relatif aux musées	2003
Canada	Museums Alberta	Museum Excellence Program	2001
	Nova Scotia Museum	Museum Assistance Program	1966
	Ontario Ministry of Culture	Standards or Community Museums in Ontario	1999
Cyprus	Department of Antiquities	Criteria, guidelines and provisions or the foundation and function of local museums in Cyprus	Not known
Czech Republic		Act 122/2000 – Protection of Collections of Museum Character	2000
Denmark		Act on Museums, etc	1989
France	Ministère de la Culture	Loi 2002-5 Musées de France	2002
Ireland	Heritage Council	Museum Standards and Accreditation Scheme	1999
Italy	Regional government agencies	L'Atto di Indirizzo	2000
Japan	Local authority Departments of Education	Museum Registration Scheme	Not known
Latvia	State Authority on Museums	Accreditation Scheme	1998
Netherlands	Netherlands Museum Register Foundation	Museum Registration Scheme	1997
New Zealand	Te Papa Tongarewa	The New Zealand Museums Standards Scheme	2001
Norway	Norwegian Museums Association	Self-assessment programme	1999
Poland	Council for Museum Affairs	National Register of Museums	1997

South Africa	South African Museums Association	Accreditation Programme	Not known
Switzerland	Association of Museums of Switzerland (VMS)	Terms of Admission into VMS	1966
USA	American Association of Museums	Museum Assessment Program	1970s
		Museum Accreditation Program	1971
Zanzibar	Department of Archives, Museums & Antiquities	A number of separate Parliamentary Laws	1919 onwards

**Appendix IV: Summary of relevant schemes**

(based on information supplied)

<b>AUSTRALIA:</b> South Australia	<a href="http://www.history.sa.gov.au/htsa/htsa-grants.htm">www.history.sa.gov.au/htsa/htsa-grants.htm</a>
<i>Name</i>	Museum Accreditation and Grants Program
<i>Date</i>	Not known
<i>Aims</i>	Foster network of high quality museums Set standards Provide access to grants
<i>Scope</i>	Non-profit associations Charitable trusts Private organisations
<i>Benefits</i>	Enhanced status Eligible for project grants
<i>Application Process</i>	Form assessed by Museum Services Manager, followed by site visit by MSM
<i>Administration</i>	History Trust of South Australia
<i>Requirements/ Standards/criteria</i>	Management Managing Collections Management Preserving the collections Explaining & communicating Managing people Promoting the museum Managing money Researching collections Providing a safe environment Caring for heritage buildings
<i>Levels of achievement</i>	
<i>Monitoring</i>	
<i>Quality Assurance</i>	
<i>Public awareness</i>	
<i>Linked to funding?</i>	Yes
<i>Achievements</i>	
<i>Problems</i>	

<b>AUSTRALIA:</b> Victoria	www.home.vicnet.net.au
<i>Name</i>	Museums Accreditation Program
<i>Date</i>	1993
<i>Aims</i>	Provide a framework to help Vic museums build sustainability and innovation in management, governance and operation
<i>Scope</i>	Museums; art galleries; historic theme parks; historical societies; botanical & zoological gardens; aquaria, vivaria; science centres; cultural centres
<i>Benefits</i>	Improve museum Gain recognition Demonstrate worth Improve foundations for the future Develop funding proposals
<i>Application Process</i>	Self-evaluation Peer assessment
<i>Administration</i>	Museums Australia (Victoria)
<i>Requirements/ Standards/criteria</i>	Management (Governance, Resources, HR) Safety Management Collections Management Preventative conservation Public programs Marketing & visitor services
<i>Levels of achievement</i>	Initial registration Accreditation on site visit Maintaining accreditation standards Accreditation audit (3 yr)
<i>Monitoring</i>	Self assessment Site visits
<i>Quality Assurance</i>	On site assessment visits MAP/MA Vic staff visits
<i>Public awareness</i>	Yes
<i>Linked to funding?</i>	No
<i>Achievements</i>	Raising professional standards Maintaining state support Linking accreditation to professional development & training
<i>Problems</i>	Resources for regional community-based museums 2 staff administer 85 institutions over state

