



STANDARDS
FOR
SASKATCHEWAN
MUSEUMS
SIXTH EDITION 2022



MUSEUMS
ASSOCIATION
OF SASKATCHEWAN

MUSEUMS ARE MORE...

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The Indigenous Review Panel ensured that necessary and appropriate considerations were made throughout the body of *Standards* to meet the needs of the Indigenous communities and Indigenous collections to ensure museums continue to strive towards meaningful and equitable relationships with the communities and peoples they serve. This panel included Dr Evelyn Siegfried, Dr Sherry Farrell-Racette, Audrey Dreaver, and Barb Parchman.

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Timeline of *Standards for Saskatchewan Museums*:

- 1988 – First edition of *Standards for Saskatchewan Museums* researched and written by Kathryn Zedde in consultation with the museum community of the province of Saskatchewan;
- 1991 – Second edition of *Standards for Saskatchewan Museums* by Kathryn Zedde;
- 1999 – Sarah Stacy created the framework for the revised *Standards for Saskatchewan Museums*;
- 2000 – Dianna Thompson produced the first draft of *Standards* to the revised framework;
- 2001 – *Standards for the Care of First Nations and Métis Collections* was produced by Wendy Fitch in consultation with the MAS Board of Directors, the First Peoples and Saskatchewan Museums Committee, and the Special Interest Group Leaders;
- 2002 – Third edition of *Standards for Saskatchewan Museums* produced by Sarah Stacy, and the first to fully incorporate the *Standards for the Care of First Nations and Métis Collections* into *Standards*;
- 2010 – Fourth edition of *Standards for Saskatchewan Museums* produced by Sandra Massey in consultation with the museum community of Saskatchewan;
- 2016 – Fifth edition of *Standards for Saskatchewan Museums* produced under the guidance of May-Lin Polk, Museums Advisor with MAS, with research and revisions completed by Joan Kanigan, Chris Selman, and Paul Legris.

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Introduction

Standards for Saskatchewan Museums intends to serve the needs of the diverse museum community throughout Saskatchewan. While what is put forth here in the ensuing pages is meant for the benefit of Saskatchewan-based museums, the standards outlined in this document do not necessarily differ from the established best practices for museums elsewhere in Canada or the world.

This revision of *Standards* started in the Fall of 2020 and concluded in the Fall of 2022. During this time there was a lot of upheaval within the museum community on a national and international scale, from public health crises to social justice movements. Museums are not neutral, arguably, museums have never been neutral. Museums regularly make decisions about the stories they choose to tell and those they do not. Regardless, one thing is certain, museums can no longer afford to pretend that the issues are not our concern. Museums have a role to play within our communities as trusted institutions.

This sixth edition of *Standards*, like the previous editions before, has endeavoured to reflect the changes seen within the sector and address existing gaps previously noted. In particular, this revision has tried to focus on inclusion, diversity, equity, and access across the various sections of *Standards* to provide a relevant and consistent compilation of operational goals and guidelines for Saskatchewan museums.

Standards has always been guided by the same following principles:

- ◆ *Standards* represents sound and accepted museum practices and ethics.
Standards provides goals for operational excellence in the 'core' areas of Management, Collections, and Communications.
- ◆ *Standards* recognizes that the museum is a living, growing organization.
Standards provides a path for improving or developing organizational performance along which the museum may logically progress at its own rate. A museum might not be able to meet all the best practices set out in *Standards* at once, but can move along at its own pace to achieve them in order to become long-lasting community supported institutions.
- ◆ *Standards* recognizes the museum's need for self-determination.
Each museum determines its own priorities; what is important now versus what should be implemented in the future.
- ◆ *Standards* relies on voluntary implementation.
Standards are not rules or regulations but rather established best practices within the museum field that assist museums in becoming long-lasting institutions upholding the responsibilities given to it as a public institution with public trust responsibilities.
- ◆ *Standards* are not resource dependant.
Goals in *Standards* can be achieved in various ways.
- ◆ *Standards* represent reasonable expectations within the museum field and the museum community of Saskatchewan.
Standards was created with all levels of resources and abilities in mind and are not isolated from the realities of museum work.

- ◆ *Standards* are helpful, useful, and practical guidelines.

The guidelines in *Standards* are not meant to complicate museum operations, but rather provide ways in which museums can avoid the difficulties of running a museum no matter what the situation. *Standards* also helps museums to identify legal issues that they might encounter.

- ◆ *Standards* assists the museum to undertake self-evaluation.

Each section of *Standards* allows the user to determine where they are at and determine what areas they should look toward next. *Standards* helps museums to identify areas that the museum had not addressed or thought about.

- ◆ *Standards* recognizes the diversity of the museum community.

The guidelines in *Standards* are applicable to all types of museums; large or small, specialized topics or not, and with paid staff or volunteer run. The guidelines are not geared towards a particular type of museum with certain resources; it is aimed towards all types.

Role and Definition of Museums in Society

“A museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing.”

This new definition of museums was unveiled by ICOM in late August, 2022. The new definition encompasses the shift of the role of museums within society as institutions that have a significant role to play with inclusivity, community participation, and sustainability.¹

Museum is a term which can include, but is not limited to, archives, art galleries, artist-run centres, aquaria, botanical gardens, community museums, cultural centres, ecomuseums, historical societies, historic buildings, sites and parks, keeping houses, natural history and science museums, planetaria and zoos, preservation projects, and sites which meet the preceding definition.

Museums may be governed through a volunteer Board of Directors or Trustees or they may be part of an existing publicly accountable organization such as a municipal, provincial, or federal government or agency; educational or religious organization; or First Nation or Tribal Council.

Saskatchewan museums make a significant contribution to the development of their communities in two ways. First, as stewards of our legacy, both our past and the legacy we leave for future generations, and secondly, through their public service role. As a provider of a public service, there are certain expectations of a museum.

These expectations are as follows:

1. *Museums and Public Trust*

Museums are considered to be one of the most trusted public institutions. By the nature of their creation and mission, museums are expected to be stewards of the public inheritance safeguarding

¹ International Council of Museums (ICOM). “ICOM is pleased to announce that the proposal for the new museum definition was approved.” 24 August 2022. Accessed 02 December 2022 from <https://icom.museum/en/news/icom-approves-a-new-museum-definition/>.

natural, cultural, and scientific heritage.² The public expects that museums will manage these resources to the best of its ability with the best interest of the public always in mind.

2. *Museums and Public Service*

Museums are accountable not only in a financial sense but also with regards to the programs and services they offer. At all level of museum operations, museums must use their resources in a responsible way and be responsive to the needs and wants of the communities they serve. Therefore, the programs and services offered must be relevant, addressing contemporary issues and concerns of communities and society at large.

3. *Museums and Access*

Museums must be responsible, responsive, and relevant, in order to ensure public access to their collections, programs, and services. Access can be physical or intellectual or both. Technology is a growing asset to museums, presenting both challenges and opportunities for enabling museums to provide greater accessibility to the public, thereby expanding the communities they serve.

4. *Museums and Meaning*

Museums are not neutral; while a museum strives to operate in a fair and unbiased manner, a museum must create space for its community to contribute in the effort to build meaning, generate new knowledge, and shared understandings. Historically considered elite organizations, museums must combat their legacy being complicit in the marginalization of underrepresented communities and become places of learning where meaning is negotiated through dialogue and where respect and tolerance for others is nurtured. This is the museums contribution to society and its development.

5. *Museums and Public Good*

Museum contribute to their community's sense of identity, nurturing a sense of place and belonging that in turn enables individuals to contribute to society at large. It is because of this that museums must endeavour to be reflective of their communities, to be diverse, equitable, and inclusive. How we view the past informs our choices for the future. A shared understanding of the past enables communities to build a shared future and defines the legacy we leave for future generations.

Organization and Layout

Standards for Saskatchewan Museums is broken into three main sections. These sections have been identified as the main pillars or spheres of general museum operations regardless of academic discipline (i.e., art, history, natural history, palaeontology, etc.). These three spheres are:

1. Governance and Management;
2. Collections; and
3. Communications.

Governance and Management – Good governance and sound management are crucial components to ensuring that museums fulfil their obligations of public trust. To make use and navigation easier this section is broken down into 11 headings: Governance Framework, Governing Authority, Reconciliation, Diversity

² International Council of Museums (ICOM). (2017). *Code of Ethics*. From "Principle", pg. 2. Accessed 30 November 2022, from <https://icom.museum/wp-content/uploads/2018/07/ICOM-code-En-web.pdf>.

and Inclusion, Advocacy, General Museum Management, Financial Management, Human Resources Management, Risk Management, Information Management, and Intellectual Property.

Collections – Collections can be unique to each institution and they may be comprised of moveable and immovable cultural property as well as tangible and intangible aspects of heritage. This section is divided into 5 headings: Collections Management, Archives, Conservation, Storage, and Research. Each heading is intended to provide museums with the necessary tools and considerations to ensure appropriate stewardship for objects left in a museum’s care.

Communications – Referring to the programs and services a museum provides to its community and the public at large. This section is broken down into 5 headings: Exhibits, Programming, Marketing and Social Media, Publication, and Community Engagement. Each heading reflects a means of communication between the museum and the public.

Each of the spheres of museum operations, *Governance and Management*, *Collections*, and *Communications*, are addressed as a standalone section within Standards, however, there may be significant overlap on specific topics within each. As such, some guidelines may be repeated more than once and may suggest seeing another section to explore a topic fully.

Standards is intended to be a user-friendly document. Each ‘standard’ is written as a complete sentence using clear language. Where necessary “Tips” are provided to give additional information for the interpretation of a ‘standard’.

At the end of *Standards* there are several appendices including a Glossary of terms, Indigenous Standards (adapted from the 2002 MAS document on the *Standards of Care for First Nations and Métis Collections*), References and Resources for each Section and Heading, a comprehensive listing of MAS Resources, and finally, an alphabetised Index.

If you cannot find what you are looking for in *Standards*, please contact the Museums Association of Saskatchewan office or the Museums Advisor directly.

Notes

Language and Terminology

The Museums Association of Saskatchewan (MAS) recognizes the importance of using relevant and appropriate terminology to the best of our ability to be reflective of the issues of diversity, equity, and inclusion that we strive to ensure are embodied in the work we do and share with our community. As such, it should be noted that the terms used here were appropriate at the time of revision for *Standards* which started in 2020 and concluded in 2022. However, this document is intended to be reviewed every 4 – 5 years, and acceptable terminology used in this revision may change over time. We endeavour to always use language that appropriately reflects the communities we serve, and that helps to deliberately redress historic imbalance of representation.

Throughout *Standards* People with Disabilities, 2SLGBTQIA+, Indigenous, Black, People of Colour, and Newcomer are specifically listed in an effort to drive home the matter of representation at all levels of museum work. Demographics change, and community changes. It is necessary to remind ourselves of the diversity that comprises the communities we serve and to endeavour to embody and reflect those communities. People who identify as belonging to these groups have historically been underserved by the museum community.

Indigenous – Throughout this document the term *Indigenous* is used as an inclusive term to refer to all the First Nations, Inuit, and Métis groups in Canada.

People with Disabilities is used as it places emphasis on the *person* over their individual abilities.

2SLGBTQIA+ meaning Two-Spirit, Lesbian, Gay, Bi-sexual, Transexual, Queer, Intrasexual, Asexual, and more has been used for identifying and including gender and sexuality diverse communities.

Publication

This sixth edition of *Standards for Saskatchewan Museums* will be published in a limited-run spiral-bound copy, and will be available online to everyone as a PDF. As the 2022 version of *Standards* will be available as both a print document and PDF, the hyperlinks embedded directly in the body of the document are clearly labelled in the footnotes of each page.

The PDF version will be treated as a living document, while no major changes will be made on the PDF version that would make it distinct from the print version, the URLs will be monitored to an extent to ensure access is still available to the supporting documents referenced throughout.

Notes on PDF publication revision history:

- 05 March 2025 – All MAS resources, hyperlinked throughout *Standards* and listed under Appendix D, have been updated, as well as the Cultural Human Resources Council has been rebranded to Culture Works Canada with affiliated links updated.

Governance and Management

Governance and management play key and complementary roles in a museum. Regardless of size or organizational structure, good governance and strong management are necessary to ensure a museum can articulate and achieve its mission. Governance and management standards are foundational to a museum's overall operations and support how all other museum activities are carried out. These standards encompass the requirements needed to create a strong organizational structure which is essential for a museum to achieve its public trust responsibilities.

While museums have operational functions that differ from other organizations, as institutions, they must operate within legal, ethical, and business frameworks in the same way that any other organization or institution would. As a result, the standards that define museum effectiveness in governance and management, are similar to that of any businesses or other not-for-profit organization.

Governance and Management is broken-down into 11 sections. Each section covers the requirements necessary for organizational performance in that area. The sections are summarized below.

A. Governance Framework

Museums operate within a governance framework that sets the overall purpose and direction for the museum. This framework comprises the institution's constitution and bylaws, its written statement of purpose or mission, mandate, objectives, and the plans, policies, and procedures that guide day-to-day operations.

B. Governing Authority

The Governing Authority (usually referred to as the Board of Directors) is the highest level of decision-making and legal authority in a museum. Legally, the Governing Authority is ultimately accountable for, and has authority over, the museum's resources and activities. The ultimate responsibility for all policy decisions relating to the museum, its collections, its personal resources, and its service to the public rests with the Governing Authority.

C. Reconciliation

Reconciliation is not an Indigenous problem; it is a Canadian one.³ Museums must understand their role and obligations when it comes to reconciliation (the calls to action for Museums and Archives may be found on page 8 of the *Truth and Reconciliation Commission of Canada: Calls to Action* report).⁴ The Truth and Reconciliation Commission defines reconciliation as an ongoing process of establishing and maintaining respectful relationships. Reconciliation involves repairing damaged trust by making apologies, providing individual and collective reparations, and following through with concrete actions that demonstrate real societal change.⁵

Reconciliation involves building and/or renewing relationships with Indigenous communities and requires a commitment to mutual respect. This means understanding that the most harmful impacts of residential schools, the history of racism, and forced segregation within Canada have been the loss of

³ Truth and Reconciliation Commission of Canada. Honouring the Truth, Reconciling the Future. Summary of the Final Report of the Truth and Reconciliation Commission of Canada. 2015. Accessed 02 December 2022, from https://ehprnh2mwo3.exactdn.com/wp-content/uploads/2021/01/Executive_Summary_English_Web.pdf.

⁴ Truth and Reconciliation Commission of Canada. Truth and Reconciliation Commission of Canada: Calls to Action. 2015. "Museums and Archives", pg. 8. Accessed 02 December 2022, https://ehprnh2mwo3.exactdn.com/wp-content/uploads/2021/01/Calls_to_Action_English2.pdf.

⁵ Truth and Reconciliation Commission of Canada. Honouring the Truth, Reconciling the Future. Summary of the Final Report of the Truth and Reconciliation Commission of Canada. 2015. Accessed 02 December 2022, from https://ehprnh2mwo3.exactdn.com/wp-content/uploads/2021/01/Executive_Summary_English_Web.pdf pages 16-17.

pride and self-respect for Indigenous people, and the lack of respect that non-Indigenous people have been raised to have for their Indigenous neighbours.

D. Diversity and Inclusion

Diversity and inclusion are two interconnected concepts – but they are far from interchangeable. Diversity is about representation or the make-up of an entity. Inclusion is about how well the contributions, presence and perspectives of different groups of people are valued and integrated into an environment.⁶

Many organizations and institutions in Canada have recognized that being more inclusive and diverse has long-term positive benefits on their operations. There are many arguments for building inclusion strategies into your museum, but the biggest incentive should be the sustainability of your museum into the future. Because museums exist in service to society, inclusion should be incorporated into all parts of the museum's operations. In its broadest form, inclusion is about belonging and seeing yourself reflected in the institutions around you. It also enables individuals and groups to feel safe, respected, engaged, motivated, and valued, for who they are and for their contributions toward organizational and societal goals.⁷

E. Advocacy

Museums are critical cultural institutions in our society, but the value museums provide is not always fully understood. Advocacy helps museums tell the stories of their important initiatives and contributions to promote a deeper understanding of museums with policymakers and the public. Advocacy is a way for museums (individually or as a group) to shape public perception or influence policymakers in ways that support the museum.

F. General Museum Management

General museum management, regardless of a museum's size or organizational structure, is responsible for achieving consistent results so the museum's mission can be articulated and fulfilled.

Without proper management, a museum cannot provide the appropriate care and use for collections, nor can it maintain and support an effective exhibition and education program. Public interest and trust can be lost without good management, and the recognition and value of the museum, as an institution in the service of society, can be jeopardized.

G. Financial Management

The Governing Authority is accountable for the finances of the museum and for ensuring the museum can meet its current and future financial obligations through sound fiscal management. With increased demands for accountability from funders and the growing complexity of museum operations, more rigorous systems of financial planning and forecasting need to be used in museums.

H. Human Resource Management

Human resource management focuses on the relationship between how the museum carries out its activities and the needs of the people responsible for those activities whether they are paid or volunteer. Human resource development strategies support a museum in its efforts to improve and build capacity of both the institution and the individuals involved.

⁶ Matt Bush, "Why Is Diversity & Inclusion in the Workplace important", Great Place To Work, 13 April, 2021, Accessed 02 December 2022, <https://www.greatplacetowork.com/resources/blog/why-is-diversity-inclusion-in-the-workplace-important>.

⁷ Conference Board of Canada. Accessed 02 December 2022, from <https://www.conferenceboard.ca/focus-areas/inclusion>.

I. Risk Management

Managing and minimizing risk is part of the safe and successful operation of the museum. It includes attention to those matters that threaten the well-being, safety, and security of museum visitors, the governing authority, staff and volunteers, the museum building(s), its premises, its collections, and its reputation. Risk management is a preventative measure that consists of taking simple, basic actions to ensure the security and safety of everything the museum does.

J. Information Management

Museums collect and generate a large amount and variety of information in their day-to-day operations. It is essential that the information be collected, stored, and shared in an ethical and legal manner. Therefore, the museum must ensure that information management systems are in place to facilitate not only the collection and safe storage of information, but also the efficient retrieval of information. Moreover, policies must be in place to ensure information is shared in a fair and unbiased way. This includes how technology can be used to manage information.

K. Intellectual Property

Intellectual property are intangible assets. They include inventions, new technologies, new brands, original software, novel designs, unique processes, and much more.⁸ Even though these assets are intangible, they have monetary value. Museums both create and use intellectual property and protecting the intellectual property created by a museum is important.

A. Governance Framework

Museums operate within an established governance framework which dictates the overall purpose and direction for the museum. This framework comprises the institution's constitution and bylaws, its written statement of purpose or mission, mandate, objectives, and the plans, policies, and procedures which guide the day-to-day operations. The museum's governance framework operates within and abides by statutes (Laws of the Land) which direct how the museum is formed and the activities they can undertake as a not-for-profit or Charitable institution. In addition to the legal framework, museums operate within ethical guidelines and standards adopted provincially, nationally, and internationally.

By operating within a sound legal and management framework that follows recognized museum ethics and protocols, museums demonstrate their credibility and the value they provide to their communities.

General

1. The governing documents establish the museum as an organization that operates in the service of society and its development.

TIP The museum's governing documents provide evidence of its legal existence and outlines how the museum will operate. Usually this takes the form of written articles of incorporation and bylaws that are prepared when the museum is incorporated.⁹

2. The museum has a governing or managing body that is responsible for, and legally authorized to act on behalf of, the museum.

TIP See *Governing Authority* (pg. 16).

⁸ Canadian Intellectual Property Office, "Understand the basics", 17 October 2016, Accessed 02 December 2022, from, https://www.ic.gc.ca/eic/site/cipointernet-internetopic.nsf/eng/wr03585.html?Open&wt_src=cipo-ip-main.

⁹ Public Legal Education Association of Saskatchewan (PLEA). How to Become a Non-profit. Accessed 02 December 2022, from <https://www.plea.org/non-profit-organizations/non-profits/how-to-incorporate#b-articles>.

3. The museum's governing documents include a written dissolution policy that includes disposal of the museum's assets and collection according to ethical standards.

TIP If the museum is a registered charity the dissolution policy must ensure that any remaining assets (including the collection) are to be given to a qualified donee. This is a Canada Revenue Agency (CRA) requirement.

TIP Dissolution policies include considerations for the continued safeguarding of collections (especially Indigenous collections) that are held in stewardship by the museum. The museum should list identified appropriate organizations that can accept their collection by transfer in the event of the museum's permanent closure.

4. The museum has adopted a code of ethics that sets out accepted practices and rules of conduct.

TIP All museum operations and dealings with the public and staff need to be conducted within an acceptable code of ethics such as the ones developed by the Canadian Museums Association (CMA) or the International Council of Museums (ICOM).¹⁰

TIP Many professional groups such as conservators, archivists, and registrars also have established professional codes that guide their activities.

5. The museum operates in compliance with municipal, provincial, federal, and international laws and conventions.

TIP The Governing Authority is responsible for ensuring the museum is in compliance with all laws and conventions and should ensure that it receives regular reports from management demonstrating compliance.