<b>AUSTRIA</b>	<a href="http://www.ace.hu/ceicom/austria/">www.ace.hu/ceicom/austria/</a>
<i>Name</i>	Museumsgütesiegel (Museum Quality Mark)
<i>Date</i>	2002
<i>Aims</i>	“To introduce n instrument for quality control and improvement by the establishment of minimum standards in the museums sector”
<i>Scope</i>	Museums as defined by ICOM
<i>Benefits</i>	Consumer protection Use of Quality Mark in support of applications for subsidy Increased confidence from sponsors Increased confidence from donors For use in marketing The development of a Corporate Identity for museums holding a Quality Mark
<i>Application Process</i>	In development
<i>Administration</i>	ICOM-Austria
<i>Requirements/ Standards/criteria</i>	Legal basis Museums collections and collection policy Written documentation defining the purpose of the museum and its activities Stable, financial basis Documentation Conservation and collection care Research Basic facilities for the public
<i>Levels of achievement</i>	A Quality Mark, lasting four years
<i>Monitoring</i>	In development
<i>Quality Assurance</i>	In development
<i>Public awareness</i>	Not yet
<i>Linked to funding?</i>	No but is expected to be used in support of applications for subsidy
<i>Achievements</i>	
<i>Problems</i>	

<b>BELGIUM</b> Flemish Community	www.museumsite.be
<i>Name</i>	Erkende Musea Vlaanderen – Museum Recognition
<i>Date</i>	1998
<i>Aims</i>	To improve the quality of museums
<i>Scope</i>	Museums as defined by ICOM
<i>Benefits</i>	Public recognition, access to grants, sort of self-assessment, knowledge about strength and weaknesses, plan for improving
<i>Application Process</i>	The scheme is legally established (Museums Act 1996) and applications are assessed under a legally determined procedure
<i>Administration</i>	The Flemish Community Cultural Administration with an advisory committee of museum experts. Final decision made by Minister.
<i>Requirements/ Standards/criteria</i>	Management Collection care Visitor services Education Social inclusion Financial Scientific research Building, hire Personnel contracts
<i>Levels of achievement</i>	Three levels: basic, region and national (of both the Community and the Federation) Museums working together, for a minimum of 5 years, can apply for joint recognition
<i>Monitoring</i>	Museums are monitored annually through an inspection of the annual report, according to strict guidelines. In theory recognition has unlimited validity but very five years a recognised museum must resubmit its policy documentation.
<i>Quality Assurance</i>	The Flemish Community operates the EFQM model of quality assurance in all its departments. This places an emphasis on self-assessment. Review of annual report review and an annual visit, though not to all museums
<i>Public awareness</i>	Public awareness was not the main object of the scheme
<i>Linked to funding?</i>	Yes. The two highest levels are “structurally funded”. All recognised museums including those achieving the basic level are eligible for project funding and innovative activities.
<i>Achievements</i>	Improvements in quality, personnel standards, collection care, education and networking
<i>Problems</i>	Problems of determining levels between basic and region level, region and national level; Exact determination has often been made difficult by subjective opinion. A concern that not all cultural heritage can be included in the museums scheme.

<b>CANADA:</b> Alberta	www.museumsalberta.ab.ca
<i>Name</i>	Museums Excellence Program
<i>Date</i>	2001
<i>Aims</i>	To encourage museums to promote understanding, excellence and access
<i>Scope</i>	Museums only (ICOM definition)
<i>Benefits</i>	Examines both professional standards and social role Helps museums consider their core values Enhances public recognition Peer review
<i>Application Process</i>	Readiness phase Enrolling in the program
<i>Administration</i>	Museums Alberta
<i>Requirements/ Standards/criteria</i>	Museums and Society Administration Collections Programming
<i>Levels of achievement</i>	
<i>Monitoring</i>	Through MEP staff
<i>Quality Assurance</i>	Through MEP staff
<i>Public awareness</i>	No
<i>Linked to funding?</i>	Within museum community
<i>Achievements</i>	Examines social role of museums Peer reviews gain broader picture
<i>Problems</i>	Time constraints Funding to administer program