6. The museum has a written statement of purpose.

TIP The statement of purpose is sometimes referred to as the mission statement. For institutions with central management and branch facilities, each branch must have a clearly defined written statement of purpose.

TIP The statement of purpose communicates the way in which the museum will serve society and its development. This fundamental policy document succinctly states the purpose and role of the museum, from which flows all the museum's goals/objectives and policies. It defines the museum's relationship to its community.

7. The museum has a written long-term or strategic plan that is monitored and updated on a regular basis.

TIP Given the rapidly changing environment museums are now operating in, strategic plans are usually no more than 3 to 5 years in length. Strategic decisions are fundamental, directional, and overarching.¹¹ To be effective, the strategic plan sets the direction and yearly operational plans define how resources will be allocated in order to move the strategic plan forward.

¹⁰ Canadian Museums Association, *Ethics Guidelines*, 2006, Accessed 02 December 2022, from, <https://www.museums.ca/uploaded/web/docs/ethicsguidelines.pdf>, and International Council of Museums, ICOM Code of Ethics for Museums, June 2017, Accessed 02 December 2022, from, <https://icom.museum/wp-content/uploads/2018/07/ICOM-code-En-web.pdf>.

¹¹ Allison, Michael and Jude Kaye. *Strategic Planning for Nonprofit Organizations* 2nd Edition. Compass Point Nonprofit Services, San Francisco. 2005 page 7.

B. Governing Authority

The responsibility for ensuring the museum achieves its public trust obligations and abides by legislation, ethical guidelines, and standards, rests with the Governing Authority. The Governing Authority (usually referred to as the Board of Directors) is the highest level of decision-making and legal authority in a museum. By law, the Governing Authority is ultimately accountable for, and has authority over, the museum's resources and activities. The Governing Authority articulates and communicates the museum's vision, and through policy that defines the parameters within which the museum carries out its work. The Governing Authority is responsible for determining how management and administrative functions are delegated within the museum. The museum's personnel, either paid or volunteer, are responsible for the day-to-day operations.

The Governing Authority of a museum is accountable to the public and responsible for the financial stability of the museum. The ultimate responsibility for all policy decisions relating to the museum, its collections, and service to the public rests with the Governing Authority.

The Governing Authority should reflect the communities they serve. As such, the Governing Authority should include representation from people with disabilities, 2SLGBTQIA+,¹² Indigenous, Black, People of Colour, and Newcomer communities. The Governing Authority should also reflect the individuals in varying economies and sectors in the community as well as varying skill sets and perspectives. This is an example of an inclusive policy that leads to diversity in the Governing Authority.

General

1. The Governing Authority understands and accepts their public trust obligations with regards to both stewardship and public service.

TIP Public service requires the museum to be accessible, both physically and intellectually, creating meaningful learning experiences that benefit the public and contribute to community development.

TIP Stewardship requires the museum to care for its collections such that they are passed onto future generations in good condition.

2. The individual members of the Governing Authority understand and accept their legal responsibilities: duty of care, duty of loyalty, and duty of diligence.

TIP The **duty of care** requires board members to exercise their power with competence according to their skills and knowledge. This means that individual directors can be held to different levels of accountability depending on their skills, knowledge, and experience. For example, with respect to financial matters a board member who is an Accountant will be held to a higher duty of care than a board member who is not.

TIP The **duty of loyalty** requires that a board member act honestly and in good faith, putting the interests of the museum ahead of all other interests. Board members must also avoid real and perceived conflict of interest. A conflict of interest is any situation where a board member or a close family member, a friend, or particular business could potentially benefit from a decision being made by the board. The decision being made is to the benefit the museum and not the other party.

¹² 2SLGBTQIA+ stands for Two Spirit, Lesbian, Gay, Bisexual, Transgender, Queer, Intersex, and Asexual, and many more.

TIP The **duty of diligence** requires a director to attend meetings and be as fully informed as possible about the Governing Authority's responsibilities, the museum's financial position, and general museum operations.

TIP See MAS' *Governance – Museum Board Basics*¹³ Tip Sheet for more information concerning this topic.

3. The Governing Authority is accountable to the public for the museum's operations and activities and annually reports to the public on how the museum's resources were used.
4. When an institution relies on its Governing Authority to undertake museum operations, individual directors understand the difference between their roles and responsibilities as board members and their roles and responsibilities as museum workers/volunteers.

TIP For example, if a board member volunteers to help museum staff catalogue artefacts, the board member is acting as a volunteer. The board member reports to, and takes direction from, the person responsible for the collection.

5. The Governing Authority speaks with one voice on behalf of the museum as a whole.

TIP Discussion, disagreement, and constructive debate are an important part of the decision-making process; however, once the Governing Authority has made an official decision each director, as part of their duty of loyalty, must publicly support that decision.

6. The Governing Authority monitors and evaluates the museum's performance on a regular basis in order to assess if the museum is fulfilling its mandate.

TIP Smaller institutions review their operations annually.

7. The Governing Authority is responsible for ensuring that the museum has sufficient resources to fulfil its mandate.

TIP Resources that the Governing Authority needs to ensure the museum has enough to include enough people with the necessary skills and knowledge to do the work of the museum; sufficient financial resources to meet all the museum's expenses; and appropriate timeframes within which to complete the work required by the museum. Strategic and financial planning along with annual operational plans and budgeting, help the Governing Authority determine what resources are needed and monitor the use of those resources.

8. The Governing Authority has written policies for addressing conflict of interest, code of conduct, and confidentiality.

TIP It is a good practise to have all members of the Governing Authority sign conflict of interest, code of conduct, and confidentiality agreements. These forms should be reviewed and updated every term.

9. The Governing Authority periodically evaluates its collective and individual members' performance in achieving its goals and improves its methods where needed.

¹³ MAS Tip Sheet, "Governance – Museum Board Basics", 2015, link revised 21 February 2025.
<https://saskmuseums.org/wp-content/uploads/2023/02/tipsheet-governance.pdf>.

Board of Directors/Trustees

10. Where the Governing Authority is a board of directors/trustees its governing style and decision-making processes are defined.

TIP There are many models and names for different governing styles including, Carver Board Governance, Policy Governance, Management Board, and Working Board. Despite all the names, governance styles basically fall into two categories: **policy boards** and **administrative boards**. The difference between the two is how management and administration responsibilities within a museum are delegated. Written governance policies are used to define the Governing Authority's governing style and decision-making processes.

11. Where the Governing Authority is a board of directors/trustees it conducts its business through a regular schedule of meetings.

12. The Governing Authority orients new members by clearly outlining their roles and responsibilities and the Board's governing style.

TIP Succession planning is a thoughtful and continuous strategy for identifying and developing talent.¹⁴ Having a process in place to develop and train new Directors, particularly for key governance positions (i.e., Board Chair, Treasurer, Secretary) will ensure that new directors are able to quickly step into their roles and responsibilities.

TIP When filling committee positions, consider including people who are not members of the Board of Directors. The museum draws upon the diversity of its community to fill these roles (people with disabilities, 2SLGBTQIA+, Indigenous, Black, People of Colour, and newcomers). This is one way to help orient people to the museum's operations and provides a pool of possible candidates for the Board.

13. Where the Governing Authority is a board of directors/trustees it has in place a formal process for nominating new board members whose skills, knowledge, and experience are beneficial to the museum and who reflect the diversity of the community they serve.

TIP To ensure a broad range of skills and expertise for decision making and execution of the public trust, the board recruits community members such as lawyers, accountants, teachers, and entrepreneurs who have practical skills and contacts within the community as well as those that bring diverse perspectives to board discussions.

TIP Indigenous, 2SLGBTQIA+, Black, People of Colour, Newcomers, and people with disabilities often face barriers that prevent them from serving on museum boards. To ensure a culturally diverse and inclusive board, examine how directors are recruited. For example, are current directors only asking people they know to serve on the board?

TIP "Having a board with diverse perspectives are critically important. Each person will bring his or her own personal and professional contacts and life experiences to their service on a non-profit board. With a diversity of experience, expertise, and perspectives, a non-profit is in a stronger position to plan for the future, manage risk, make prudent decisions, and take full advantage of opportunities. A diverse board that is also sensitive to cultural differences is usually one that has a stronger capacity to attract and retain talented board members - as well as to be in touch with community

¹⁴ MindTools, "Succession Planning: Transferring Key Knowledge, Skills, and Abilities", Accessed 02 December 2022, from, https://www.mindtools.com/pages/article/newtmm_70.htm.

needs.”¹⁵

14. Where the Governing Authority is a board of directors/trustees it specifies staggered terms for its members.

TIP This ensures continuity of experience on the Board. It is also beneficial to limit the number of terms an individual can serve on the Board as this allows new perspectives to be brought into the Governing Authority.

15. Where the Governing Authority is a board of directors/trustees it has written descriptions of roles and responsibilities for each board committee and board position.

C. Reconciliation

Reconciliation is not an Indigenous problem; it is a Canadian one.¹⁶ Museums must understand their role and obligations when it comes to reconciliation (See “*Museums and Archives*” page 8 of the Truth and Reconciliation Commission on Canada: Calls to Action report).¹⁷ In 2015, the Truth and Reconciliation Commission of Canada tabled its final report after six years of collecting testimony from survivors and extensively researching the history of the residential school system in Canada. The Commission was tasked with both revealing the truth of the residential school experience and forging a path towards reconciliation.

The Commission defines reconciliation as an ongoing process of establishing and maintaining respectful relationships. A critical part of this process involves repairing damaged trust by making apologies, providing individual and collective reparations, and following through with concrete actions that demonstrate real societal change. Establishing respectful relationships also requires the revitalization of Indigenous law and legal traditions. It is important that all Canadians understand how traditional First Nations, Inuit, and Métis approaches to resolving conflict, repairing harm, and restoring relationships can inform the reconciliation process.¹⁸

Reconciliation requires that a new vision, based on a commitment to mutual respect, be developed. It also requires an understanding that the most harmful impacts of residential schools have been the loss of pride and self-respect of Aboriginal people, and the lack of respect that non-Aboriginal people have been raised to have for their Aboriginal neighbours.

General

1. The Governing Authority has adopted the United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP)¹⁹ as the framework for reconciliation.

¹⁵ National Council of Nonprofits, “Diversity on Nonprofit Boards”, Accessed 02 December 2022, from, <https://www.councilofnonprofits.org/tools-resources/diversity-nonprofit-boards>.

¹⁶ Truth and Reconciliation Commission of Canada. Honouring the Truth, Reconciling the Future. Summary of the Final Report of the Truth and Reconciliation Commission of Canada. 2015. Accessed 02 December 2022, from https://ehprnh2mwo3.exactdn.com/wp-content/uploads/2021/01/Executive_Summary_English_Web.pdf

¹⁷ Truth and Reconciliation Commission of Canada. Truth and Reconciliation Commission of Canada: Calls to Action. 2015. “Museums and Archives”, pg. 8. Accessed 02 December 2022, https://ehprnh2mwo3.exactdn.com/wp-content/uploads/2021/01/Calls_to_Action_English2.pdf.

¹⁸ Truth and Reconciliation Commission of Canada. Honouring the Truth, Reconciling the Future. Summary of the Final Report of the Truth and Reconciliation Commission of Canada. 2015. Accessed 02 December 2022, from https://ehprnh2mwo3.exactdn.com/wp-content/uploads/2021/01/Executive_Summary_English_Web.pdf pages 16-17.

¹⁹ United Nations Declaration on the Rights of Indigenous Peoples, Accessed 02 December 2022, from, https://www.un.org/development/desa/indigenouspeoples/wp-content/uploads/sites/19/2018/11/UNDRIP_E_web.pdf

TIP The MAS booklet The Importance of the United Nations Declaration of Indigenous Peoples & the Truth and Reconciliation Commission to Museums provides guidance on how UNDRIP can be used as a framework for reconciliation in museums.²⁰

2. The museum publicly acknowledges Indigenous peoples and their histories.
3. The museum reports publicly on reconciliation activities and progress.
4. The museum uses inclusive and appropriate language and terms in all exhibit and programming materials.

TIP Over the years, certain words have fallen out of acceptable usage. Consult with originating communities to ensure appropriate and acceptable terminology is used. The MAS booklet The Importance of the United Nations Declaration on the Rights of Indigenous Peoples & the Truth & Reconciliation Commission to Museums provides guidance on appropriate terminology in programming and exhibit materials.²¹

5. The museum actively encourages and supports the involvement of Indigenous people in museum activities and operations.

TIP Where there are Indigenous collections, content, and educational material, the museum endeavours to have Indigenous peoples actively involved in the management and governance of the museum.

TIP This is particularly important when the collection or exhibits contain artefacts reflecting Indigenous history.

D. Diversity and Inclusion

Many organizations and institutions in Canada have recognized that being more inclusive and diverse has long term positive benefits on their operations. SaskCulture lists many reasons why inclusiveness is important and how organizations can “build inclusiveness” into their operations.

There are many arguments for building inclusion strategies into your museum, but the biggest incentive should be the sustainability of your museum into the future. SaskCulture has identified key reasons why inclusion is important. These include;²²

- Supporting basic human rights;
- Reaching new audience/participant demographics;
- Increasing participation of Indigenous peoples;
- Increasing participation of newcomers;
- Eliminating racism;
- Increasing critical thinking and innovation;
- Increasing focus on peace and harmony;
- Building a talented workforce;
- Building credibility through commitment.

²⁰ Laura Phillips, *The Importance of the United Nations Declaration on the Right of Indigenous People & The Truth & Reconciliation Commission to Museums*, Museums Association of Saskatchewan, 2017, link revised 21 February 2025, https://saskmuseums.org/wp-content/uploads/2023/02/WEB_-_The_Importance_of_the_UNDRIP_and_the_TRC_to_Museums_v_2.pdf.

²¹ Ibid.

²² SaskCulture, “Diversity and Inclusiveness”, Accessed 02 December 2022, from, <https://www.saskculture.ca/programs/organizational-support/organizational-resources?resource=12>.

Diversity and inclusion are two interconnected concepts—but they are far from interchangeable. Diversity is about representation or the make-up of an entity. Inclusion is about how well the contributions, presence and perspectives of different groups of people are valued and integrated into an environment.²³

General

1. The museum actively encourages and supports the involvement of diverse communities in museum activities and operations.

TIP Create active communication with diverse community groups (people with disabilities, 2SLGBTQIA+, Indigenous, Black, People of Colour, and Newcomers).

2. Cultural awareness and anti-racism education and training opportunities are provided to staff, volunteers, and members of the Governing Authority to improve overall cultural competency.

3. The museum’s collection management practices support inclusion and reconciliation.

TIP Ensure originating communities have access to the objects in the museum’s collection that they are affiliated with and that collections are handled in a culturally appropriate way. Museums should also work with the originating community to enrich the records and interpretation of the collection. Where a museum must consult with individuals from the originating community, efforts should be made to provide appropriate compensation and recognition for their contribution.

4. The museum values diverse perspectives and input throughout all of its practices.

5. Where there are significant numbers of artefacts specific to a particular cultural or ethnic group in a museum, the people represented by those collections are actively involved in the management and governance of the museum.

Community Relevance

Museums play an important role in their communities because of the privileged place they hold as keepers of a community’s history, culture, and collective knowledge. Maintaining this role requires museums to be far more integrated and open to their community’s needs, issues, and aspirations.

“Relevance [for museums] is about the community’s current agenda – not about the museum’s agenda”.²⁴ It is therefore important for museums to continually engage community members in an open dialogue about their needs and how the museum can serve those needs. This includes recognizing and including communities (i.e., Indigenous, Black, People of Colour, 2SLGBTQIA+, and Newcomers) that have traditionally been excluded, in all aspects of the museum’s operations including staffing, collection development, exhibits, programming, etc.

6. The museum has a written plan that specifies the communities it serves and how it will engage its community.

TIP People with disabilities, Indigenous, Black, People of Colour, 2SLGBTQIA+, and Newcomers are often not represented in the collections, programming, and exhibits offered by museums which can lead to people not feeling that the museum is a place for them. When preparing a community

²³ Matt Bush, “Why Is Diversity & Inclusion in the Workplace important”, Great Place To Work, 13 April, 2021, Accessed 02 December 2022, <https://www.greatplacetowork.com/resources/blog/why-is-diversity-inclusion-in-the-workplace-important>.

²⁴ Museum Life with Carol Bossert. (November 14, 2014). *Museums in a Time of Change: Guest Robert Janes*. Accessed 02 December 2022, from, <https://www.voiceamerica.com/episode/81428/museums-in-a-time-of-change>.

engagement plan, it is important to specify how the museum will reach out to underrepresented communities and involve them in all aspects of the museum.

TIP Being as specific as possible about the communities the museum serves will help when developing a community engagement plan. Museums can serve many communities including those found within a specific geographical area or even online.

7. Members of the museum’s Governing Authority, staff, and volunteers reflect the diversity of the community in which the museum exists.

TIP People with disabilities, Indigenous, Black, People of Colour, 2SLGBTQIA+ and Newcomers often face barriers that prevent them from serving on museum boards. To ensure an inclusive and culturally diverse board, examine how directors are recruited. For example, is the nominating committee only asking people they know to serve on the board?

TIP When posting staffing vacancies ensure that the museum encourages applications from those underrepresented groups (i.e., women, Indigenous, people with disabilities, 2SLGBTQIA+, Black, People of Colour, Newcomers, etc.) as an equal opportunity employer.

8. The museum nurtures ongoing relationships with other community groups, private and public organizations, and individuals to obtain input in the planning, implementation, and evaluation of museum operations.

TIP Social media tools are an effective way for museums to engage in ongoing dialogue with community members. When used effectively, social media can be used to build strong communities around specific topics or the museum in general.²⁵

9. The museum recognizes its responsibility to contribute to community development and is committed to providing equal access for all to the programs and services offered.

10. The museum carries out its activities as part of a broader community and contributes to community events.

TIP *Building Responsive Museums: A Discussion Framework*²⁶ is a self-assessment tool that can help a museum develop a better understanding of what community involvement means and how to better engage communities.

E. Advocacy

Advocacy is defined as a collaborative process wherein a group of people and/or a group of museums come together to identify, define, plan, and implement a process in order to bring about a specific change in funding, community awareness, or government policy. Advocacy is “the act of speaking or disseminating information intended to influence individual behaviour or opinion... or public policy and law.”²⁷ “Advocacy involves identifying, embracing, and promoting a cause. Advocacy is an effort to shape

²⁵ Social Media during COVID-19: A Quick Guide for Canadian Museums, May 2020, link revised 21 February 2025, from <https://saskmuseums.org/wp-content/uploads/2023/03/Final - Social Media during COVID-19-1.pdf>.

²⁶ The Learning Coalition, *Building Responsive Museums: A Discussion Framework*, Issuu, accessed 05 March 2025, https://issuu.com/saskmuseums/docs/building_responsive_museums_hq.

²⁷ Government of Canada, Voluntary Sector Initiative, and Privy Council Office. (1999). *Working Together: A Government of Canada/Voluntary Sector Joint Initiative – Report of the Joint Tables*. Ottawa, ON: Privy Council Office, Government of Canada, pg. 50. Accessed 02 December 2022, <https://www.publicsafety.gc.ca/lbrr/archives/cn000028070343-eng.pdf>.

public perception or to effect change that may or may not require legislation”.²⁸

General

1. The museum has an advocacy policy that acknowledges and demonstrates its commitment to participating in public dialogue.

TIP Museums that are registered charities through the Canada Revenue Agency (CRA) must adhere to CRA’s advocacy rules and guidelines. It is important for the museum and those involved in advocacy activities to understand the difference between activities that advocate on behalf of the museum’s mission and those that would be considered political activities by CRA.²⁹

2. The museum takes specific steps to ensure that diverse groups within the community are consulted in the development of the museum’s advocacy plan.

TIP The most effective way to influence public opinion is to engage the community in a dialogue about the issues or concerns of the organization and to work with them in a collaborative way to address the community’s interests.

3. The museum board and staff (both paid and unpaid) develop an ongoing relationship with policymakers and actively seek opportunities to discuss the museum’s position with them.
4. The museum pursues opportunities to raise emerging issues to the attention of municipal, provincial, federal and Indigenous governments, funders, businesses, and the public.

TIP More information on Advocacy is available through MAS’ *Advocacy Guide: Tools and Tips*.³⁰

F. General Museum Management

A key role of management is assisting the museum, regardless of its size or organizational structure, in achieving consistent results so the museum’s mission can be articulated and fulfilled.

Management is about planning, organizing, staffing, and directing a group of one or more people to accomplish a goal. Sustaining such a team requires leadership, vision, and a commitment to the value of team effort. The most powerful function of an effective manager is that of inspiring others to be part of the team. The transfer of power from one (or a few) to many involves the delegation of tasks and the sharing of responsibility.

Effective museum management is a responsibility that embraces all the resources and activities of the museum and involves all the staff and volunteers. It is a necessary element in the development and advancement of a museum.