<b>CANADA:</b> Nova Scotia	www.museum.gov.ns.ca
<i>Name</i>	Museum Assistance Program
<i>Date</i>	1966
<i>Aims</i>	'To administer available resources fairly and equitably in accordance with a set of standards [to] those museums that effectively provide access to their collections, information and facilities for the benefit of the community.'
<i>Scope</i>	Community museums, exhibit centres and museum-related activities of local groups
<i>Benefits</i>	
<i>Application Process</i>	Submission of detailed application form and on-site assessment by evaluation team of peers
<i>Administration</i>	Nova Scotia Museum
<i>Requirements/ Standards/criteria</i>	Collection and Access to Information Community Facility Governance Interpretation Management Marketing and Retail
<i>Levels of achievement</i>	
<i>Monitoring</i>	
<i>Quality Assurance</i>	
<i>Public awareness</i>	
<i>Linked to funding?</i>	Yes. Successful application will enable museum to receive grant of up to 50% of operating costs
<i>Achievements</i>	
<i>Problems</i>	

<b>CANADA:</b> Ontario	
<i>Name</i>	Standards for Community Museums in Ontario
<i>Date</i>	1999
<i>Aims</i>	To develop museum requirements for the operation of a good community museum
<i>Scope</i>	Museums only
<i>Benefits</i>	Commitment to preservation of material culture Improve standards
<i>Application Process</i>	Assessed through yearly attachments to the Community Museum Operating Grant
<i>Administration</i>	Ministry of Culture, Province of Ontario
<i>Levels of achievement</i>	
<i>Requirements/ Standards/criteria</i>	Governance Collections Exhibition, Interpretation and Education Research Conservation Physical plan Community Human Resources
<i>Monitoring</i>	Site visits Annual assessment form Financial audit
<i>Quality Assurance</i>	Requirements associated with standards
<i>Public awareness</i>	Within museum community
<i>Linked to funding?</i>	Yes, both operating and capital
<i>Achievements</i>	Recognised improvement in all areas Development of revised standards
<i>Problems</i>	Lack of funding in associated operating grant Limit resources for museum advisors to travel and provide direct services

<b>CYPRUS</b>	<a href="http://www.moec.gov.cy/Index_eng.htm">www.moec.gov.cy/Index_eng.htm</a>
<i>Name</i>	Criteria, Guidelines and Provisions for the foundation and function of local museums in Cyprus
<i>Date</i>	
<i>Aims</i>	-
<i>Scope</i>	To control the establishment of archaeological, rural and folk art museums
<i>Benefits</i>	
<i>Application Process</i>	Protection of Cypriot national heritage
<i>Administration</i>	Application to Department of Antiquities
<i>Requirements/ Standards/criteria</i>	<p>1 Archaeological museums may only be established in large archaeological sites where antiquities belong to the government, may only be displayed in government-owned land or buildings should have site approved by the Department must be supported by local community for capital &amp; revenue costs must be designed by the Department should have an office for custodian, sanitary installations and adequate car parking space</p> <p>Converted buildings should not be less than 250 m<sup>2</sup></p> <p>2 Buildings, exhibitions and management of local rural museums should be government property</p> <p>3 where antiquities (prior to 1900 AD) are included in municipal museums these should be registered as private collections with the Department</p>
<i>Levels of achievement</i>	Recognition by Department
<i>Monitoring</i>	
<i>Quality Assurance</i>	
<i>Public awareness</i>	
<i>Linked to funding?</i>	Not directly
<i>Achievements</i>	
<i>Problems</i>	

<b>DENMARK</b>	
<i>Name</i>	Museums Act
<i>Date</i>	1984, amended 1986 and 1989
<i>Aims</i>	To safeguard the Danish cultural heritage and promote museum work and co-operation
<i>Scope</i>	1 State museums 2 Other museums
<i>Benefits</i>	1. 2. Access to subsidies
<i>Application Process</i>	
<i>Administration</i>	1. Two national museums established by law 2. Submission of information to Danish Council of Museums
<i>Requirements/ Standards/criteria</i>	State museums <ul style="list-style-type: none"> <li>▪ shall co-operate with other museums</li> <li>▪ may “separate objects from the collections”</li> <li>▪ must establish and maintain representative collections</li> <li>▪ provide the basis for research and educational activities</li> </ul> render professional assistance to other museums.
<i>Levels of achievement</i>	Ministry of Culture approval
<i>Monitoring</i>	County museum councils receive museum workplans and devise an overall regional museum workplan, distributing tasks among museums
<i>Quality Assurance</i>	
<i>Public awareness</i>	
<i>Linked to funding?</i>	Yes - “Museums entitled to subsidies”
<i>Achievements</i>	
<i>Problems</i>	