Without proper management, a museum cannot provide the appropriate care and use for collections, nor can it maintain and support an effective exhibition and education program. Public interest and trust can be lost without qualified management, and the recognition and value of the museum, as an institution in the service of society, can be jeopardized.

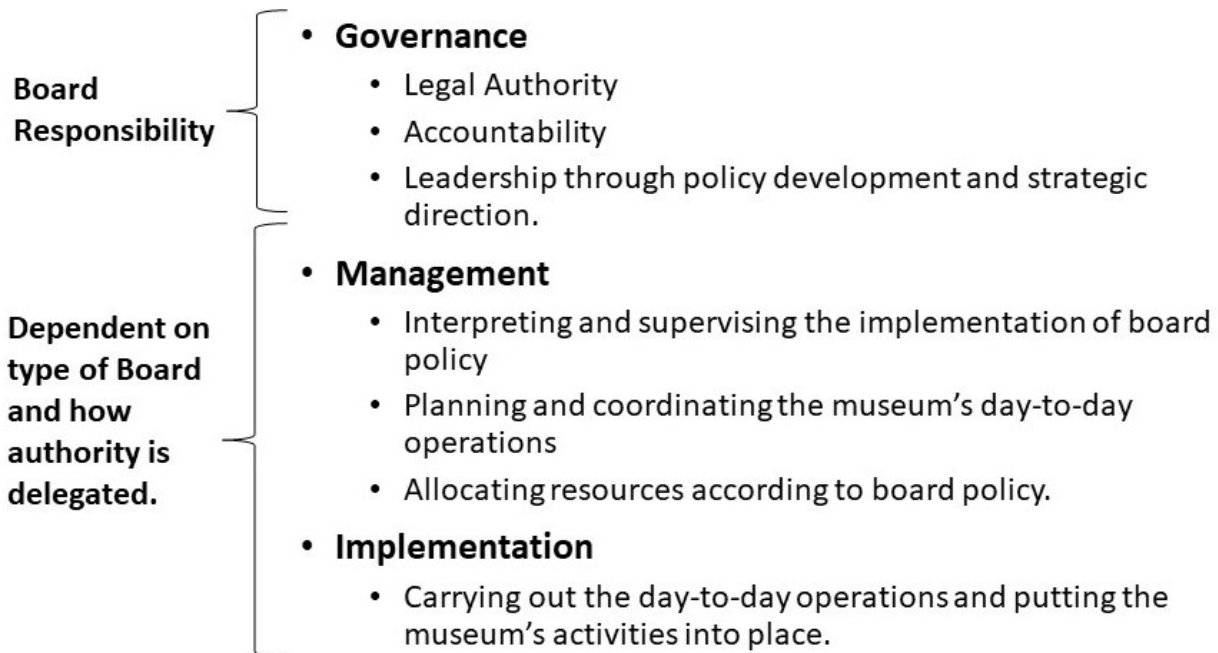
²⁸ Canadian CED Network. *The Art of Advocacy*, page 2. 2015. Accessed 02 December 2022, from <https://ccednet-rcdec.ca/en/toolbox/art-advocacy>.

²⁹ Public policy dialogue and development activities by charities. Accessed 02 December 2022, from <https://www.canada.ca/en/revenue-agency/services/charities-giving/charities/policies-guidance/public-policy-dialogue-development-activities.html>.

³⁰ *Advocacy Guide: Tools and Tips* is available for purchase from the Museums Association of Saskatchewan.

Management focuses on getting work done and delivering results. Where there is a Museum Manager, it is their responsibility to interpret and implement the Governing Authority’s policies; oversee day-to-day operations; and allocate resources (human and financial). Where there isn’t a Museum Manager, individuals from the Governing Authority will take on the role of overseeing day-to-day operations and interpreting and implementing policy. When this occurs, individuals taking on management responsibilities must report to the Governing Authority and work within the boundaries established by the Governing Authority.

Levels of Authority



General

1. The museum operates from formal, written policies and procedures that cover its management responsibilities, programs, services, and reflect its Statement of Purpose.
2. The museum has a general knowledge of the laws and regulations that apply to the museum as well as the various industry and professional standards that guide its work. The museum seeks advice from professional consultants when and where needed.
3. When entering into collaborative relationships museum management ensures that authority is shared and all partners participate equally in the planning, development, and execution of the activity.

TIP Collaboration is a mutually beneficial and well-defined relationship entered into by two or more organizations to achieve common goals. Possible partners may include other heritage institutions, cultural groups, community clubs, other not-for-profit organizations, businesses, etc.

TIP Mechanisms and avenues exist which ensure regular, ongoing communication within the museum.

Of all the factors that contribute to sustained success in museums, one of the more important is creating a cohesive and effective team. Communication is an important element in creating

an effective team and enabling the museum to get people together to accomplish desired goals and objectives using available resources efficiently and effectively. Examples include regular staff meetings, memos, reports, bulletin boards that are updated regularly, etc.

5. The museum has a plan for communicating its accomplishments to the broader community.

Evaluation

6. The museum implements a regular and systematic evaluation of its operations including all management systems, board and staff performance, as well as public programs, exhibits, and any other services offered by implementing, where applicable, front-end, formative and/or summative evaluation methods.

TIP The value of museums is increasingly based on the concept of Public Value and the museum's relevance to individuals and communities. In their quest for public support, museums must demonstrate their value not only to governments and sponsors but also to the general public. Having measurable outcomes and regularly reporting on how those outcomes are being achieved provides the necessary data to demonstrate a museum's public value.³¹

7. The museum uses systematic evaluation processes gathering both qualitative and quantitative information.
8. The museum collects, analyses and uses community input to enhance the quality of its operations, programs, exhibits, and services as it strives for excellence in all areas of its operations.

TIP Information includes attendance figures, age, gender, and other demographic data. This can be collected with such tools as face-to-face, mail, or telephone interviews. Opinions may be collected through comment books, sticky note walls in exhibition spaces, and evaluation sheets after program activities. Social media and on-line survey tools can also be used to gather feedback. The analysis of attendance and attitudes contribute to audience development and are indicators of how well the museum is serving its community.

9. The information obtained from program evaluations are used in the development of programs and services that are targeted to the needs of specific audiences.

G. Financial Management

The Governing Authority is accountable for the finances of the museum and for ensuring the museum can meet its current and future financial obligations through sound fiscal management. With increased demands for accountability from funders and the growing complexity of museum operations, more rigorous systems of financial planning and forecasting must be used in museums.

In addition, museums must become more adept at generating revenue from diverse sources to ensure the museum is not overly reliant on one source of funding. This means that the Governing Authority must understand not only how the museum generates revenues, but the impact revenue generating activities have on the museum's purpose. Possible revenue sources for museums include government funding and grants, admission and program fees, gift shop sales and fundraising activities.

³¹ Museums Association of Saskatchewan. Evaluation Workbook: Basic Understanding of Program Outcome Evaluation Model. 1999. This workbook is available for purchase from MAS.

Being able to manage financial resources effectively is important for the long-term sustainability of any organization. “Financial management includes a range of tactics including understanding financial statements, financial reporting, reporting authors and audiences, budget preparation, fundraising, and asset management.”³²

General

1. The museum has written policies and procedures for all financial activities.
2. The Governing Authority approves the annual budget and reviews regular financial reports for the operating budget and capital funds.

TIP Financial reports that the Governing Authority should review regularly include the balance sheet, statement of operations (income statement), and statement of cash flow.

3. The museum uses sound financial management, reporting practices, and procedures.
4. In museums without paid staff, the Governing Authority assigns oversight of the finances to a financial committee and/or treasurer that are responsible for reporting regularly to the Governing Authority.
5. In museums with paid staff, the senior staff person is assigned responsibility for monitoring finances and reporting regularly to the Governing Authority.
6. The museum ensures that an annual audit or review of its financial statements is conducted and the museum’s financial position is reported publicly.

TIP How a museum reports its financial statements publicly depends on how it has been established. For example, if the museum is a registered non-profit organization, its financial statements would be presented to its membership at an Annual General Meeting. If the museum is part of a municipality, its financial statements would be included in the municipality’s financial reports.

TIP The audit and review requirements for museums are as follows:

- a. An audit is required when revenues exceed \$250,000 in the previous fiscal year.
- b. The requirement for an audit may be waived in favour of a “review” when revenues are between \$25,000 and \$250,000 in the previous fiscal year.
- c. The requirement for either an audit or a review may be waived when revenues are less than \$25,000 in the previous fiscal year. The waiver of an audit, or a review, or both, as the case may be, must be passed by 80% of the members voting on the resolution.³³

TIP Charitable corporations have, and other corporations may have, an audit committee.

TIP An audit committee reviews the museum’s annual financial statements and recommends to the Governing Authority whether such financial statements should be approved. The committee serves as a channel whereby the external auditors can draw matters to the attention of the

³² Hall, D. & R. Duckles. (2005). *BCMA Best Practices Module: Financial Management*. Victoria, B.C.: British Columbia Museums Association. Accessed 02 December 2022, from, <https://museum.bc.ca/brain/best-practice-financial-management/>.

³³ SaskCulture, Financial Audit, May 2016, Accessed 02 December 2022, from, https://www.saskculture.ca/content/file/16.05.30..Financial_Management.Financial_Audit.pdf.

Governing Authority.

Financial Resource Development

7. The museum has a financial resource development plan in place to ensure it has enough money to fulfil its mandate.
8. The museum is familiar with and maintains industry standards established for the non-profit sector as they relate to fundraising.
9. The museum has a written policy to govern fundraising, donor and sponsor recognition, and donor rights.

TIP The Association of Fundraising Professionals (AFP) has developed a Donor Bill of Rights and a Code of Ethical Standards.³⁴ Imagine Canada, in partnership with AFP, has also developed the Ethical Fundraising and Financial Accountability Code.

10. The museum secures revenue from a variety of sources in keeping with its purpose.

Museum Gift Shop

11. The museum has a written policy to govern gift shop sales/activities.
12. All sales activities are based on sound, established marketing and business practice.
13. Proper budget and accounting procedures are followed and regular audits are conducted.
14. One or more individuals are assigned responsibility to oversee the management of the museum gift shop.
15. Adequate training is provided to individuals involved in the operation of the gift shop.
16. Products sold in the gift shop are related to the museum's mandate, collection, exhibits or programs.
17. No sales activity is undertaken that could jeopardize the museum's financial wellbeing or its public image and credibility.
18. Deaccessioned artefacts are never sold in the museum's gift shop.
19. The museum ensures that products sold in the gift shop do not misrepresent cultural groups, perpetuate stereotypes, or present misleading or incorrect information on any subject.
20. Sale activities carried out on the museum's premises or on the museum's behalf by a third party do not jeopardize the museum's public image.
21. Replicas or reproductions sold are clearly marked as such.

³⁴ Association of Fundraising Professionals, "Donor Bill of Rights", Accessed 02 December 2022, <https://afpglobal.org/donor-bill-rights> and "Code of Ethical Standards", Accessed 02 December 2022, <https://afpglobal.org/ethicsmain/code-ethical-standards>.

22. Products sold in the museum’s gift shop that are copyright material must be visibly marked with the copyright symbol (© - c within a circle).

H. Human Resource Management

Human resource management focuses on the relationship between how the museum carries out its activities and the needs of the people responsible for those activities whether they are paid staff or volunteers.

Human Resource Management is a critical museum function because museums, or any organization for that matter, cannot exist without people. Regardless of the museum’s size or the extent of its resources, it survives and thrives because of the capabilities and performance of its people. Museums must use good principles of human resource management to design and implement successful practices for human resource development, planning, administration, and information systems in compliance with legal and ethical requirements.

Within museums, human resource management is the responsibility of both the Governing Authority and the management or administrative level of the institution.

General

1. The museum maintains industry standards established for the non-profit sector as they relate to human resource management.

TIP The [Culture Works Canada](#) has developed an [HR Management Toolkit](#), and their [Human Resources Management: An Overview](#) is available online.³⁵ Another great source for human resources information for non-profits is [HR Intervals](#), they have various resources available online.³⁶

2. The Governing Authority and Management ensure all legislative requirements affecting employees are adhered to.

TIP Legislation related to human resource management include:

- [Saskatchewan Employment Act](#);³⁷
- [Saskatchewan Human Rights Code](#);³⁸
- [Workers Compensation Act](#).³⁹

3. The museum has policies and procedures in place to protect staff and volunteers from bullying, harassment, and discrimination.

TIP Museums are required to maintain safe workplaces for staff and volunteers. By law, all museums

³⁵ Culture Works Canada, (<https://cwc-coc.ca/>), “HR Management Toolkit” (<https://cwc-coc.ca/index.php/management/hr-management-toolkit>), and “Human Resources Management: An Overview” (<https://neighbourhoodartsnetwork.org/tac/media/BMO-Learning-Room-Links/toolsOverview.pdf>), Accessed 02 December 2022, and links revised 21 February 2025.

³⁶ HR Intervals, Accessed 02 December 2022, <https://guide.hrintervals-intervallesrh.ca/hc/en-ca>.

³⁷ Government of Saskatchewan, “Employment Standards”, Accessed 02 December 2022, <https://www.saskatchewan.ca/business/employment-standards>.

³⁸ Saskatchewan Human Rights Commission, “Saskatchewan Human Rights Code”, Accessed 02 December 2022, <https://saskatchewanhumanrights.ca/your-rights/saskatchewan-human-rights-code/>.

³⁹ Saskatchewan Workers’ Compensation Board, Accessed 02 December 2022, <https://www.wcbsask.com/>.

must have a harassment policy. More information on how to create harassment policies can be found at: [Bullying and Harassment in the Workplace](#).⁴⁰

TIP Policies should include anonymous reporting measures to protect victims from abuse.

4. The Governing Authority is responsible for appointing the senior staff person for the museum and for evaluating their performance.
5. Members of the museum's Governing Authority, staff, and volunteers reflect the diversity of the community in which the museum exists.
6. The museum recruits and retains well-trained paid and volunteer staff.

TIP There are many professional development opportunities to help support the training needs of paid and volunteer staff. Professional development can occur in many ways including participating in courses, book clubs, knowledge exchange with peers, etc.

7. There is at least one person, paid or volunteer, working in the museum with professional museological training.

TIP MAS offers annual training through their [Certificate Program in Community Museums Studies and specialised topics](#).⁴¹

8. Paid and volunteer staff have job descriptions that accurately describe the duties, tasks, and performance expectations of the position and the degree of accountability and responsibility.
9. The museum ensures effective communications between and among both paid and volunteer staff by providing regularly scheduled opportunities for the exchange of information.

TIP Communication is an important element in creating an effective team and enabling the museum to get people together to accomplish desired goals and objectives. Examples include regular staff meetings, memos, reports, bulletin boards that are updated regularly, etc.

10. The museum has a human resource plan to address current and future staffing needs.

TIP [The Human Resource Planning Tool](#) (developed by The Learning Coalition) is a useful resource to help museums identify current and future HR needs.⁴²

11. The museum has identified critical positions and succession plans are in place to ensure ongoing operations.

TIP A clearly communicated screening process is consistently applied to all paid staff and volunteers.

The level of screening can vary based on the responsibilities of each position. For example, staff

⁴⁰ Government of Saskatchewan, "Bullying and Harassment in the Workplace", Accessed 02 December 2022, <https://www.saskatchewan.ca/business/safety-in-the-workplace/hazards-and-prevention/bullying-and-harassment-in-the-workplace>.

⁴¹ The Museums Association of Saskatchewan's Courses and Programs are open to everyone and may be found here: <https://saskmuseums.org/education/ccms/>. Link revised 21 February 2025.

⁴² The Learning Coalition. (2006). *The Human Resource Planning Tool*. Accessed 02 December 2022, from www.workinculture.ca/getmedia/7fda184d-4cb0-4e73-91f7-fc2b907f4fad/ToolsHRplanning.pdf.aspx

and volunteers working with children or the elderly will require a Vulnerable Sector Criminal Records Check. Staff and volunteers with no access to money and not working with children may not require a Criminal Records Check. Police Departments/RCMP Offices often offer Criminal Record checks for free for volunteers.

Paid Staff

13. The museum's senior staff person is responsible for the day-to-day management of the museum, including the implementation and monitoring of museum policies as they relate to operations.
14. When contracting services or hiring Project Consultants, the museum develops a contract that clearly defines the scope of the work, timelines, payment schedules, as well as overall costs/budget for the work and has a system in place to monitor and evaluate the work.

TIP The museum does not employ people as self-employed contractors for the purposes of avoiding the obligations it would have to an employee (for example, benefit coverage, CPP and EI contributions, and income tax deductions).

TIP Refer to the [Canada Revenue Agency guidelines](#) to determine whether an individual is an employee or self-employed.⁴³

Volunteer Staff

15. The Governing Authority and senior management acknowledge and support the vital role of volunteers in achieving the museum's purpose and mission. Volunteers are welcomed and treated as valuable and integral members of the museum's human resources.
16. Job descriptions exist for all volunteer positions.
17. The museum has a volunteer program to encourage community involvement.
18. Volunteer recruitment and selection reaches out to diverse sources of volunteers and efforts are made to include people with disabilities, Indigenous, Black, People of Colour, 2SLGBTQIA+, and newcomers as volunteers.

TIP Museums can inform people about their volunteer program in a variety of ways including advertisements, social media posts, websites, presentations to community groups, etc.

TIP The [Canadian Code for Volunteer Involvement](#) provides a framework for involving volunteers in all levels of an organization.⁴⁴

19. Policies and procedures are adopted by the organization to provide a framework that defines and supports the involvement of volunteers.
20. A person with training in volunteer management is designated to be responsible for the volunteer program.

⁴³ Government of Canada, "Determining the Employer/Employee Relationship -IPG-069", Accessed 02 December 2022, <https://www.canada.ca/en/employment-social-development/programs/laws-regulations/labour/interpretations-policies/employer-employee.html>.

⁴⁴ Volunteer/Bénévoles Canada, "Canadian Code for Volunteer Involvement", Accessed 02 December 2022, <https://volunteer.ca/ccvi>

TIP A list of volunteer management training programs is available on [Volunteer Canada's website](#).⁴⁵

21. Volunteer assignments address the purpose of the museum and involve volunteers in meaningful ways – reflecting their various abilities, needs, and backgrounds.

TIP Whenever possible, align the volunteer's interests with the needs of the museum. However, avoid creating work assignments that do not address the museum's needs in some way, or take resources away from the museum's purpose, just to satisfy the interests of a volunteer.

22. Volunteers receive an orientation to the museum, its policies and procedures, and the volunteer assignment.
23. Volunteers receive sufficient training for their volunteer assignment along with all necessary occupational health and safety training.
24. Volunteers receive appropriate levels of supervision according to their task and are given regular opportunities to receive and give feedback.
25. The contributions of volunteers are regularly acknowledged with formal and informal recognition methods.

Professional Development

26. The museum encourages and supports lifelong learning by providing opportunities for the continual growth and development of both paid and volunteer staff.

27. All museum personnel have access to professional advice and resources.

TIP Museums Association of Saskatchewan provides support to museums through their programs and services. The Canadian Museums Association has a [bursary program](#) that can help finance certain professional development activities.⁴⁶

TIP Professional advice and resources should also be made available to summer students as a common aspect of summer student grants is to provide professional and career advice.

28. Where applicable, the museum provides sufficient training for volunteers, staff, and governing authority members related to their Indigenous collections, protocols, and history.

TIP MAS provides opportunities for training through a variety of programs such as the Certificate in Museum Studies. Contact the MAS offices for information on [professional development opportunities](#).⁴⁷

29. The museum provides cultural awareness and anti-racism training for volunteers, staff, and members of the Governing Authority.

30. The museum supports training and development opportunities that meet the needs of both the individual and the institution by allocating funds on an annual basis.

⁴⁵ Volunteer Canada, "Volunteer Management", Accessed 02 December 2022, <https://volunteer.ca/index.php?MenuItemID=338>

⁴⁶ CMA Bursary program, Accessed 02 December 2022, <https://museums.ca/site/bursaries>.

⁴⁷ Museums Association of Saskatchewan, "Education", link revised 21 February 2025, <https://saskmuseums.org/education/>.

31. The museum has a process that supports staff in applying what they have learned to their work.

I. Risk Management

Managing and minimizing risk is part of the safe and successful operation of the museum. It includes attention to those matters that threaten the well-being, safety, and security of museum visitors, the governing authority, staff and volunteers, the museum building(s), its premises, its collections, and its reputation. Risk management is a preventative measure that consists of taking simple, basic actions to ensure the security and safety of everything the museum does.

Risk is made up of two parts: the probability of something going wrong, and the negative consequences if it does.⁴⁸ Managing risk requires thinking about everything that could go wrong in a given area of museum operations. For example, what are the health and safety risks facing museum workers and visitors? Are there risks to the museum's collection because of where it is stored? Do financial practices adequately protect the museum from fraud? What would happen if a child got lost during an event run by the museum?

Risk identification is the process of identifying all possible risks, the likelihood of them occurring and the severity of the consequences if they do occur. Risk management then becomes about identifying ways to minimize or eliminate the risks identified.