<b>IRELAND</b>	www.heritagecouncil.ie
<i>Name</i>	Standards and Accreditation Scheme
<i>Date</i>	Pilot Study initiated 2001
<i>Aims</i>	To raise standards for collection care, services to the public, museum management and staff both professional and voluntary
<i>Scope</i>	Museums as defined by UK Museums Association
<i>Benefits</i>	Of pilot scheme: A forum for teamwork A focus for planning Access to shared knowledge and experience Advice and training in workshops Individual professional advice A framework for action
<i>Application Process</i>	Five stages: 1. pre-accreditation 2. preparation for accreditation 3. interim assessment 4. accreditation 5. post accreditation A series of training workshops are offered to assist participants in understanding and implementing specific minimum standards. Site visits form part of the application process
<i>Administration</i>	Currently, the Heritage Council but a museum agency proposed Applications considered by a panel of assessors who also made on site visits.
<i>Requirements/ Standards/criteria</i>	Constitution Museum management Caring for collection Documenting the collection Exhibition Education Visitor care and access
<i>Levels of achievement</i>	Accreditation
<i>Monitoring</i>	Heritage Council staff – Accreditation status can be lost
<i>Quality Assurance</i>	Heritage Council staff
<i>Public awareness</i>	Too early in implementation of scheme
<i>Linked to funding?</i>	Not directly
<i>Achievements</i>	13 institutions participating in pilot studies
<i>Problems</i>	In pilot study Interpretation of questions in the Standards Template Document, time required, number of staff required, problem in accessing information required by applicants, absence of written policies

<b>ITALY</b>	
<i>Name</i>	Atto di Indirizzo: Act relating to the technical-scientific criteria and the standards of operation and development of the museums
<i>Date</i>	2001
<i>Aims</i>	To provide a model for the development of future regional schemes, which will determine minimum standard for museums.
<i>Scope</i>	Museums and cultural assets as defined in law in “ <i>Testo Unico in materia di beni culturali</i> ” (1997)
<i>Benefits</i>	None at present but future regional schemes will enable museums to access grants
<i>Application Process</i>	Application will be by <ul style="list-style-type: none"> <li>• self-evaluation (for the first phase)</li> <li>• assessment by agreed agencies, set up by local and private subjects (for the second phase)</li> </ul>
<i>Administration</i>	Regionally by “agreed agencies”, involving public and private sector
<i>Requirements/ Standards/criteria</i>	Legal status Financial management Museum buildings Staff Security Management and care of collection Conservation and restoration policies Acquisition and disposal policies Documentation Exhibition policies - permanent and temporary Research and study policies Visitors and visitor services Community relationships
<i>Levels of achievement</i>	Minimum standards scheme only
<i>Monitoring</i>	
<i>Quality Assurance</i>	
<i>Public awareness</i>	Too early in implementation of scheme
<i>Linked to funding?</i>	Future regional schemes will enable museums to access grants
<i>Achievements</i>	
<i>Problems</i>	

<b>LATVIA</b>	
<i>Name</i>	Museum Accreditation
<i>Aims</i>	1998
<i>Scope</i>	<p>To promote professional standards in museums in terms of museum governance, collections and services</p> <p>To increase society's faith in museums as places that care for cultural, social and natural heritage and popularise national treasures</p> <p>To ensure equal professional conditions for the operations of all museums (state, local government and privately owned) which preserve and popularise Latvia's natural and cultural heritage</p> <p>To obtain well-documented information to enable the evaluation of the Latvian museum system and to plan for its development</p>
<i>Benefits</i>	<p><i>For museums:</i></p> <p>Opportunity for extensive self-analysis, involving the entire staff of each museum in this process</p> <p>A stimulus to improve the museum in various respects</p> <p>To begin strategic planning.</p> <p><i>For the State Authority on Museums</i></p> <p>A chance to obtain detailed and indeed exhaustive information about museums that are undergoing accreditation</p> <p>A chance to learn about the weak points in the operation of museums – something that can be used to organize training for museum employees in such areas as strategic planning, the mission of a museum, etc.</p> <p>The ability to create a basis for ongoing planning of the Latvian system of museums and for elaborating a national program on culture.</p>
<i>Application Process</i>	<p>By submission of information about the current activities of the museum in all areas. Each section in this self-analysis segment of the application form concludes with this question: What would you like to change about the existing situation that does not satisfy you at this time?</p> <p>appendices of documents or copies – the founding documents of the museum, its statutes, its written policies</p> <p>a development plan for the further five years – the term after which a museum must reapply for accreditation. The accreditation of each museum involves a commission of six professional museum workers (half nominated the applicant museum and half by the State Authority on Museums) and one representative from the state authority.</p>