The museum's buildings and collections are assets held in trust for the public and must be secure at all times from theft, vandalism, arson, and other forms of destruction. Museums take measures to ensure the security of visitors and staff as well as the artefacts through a written Security & Fire Prevention Policy that outlines the objectives and procedures required to assess risks and manage their impact.

General

1. The museum has a Risk Management Plan in place that identifies and assesses risks and outlines the strategies in place to manage them. The Risk Management Plan is reviewed on a regularly scheduled basis.

TIP Risk Management is a systematic approach to minimizing the possibility that some future event will cause harm. The museum's goal is to balance the risks and the benefits they produce. Refer to *Appendix C: Resources and References for Risk Management* (pg. 134) for more information.

TIP A Risk Management Plan is a document that identifies risks and the strategies put in place to control them. It includes policies, procedures, systems, etc., when they will be implemented and by whom. The Risk Management Plan also contains the necessary budget, training, and communications required to implement and evaluate the plan. Refer to *Appendix C: References and Resources* section for *Risk Management* (pg. 134) for information on how to develop Risk Management Plans.

TIP The Risk Management Plan should be treated as a living document that must regularly be adjusted as new circumstances develop.

2. The museum is familiar with industry standards as well as how other museums and not-for-profit organizations are operating and maintaining similar standards of care.

⁴⁸ MindTools, "Risk Analysis and Risk Management: Assessing and Managing Risks", Accessed 02 December 2022, https://www.mindtools.com/pages/article/newTMC_07.htm.

TIP The Standard of Care required is determined by legal precedents. For articles and case studies in this area please see: [Carters Professional Corporation - Barristers, Solicitors & Trade-Mark Agents](#), the [Pro Bono Law Saskatchewan Inc.](#), and the [Public Legal Education Association of Saskatchewan \(PLEA\)](#).⁴⁹

3. The museum maintains a written record of their risk management activities that demonstrates due diligence and ensures these records are stored in a secure location.

TIP Due diligence is determined in court by the foreseeability of the risk and the controls put in place to minimize the risk. Negligence is the failure to exercise the degree of care that a prudent or reasonable person would usually use under the same or similar circumstances. Risk management is an important responsibility of the Governing Authority as it is the governing authority that is ultimately responsible for the museum. Senior management also plays an important role in identifying and managing risk.

4. The museum develops, implements, and evaluates a Risk Management Plan for programming and all special events.

Health and Safety

5. The museum has a safety program in place and complies with all occupational and public health and safety regulations.

TIP The Governing Authority and museum management are responsible for the health and safety of visitors and all museum personnel. The museum must provide healthy, safe working conditions and ensure the safety of its buildings and public areas. This not only ensures the well-being of all those who visit or work within the museum but also reduces the potential liability to the museum in the event of an accident. Museums responsible for food service facilities need to be especially careful in their compliance with public health and safety regulations.

TIP Museums are required to set up and maintain an Occupational Health Committee (OHC) when there are 10 or more staff. If there are fewer than 10 staff, then [an Occupational Health & Safety Representative](#) should be appointed.⁵⁰

6. One or more individuals are responsible for monitoring and advising on health and safety matters.

TIP Where a conservator is on staff this individual is often named safety officer.

7. The museum has a first aid box and an automated external defibrillator (AED) as well as an appropriate number of staff who are trained to provide first aid including cardiopulmonary resuscitation (CPR).

TIP Ensure that there is always someone on site with appropriate first aid training. First aid training is highly recommended for all education and programming staff. For large events, it is a good practice to have professionally trained first responders on site to deal with any medical emergencies.

⁴⁹ Carters: Barristers, Solicitors, Trademark Agents, Accessed 02 December 2022, https://www.carters.ca/index.php?page_id=1; Pro Bono Law Saskatchewan, Accessed 02 December 2022, <https://pblsask.ca>; and PLEA, Accessed 02 December 2022, <https://www.plea.org>.

⁵⁰ Government of Saskatchewan, "Occupational Health Committees and Occupational Health and Safety Representatives", Accessed 02 December 2022 <https://www.saskatchewan.ca/business/safety-in-the-workplace/ohc-and-ohs-representative>.

8. All museum personnel have received Workplace Hazardous Materials Information System (WHMIS) training and understand the appropriate use, effects and hazards of all chemical products used by the museum.

TIP Place signage defining symbols for quick reference for those who are not yet trained.

9. The museum has a list of all chemicals used by the institution, which are marked and identified in accordance with the Workplace Hazardous Materials System (WHMIS).

TIP Saskatchewan labour legislation requires all employers to use the Workplace Hazardous Materials Information System (WHMIS) to inform all employees about the dangers/risks of materials used in the workplace. For further information contact the Saskatchewan Ministry of Labour Relations and Workplace Safety and WorkSafe Saskatchewan.⁵¹

10. Museum personnel have the appropriate training and, if required, certificates and licenses to operate machinery or undertake certain tasks.

TIP Examples include driver's license, fall protection training, forklift certification, etc.

TIP Professional development funds can be used to support training requirements for staff and volunteers.

11. Safety inspections are conducted regularly, and any deficiencies are corrected in a timely manner.
12. The museum ensures that restrooms are clean and well maintained. If possible, washrooms are physically accessible and located within easy walking distance of the exhibition areas.

Physical Plant and Premises

13. The museum ensures it is in compliance with the National Building Code of Canada and the Saskatchewan Uniform Building and Accessibility Standards Act and Regulations.

TIP The physical plant and premises of the museum needs to be well maintained and in compliance with building code regulations and historic properties acts in order to ensure the public trust and accountability responsibilities of the museum are fulfilled. Information about the National Building Code of Canada is available from the National Research Council of Canada⁵² and information about the Saskatchewan Uniform Building and Accessibility Standards are available from the Government of Saskatchewan.⁵³

14. Museums located within historical buildings ensure compliance with the Saskatchewan Heritage Property Act as well as the Standards and Guidelines for the Conservation of Historic Places in Canada developed by Parks Canada where applicable.⁵⁴

⁵¹ Government of Saskatchewan, "Labour Relations and Workplace Safety", Accessed 02 December 2022, <https://www.saskatchewan.ca/government/government-structure/ministries/labour-relations-and-workplace-safety>, and WorkSafe Saskatchewan, Accessed 02 December 2022, <https://www.worksafesask.ca>.

⁵² Government of Canada, "National Building Code of Canada 2020", Accessed 02 December 2022, <https://nrc.canada.ca/en/certifications-evaluations-standards/codes-canada/codes-canada-publications/national-building-code-canada-2020>.

⁵³ Government of Saskatchewan, *The Uniform Building and Accessibility Standards Regulations*, Accessed 02 December 2022, (direct download) <https://publications.saskatchewan.ca/api/v1/products/1579/formats/2795/download>.

⁵⁴ Government of Saskatchewan, *The Heritage Property Act*, Saskatchewan Archaeological Society, Accessed 02

15. Where the museum is retrofitting or renovating an existing building for new uses as a museum, it undertakes engineering evaluations of floor and structure loading to ensure the structure can accommodate the weight of furnishings, artefacts, and potential audiences.
16. Regular building inspections are conducted to ensure proper functioning of plumbing, heating, and electrical systems.
17. The museum has a cleaning schedule and assigns one or more individuals to be responsible for conducting regular cleaning, maintenance, and repair of its building(s) and grounds.
18. The museum ensures that restrooms and cloakrooms are adequate for the number of museum personnel and visitors.
19. The museum ensures corridors, stairs, and all public areas are well lit.
20. When facility maintenance and repair is contracted to an outside agency, the museum has established procedures for providing access to the building and monitors the service provided.
21. Museum owned roads and sidewalks are always maintained in a safe condition including proper snow removal in winter and emergency exits are kept clear on both sides.
22. Outdoor trails or paths are laid out to ensure the visitors' physical safety.
23. The museum ensures sufficient space is available for unloading and loading of buses.
24. The museum provides signage in the language(s) which best meets the needs of its primary audience(s) or where mandated bylaw.
25. Clear external and internal signs are posted prominently, using symbols rather than words wherever possible.
26. The museum complies with the National Fire Code of Canada.⁵⁵

TIP Updated Fire and Building Codes can be obtained from the provincial Building Standards and Licensing Branch.⁵⁶

Security

27. The museum consults with security experts, local law enforcement services and insurance providers concerning risk prevention measures and their implementation.

TIP Many local police services provide assistance with identifying and managing security risks. In

December 2022, <https://thesas.ca/wp-content/uploads/2016/12/HeritageAct.pdf>; and Canada's Historic Places, *Standards and Guidelines for Conservation of Historic Places in Canada*, 2nd Edition, 2003, Accessed 02 December 2022, <https://www.historicplaces.ca/en/pages/standards-normes.aspx>.

⁵⁵ Government of Canada, *National Fire Code of Canada 2015*, Accessed 02 December 2022, <https://nrc.canada.ca/en/certifications-evaluations-standards/codes-canada/codes-canada-publications/national-fire-code-canada-2020>.

⁵⁶ Government of Saskatchewan, *National Building Code, National Fire Code and National Energy Code for Buildings*, Accessed 02 December 2022, <https://www.saskatchewan.ca/business/housing-development-construction-and-property-management/building-and-technical-standards/national-building-and-fire-code-information>.

addition, the museum's insurance provider should be able to provide assistance identifying the potential risks a museum faces along with ways to mitigate those risks.

28. The museum consults with the Provincial Fire Commissioner and implements recommendations for fire detectors, alarms, reporting, and suppression systems.
29. The museum implements a written security and fire prevention manual that outlines regular security inspections, emergency procedures, and daily opening and closing routines.
30. One or more individuals are responsible for overseeing security.
31. The museum ensures that all personnel are familiar with security procedures and includes collection security and fire prevention responsibilities in the job descriptions of one or more personnel.
32. The museum ensures that public areas of the museum are supervised or monitored at all times during opening hours, by human presence or electronic means.
33. The museum conducts a regularly scheduled audit of its security and fire protection programs and an inspection of its alarm systems.

TIP Museums take measures to ensure the security of visitors and staff as well as the artefacts. The museum's buildings and collections are assets held in trust for the public and must be secure at all times from theft, vandalism, and other forms of destruction. Security risks are assessed and managed to minimize their impact.