<i>Administration</i>	State Authority on Museums (1998)
<i>Requirements/ Standards/criteria</i>	Legal status Collections management Collection care Acquisition and disposal Documentation Accessibility of collections Exhibitions and display Research in relation to exhibitions Community activities
<i>Levels of achievement</i>	Four museums accredited to date
<i>Monitoring</i>	
<i>Quality Assurance</i>	Appeal process in place
<i>Public awareness</i>	
<i>Linked to funding?</i>	Latvia's Law on Museums 1997) states that accreditation is mandatory for every museum that receives state or local government finance Museums that receive accreditation can apply for additional government financing for projects and programs of national importance
<i>Achievements</i>	
<i>Problems</i>	The documents, which govern accreditation, did not anticipate all of the situations, which can arise in practice The universal packet of accreditation documents – "a very detailed and voluminous packet" – has been less than popular among some museums The membership of accreditation commissions changes all the time, and there are certain elements of subjectivity in the work of these panels Lack of standards in evaluating a few aspects of museum operations; Lack of a proper methodology for using statistical data to engage in qualitative analysis Museums sometimes find it difficult to understand what their mission really is and how it can be accomplished

<b>NETHERLANDS</b>	www.museumvereniging.nl/engels/nmv/musreg/musreg.html
<i>Name</i>	Nederlands Museumregister [Netherlands Museum Register].
<i>Date</i>	1997
<i>Aims</i>	A voluntary scheme to record, protect and improve the quality of Dutch museums, which includes the responsible management of cultural heritage
<i>Scope</i>	Museums (as defined by ICOM), zoological gardens and botanical gardens with collections
<i>Benefits</i>	<ul style="list-style-type: none"> <li>· Improvement in quality of museums</li> <li>· Evidence that a museum has publicly shown that it takes its responsibility as custodian of cultural heritage seriously</li> <li>· Confirmation of professionalism</li> <li>· Increased confidence in private individuals who want to donate, bequeath or give something on loan</li> <li>· Increased confidence in sponsors and subsidisers.</li> </ul>
<i>Application Process</i>	Museums invited on a province-by-province basis to apply by the provincial museum adviser. Stage One is a self- assessment process; stage two involves peer assessment by provincial advisory committees. A national board takes the final decisions on the basis of advice from the committees.
<i>Administration</i>	Netherlands Museum Register Foundation (on behalf of the Museums Association and the Museum Advisers Foundation)
<i>Requirements/ Standards/criteria</i>	Institutional basis Stable finances Written policy plan Having a collection – permanent or on long-term (25 years+) Documentation Collection care Collection research Basic public amenities Qualified museum staff
<i>Levels of achievement</i>	Registration Provisional registration No registration
<i>Monitoring</i>	Renewal application invited after five years. Registered museums should inform their advisor of any major changes.
<i>Quality Assurance</i>	See above
<i>Public awareness</i>	Museums use the logo of a Registered museum but “registration does not say anything about the quality of a museum”.
<i>Linked to funding?</i>	Not directly
<i>Achievements</i>	Of 1200 institutions with a collection in the

	<p>Netherlands, 376 in 9 provinces have now gone through process. (176 fully registered, 139 provisionally registered, 30 rejected) Registration now considered to be “the cornerstone of the Dutch museum establishment” Development of related training programmes and publications</p>
<i>Problems</i>	<p>Building consensus about the standards and persuading museums to participate Undecided as to whether unregistered museums should be allowed members of the Museums Association</p>

<b>NEW ZEALAND</b>	www.nationalservices.tepapa.govt.nz
<i>Name</i>	The New Zealand Museums Standards Scheme
<i>Date</i>	2001
<i>Aims</i>	Encourage NZ museums to achieve accepted standards Build public confidence Promote good practice Provide focus for planning & training Encourage development of bi-cultural policy and practice
<i>Scope</i>	Museums; art galleries; marae collections (iwi/tribal), historic places, open air museums, heritage collections or exhibition centres
<i>Benefits</i>	Guidance in meeting standards Confidence amongst actual and potential donors Reassurance to Maori Reassurance to actual and potential funders of good management Information to identify development priorities
<i>Application Process</i>	Self-review Peer review by Pakeha and Maori pair
<i>Administration</i>	Te Papa Tongarewa
<i>Requirements/ Standards/criteria</i>	Governance, management and planning Care of collections Exhibitions and other public services Customer services Relationships with communities (NB Bi-cultural standards throughout these five modules)
<i>Levels of achievement</i>	
<i>Monitoring</i>	Self-review Peer review
<i>Quality Assurance</i>	In development
<i>Public awareness</i>	Limited at this stage
<i>Linked to funding?</i>	No
<i>Achievements</i>	Professional development and training tool Basis from which to improve service
<i>Problems</i>	First draft too complicated Standards relating to bi-culturalism being refined

<b>NORWAY</b>	<a href="http://www.museumsnett.no/nmu/english.html">www.museumsnett.no/nmu/english.html</a>
<i>Name</i>	A voluntary self-assessment scheme
<i>Date</i>	1996
<i>Aims</i>	
<i>Scope</i>	
<i>Benefits</i>	
<i>Application Process</i>	Two to six museums have participated in each of six round. Each participating museum appoints a group of 3 or 4 to co-ordinate the self-assessment work. This group has three NMA sessions with by the museum– one at the beginning, one at mid-term, one at the end.
<i>Administration</i>	Co-ordinated by the Norwegian Museum Association
<i>Requirements/ Standards/criteria</i>	Areas of work reviewed: Management and organisation Personnel Financing Buildings and installations Planning Research and the collection Collections Maintenance and conservation Exhibitions Educational activities Other activities Marketing “Other contacts with society”
<i>Levels of achievement</i>	
<i>Monitoring</i>	
<i>Quality Assurance</i>	
<i>Public awareness</i>	
<i>Linked to funding?</i>	
<i>Achievements</i>	
<i>Problems</i>	Going through a self-assessment programme can creates expectations. The institutions concentrate too much on the negative sides, on the aspects that need improvement, and too little emphasis is given to the strengths of the institution. This can easily lead to a somewhat depressed atmosphere in the museum as a whole

<b>POLAND</b>	www.mkis.gov.pl (Polish only)
<i>Name</i>	National Register of Museums
<i>Date</i>	1997
<i>Aims</i>	To attest to the high standards of operation of museums and the significance of their collections and to maintain records of museums complying with these requirements
<i>Scope</i>	Museums as defined in the Act of Museums (1996) – “A museum shall be a non profit organizational unit, which shall aim to permanently protect cultural goods, provide information on the value and contents of gathered collections, disseminate the essence of Polish and world history, science and culture, influence a sense of cognition and aesthetics and facilitate access to collections”
<i>Benefits</i>	A registered museum is granted special protection and financial support from the state A registered museum has priority in purchasing “cultural goods” within 14 days of declaring its willingness to purchase A Registered museum has the right to purchase at auction for the final bid price
<i>Application Process</i>	
<i>Administration</i>	The Ministry of Culture and National Heritage
<i>Requirements/ Standards/criteria</i>	the significance of collections gathered by museums the teams of skilled employees rooms sources of permanent financing
<i>Levels of achievement</i>	Registered museums
<i>Monitoring</i>	“Selectively” – no regular reporting is required
<i>Quality Assurance</i>	
<i>Public awareness</i>	Little though the Act requires the Minister to “promulgate the list of registered museums”
<i>Linked to funding?</i>	Yes
<i>Achievements</i>	
<i>Problems</i>	“Museums do not notice the benefits of the scheme”

<b>SWITZERLAND</b>	www.museums.ch (French, German and Italian)
<i>Name</i>	Membership of the Association of Museums of Switzerland (AMS/VMS)
<i>Date</i>	Not known
<i>Aims</i>	Quality assurance of the term museum
<i>Scope</i>	Museums as defined by ICOM
<i>Benefits</i>	Membership of AMS
<i>Application Process</i>	The AMS invites one of more experts to visit the museum and prepare a report. Admission into the Association is decided by the Committee of the AMS.
<i>Administration</i>	Museums Association of Switzerland
<i>Requirements/ Standards/criteria</i>	Professionally maintained with collection of appropriate cultural value Standardised documentation of collection, open to research "Quality of collection will not be reduced by sales" Exhibitions of "adequate interest and accessibility" Ensuring perpetuity, legally, financially and with regard to personnel Must meet ICOM definition of a museum Less detailed criteria are applied for collections
<i>Levels of achievement</i>	Membership of the Association of Museums of Switzerland
<i>Monitoring</i>	
<i>Quality Assurance</i>	
<i>Public awareness</i>	
<i>Linked to funding?</i>	No
<i>Achievements</i>	
<i>Problems</i>	

<b>USA</b>	<a href="http://www.aam-us.org/map.htm">www.aam-us.org/map.htm</a>
<i>Name</i>	Museum Assessment Program
<i>Date</i>	1970s
<i>Aims</i>	To clarify contemporary museum standards To help museums recognized their identity To encourage future planning To develop leadership skills
<i>Scope</i>	Museums only
<i>Benefits</i>	Recognition for pursuing excellence Easier access to grants Confidence building Priority setting Receipt of recommendations
<i>Application Process</i>	Self-assessment Peer assessment MAP overview
<i>Administration</i>	American Association of Museums (funded by Institute of Museum and Library Services)
<i>Requirements/ Standards/criteria</i>	Institutional assessment Collections Management assessment Public dimension assessment Governance assessment
<i>Levels of achievement</i>	Assessments can be done in any order Institutional assessment Collections Management assessment Public dimension assessment Governance assessment
<i>Monitoring</i>	Evaluation process
<i>Quality Assurance</i>	Evaluations by participating museums and their peer reviewers
<i>Public awareness</i>	Yes, funding for application from ILMS
<i>Linked to funding?</i>	Within museum community
<i>Achievements</i>	3500 museums have been served
<i>Problems</i>	Training peer reviewers Time taken for self-assessment Differing needs of museums Implementation up to museum

<b>USA</b>	www.aam-us.org
<i>Name</i>	Museum Accreditation Program
<i>Date</i>	1971
<i>Aims</i>	The program reflects, reinforces, and promotes the best practices in museums It recognizes excellence within the museum community
<i>Scope</i>	Museums; aquariums; art centres; planetaria; science centres; zoos
<i>Benefits</i>	Positive public image Source of pride Demonstrates credibility Helps museums lobby Opportunity to review policies Clearer sense of mission Tool for benchmarking
<i>Application Process</i>	Self-assessment Peer review
<i>Administration</i>	American Association of Museums
<i>Requirements/ Standards/criteria</i>	Meet MAP definition of a museum Meet operating criteria: Open to public for 2 yrs Open at least 1000 hr pa Operating budget of at least \$25K Accessioned 80% of collection Governance Collections Stewardship Interpretation and Presentation Administration and Finance
<i>Levels of achievement</i>	Accredited status
<i>Monitoring</i>	Accreditation reviews every ten years
<i>Quality Assurance</i>	Through MAP staff
<i>Public awareness</i>	No
<i>Linked to funding?</i>	Yes, but mainly within museum community
<i>Achievements</i>	MAP reflects reinforces and promotes best practice in the museum field Encourages higher level of professionalism
<i>Problems</i>	Smaller museums hampered by cost and time involved One size does not fit all

<b>ZANZIBAR</b>	<a href="http://www.arkeologi.uu.se/afr/projects/hrac/HRACreports/zanzibar_information.htm">www.arkeologi.uu.se/afr/projects/hrac/HRACreports/zanzibar_information.htm</a>
<i>Name</i>	Registration Decree
<i>Date</i>	1919
<i>Aims</i>	The registration of immovable properties A draft bill was proposed in 1987, setting out the minimum standards for the establishment of museums
<i>Scope</i>	Museums in Zanzibar
<i>Benefits</i>	
<i>Application Process</i>	
<i>Administration</i>	The Department of Archives, Museums and Antiquities, Ministry of Education, Culture, Art and Zanzibar Services
<i>Requirements/ Standards/criteria</i>	Draft standards proposed in 1987 included: Governance Finance Premises Staffing Service
<i>Levels of achievement</i>	
<i>Monitoring</i>	By the staff of the Department of Archives, Museums and Antiquities The establishment of new museums and the documentation of monument and historical heritage are the duties of the Registrar
<i>Quality Assurance</i>	Monitoring work checked by an Advisory Board of the Zanzibar National Museums
<i>Public awareness</i>	
<i>Linked to funding?</i>	
<i>Achievements</i>	
<i>Problems</i>	

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