34. The museum ensures that fire extinguishers are checked and maintained according to provincial standards, and that museum personnel know their location and are trained in their use.⁵⁷
35. The museum implements and uses appropriate security and fire prevention measures:
 - Backpacks and large items brought in by visitors are left at the entrance desk or in a monitored cloakroom;
 - High quality impact and pick-resistant locks are installed on doors and windows;
 - Intrusion alarms that are electronically monitored are used;
 - Electronic monitoring for fire and water can be installed, and may reduce insurance premiums.
36. The museum schedules regular inspections of the building exterior and grounds for potential security and fire risks.
37. The building exterior and grounds are regularly inspected for potential security risks.
38. Seasonal museums keep walkways regularly shovelled and establish routine, periodic security checks to discourage vandalism, arson, or theft.
39. The museum inspects and cleans working chimneys and wood stoves annually.

⁵⁷ SaskPower, *Fire Extinguishers Standards*, 2018, Accessed 02 December 2022 (direct download), <https://www.saskpower.com/-/media/SaskPower/About-Us/Health-Safety-Resources/Standard-Suppliers-FireExtinguishers.ashx>.

40. All museum personnel are familiar with security procedures.
41. Observations and recommendations regarding issues that could be considered fire or security risks are forwarded to management to address.

TIP Record observations and recommendations in a logbook to be regularly reviewed by management and include steps taken to address identified security risks.

42. All material entering and leaving the museum is supervised, recorded, and subject to inspection, including incoming and outgoing loans.
43. All museum personnel and members of the public admitted to non-public areas of the museum must sign in and out.
44. Visiting researchers are permitted physical access to artefacts at the discretion of the individual assigned responsibility for collections' management and only under supervision.
45. When researchers are given physical access to artefacts, records are maintained on the researcher as well as the artefacts they have accessed. Each artefact is checked and recorded before the researcher leaves the premises.
46. The museum ensures that outside service providers such as plumbers, electricians, auditors and appraisers are supervised by security staff, museum personnel or volunteers when entering, working in, or leaving the museum.
47. The museum includes procedures in its Photography Policy and Collections Policy for on-site photographic activity, based on current copyright and privacy laws.

TIP Privacy laws require written permission for museum personnel - or visitors - to share identifiable pictures of people for publicity or through social media.

TIP If the museum allows visitors to take pictures of exhibits, copyright law states that the visitors own copyright for the pictures.

Collections Storage

48. The museum ensures that its storage areas have, at minimum, key-controlled access. Electronic access card systems, cameras, an intrusion alarm and/or on-site security officers can also be used to monitor storage areas.

TIP Install high security deadbolt locks on single doors and high security drop bolt locks on double doors.

49. If doors to the collections area must be opened for extended periods or time, authorized museum personnel and volunteers must be informed and present while the doors are open.
50. The museum's storage areas are accessible only to authorized museum personnel and volunteers. All museum personnel and volunteers who enter storage areas must record their time of entry and departure in an access log.
51. Members of the public may be present in the storage area during public hours if authorization has been obtained and if they are accompanied by authorized museum personnel or volunteers.

52. When researchers request physical access to artefacts, records are kept on both the research request and the researcher.
53. The museum may limit access for reasons including security, artefact condition, donor access restrictions and the availability of museum personnel to provide access.
54. Access to confidential information concerning collections must be authorized by the museum staff person responsible for the collection and/or the museum's highest staff position.
55. The museum provides researchers with written guidelines and supplies (e.g., gloves, supports) for handling artefacts. The condition of any artefacts accessed is checked against existing collection records before the researcher leaves the premises.
56. The museum ensures that any tours of collection storage areas follow the same guidelines as those for researchers.
57. A plan of the layout of the storage area is clearly posted by the door inside the storage area.
58. The museum identifies easily portable artefacts of high value in collection records and protects them in secure storage and/or fire-resistance cabinets.

Firearms⁵⁸

59. The museum stores, displays, and transports all non-restricted firearms as required by law with written approval by the Chief Firearms Officer of the province.
60. The museum stores, displays, and transports all restricted and prohibited firearms as required by law with the written approval of the Chief Firearms Officer of the province.

TIP Federal legislation defines how firearms are to be stored as well as the precautions to be taken when firearms are displayed and/or transported. Antique firearms are exempt from licensing and registration requirements. However, under the Firearms Act antique firearms must be stored, displayed, and transported unloaded.

61. The museum takes similar precautions with regards to restricted and prohibited weapons as well as objects that could be used as weapons.
62. All employees and volunteers who handle firearms have a valid Possession and Acquisition Licence (PAL).

TIP Museums must have a Firearms Business License to possess firearms, restricted or prohibited weapons, and/or prohibited devices.⁵⁹

Emergency Preparedness

63. The museum has a written emergency management plan based on risk assessment, prevention and mitigation, response, and business resumption.

⁵⁸ Museums Association of Saskatchewan, "Firearms in Museums: Are They Safe?", 02 November, 2016, link revised 21 February 2025, <https://saskmuseums.org/firearms-in-the-museum-are-they-safe/>.

⁵⁹ Royal Canadian Mounted Police. (2015). *Firearms Businesses (including museums)*. Accessed 02 December 2022, from <http://prod1.pub.rcmp-grc.gc.ca/en/firearms/licensing-businesses>.

64. The emergency management plans specify what will be covered by insurance.
65. The emergency management plan is reviewed and updated by museum management on an annual basis.
66. The emergency management plan is reviewed with museum personnel annually. New staff are provided with a copy during the onboarding process.
67. The museum assigns one or more individuals the responsibility for implementing the emergency management plan when conditions require it.
68. All museum personnel know and understand the proper procedures in the event of an emergency. Training is provided and regular drills are conducted.

TIP Training can be in the form of Tabletop Exercises, Drills or Functional/Full Scale Exercises.

TIP Fire drills must be conducted annually and all staff must be aware of the “muster” point. A process for verifying who is on site and ensuring that everyone is accounted for must be in place. This responsibility is usually assigned to several people to ensure someone is always onsite who has this responsibility.

69. The museum consults with emergency preparedness professionals concerning risk prevention measures and their implementation.

TIP Insurance companies, firefighters and municipal governments can be asked to provide an evaluation of building/site risks and remediation strategies.

TIP Useful information on emergency preparedness can be found through:

- The [Saskatchewan Emergency Planners Association](#);⁶⁰
- Canadian Conservation Institute (CCI Notes 14/1 and 14/2),⁶¹
- [Saskatchewan Emergency Management](#).⁶²

70. The museum complies with the National Fire Code of Canada.

TIP Updated Fire and Building Codes for Canada can be obtained from the National Research Council of Canada.

71. The museum consults with the Provincial Fire Commissioner and has implemented all recommendations regarding fire detectors, alarms, reporting, and suppression systems.

TIP Where a choice is possible in fire suppression systems, dry pipe systems are preferable to wet

⁶⁰ Saskatchewan Emergency Planners Association, Accessed 02 December 2022, <https://www.sepa.ca/>.

⁶¹ CCI Note 14/1: Emergency Preparedness for Cultural Institutions: Introduction, 1995, Accessed 02 December 2022, <https://www.canada.ca/en/conservation-institute/services/conservation-preservation-publications/canadian-conservation-institute-notes/emergency-preparedness-cultural-institutions-introduction.html>, and CCI Note 14/2: Emergency Preparedness for Cultural Institutions: Identifying and Reducing Hazards, 1995, Accessed 02 December 2022, <https://www.canada.ca/en/conservation-institute/services/conservation-preservation-publications/canadian-conservation-institute-notes/emergency-preparedness-cultural-institutions-hazards.html>.

⁶² Government of Saskatchewan, “Emergency Management”, Accessed 02 December 2022, <https://www.saskatchewan.ca/residents/environment-public-health-and-safety/emergency-management>.

pipe systems and halotron systems are preferable for archives. Halon, the gas referred to in the previous editions of *Standards for Saskatchewan Museums* has been made illegal due to its ozone-depleting properties. Halotron is an environmentally less harmful gas that is replacing Halon as a fire suppressant.

72. The museum identifies and evaluates potential risks based on their probability and impact.

TIP The museum has an annual fire inspection completed by a member of the local fire authority.

73. The museum's emergency plan outlines mitigation and response procedures for identified risks.

TIP Monitor the location of potential water leaks, ensure drainage systems are operating, and run fans and dehumidifiers if required.

TIP The emergency plan can include template forms and checklists to manage an emergency in the moment.

74. The museum ensures that all pipes, electric cables, and ducts are protected, padded or insulated as required by code, to prevent water or fire damage.

75. Museums with specialized collections seek expert advice regarding mitigation and prevention of risks for their collections, as well as appropriate salvage and recovery strategies.

76. Emergency management plans apply to all artefacts in the collection but certain artefacts will be accorded a higher salvage priority based on their value and Statement of Significance.

77. There are prominently posted floor plans to mark exit routes in case of fire and other emergencies.

78. Emergency exits are clearly marked and exit doors open outward.

Pest Management

79. The museum recognizes the threat of pest infestation to the collections and addresses it through an Integrated Pest Management (IPM) program, as part of its Collections Management Policy.

80. IPM is based on the application of five levels of control:

Avoid:

- Avoid attracting pests (providing food and habitation);
- Avoid bringing in pests (acquisition, flowers and plants, visitors).

Block:

- Reduce pest infiltration for the building in general areas and storage rooms in particular.

Detect:

- Identify pests (incidental, moisture indicator, nuisance, pest, predator) to determine whether they are a threat to collections.

Respond:

- Once the source and type of pest is known, implement an appropriate control strategy.

Recover:

- Continue to monitor and implement the four previous IPM steps.

TIP Pest control has been described as 90% housekeeping, and 10% monitoring and control. Cleaning practices and procedures are key components of IPM.

81. The museum building is inspected regularly inside and out for gaps or openings through which pests might enter, and for evidence of infestation such as carcasses, droppings, and pest damage.

TIP Leaving a light on inside a building when it is dark outside or standing inside a darkened room will show gaps where light shines through.

82. Live plants are not allowed in areas of the museum where collections are stored, handled, or exhibited.

83. The museum undertakes regular checks for signs of infestation in all areas containing collections.

84. Museum personnel are asked to report any signs of insect or rodent infestation in the building(s), in the storage area, or on artefacts.

TIP Rodents often leave faeces and signs of nesting or chewing. Insects may leave shed skins. Wood-boring insects may leave a pile of fine wood dust, known as frass.

85. Insect glue board traps and rodent snap or no/kill traps can be used to collect pests and identify potential pest problems.

TIP Request identification of insects captured from a university or commercial entomologist.

86. The museum isolates incoming artefacts including exhibit props by bagging them for observation several days prior to use in the museum.

87. If the museum suspects infestation from incoming artefacts or those already in the collection (especially artefacts stored outside), the artefacts are treated according to CCI Note 3.3,⁶³ with input from a conservator knowledgeable in heritage pest control.

TIP Non-toxic and biological pest control techniques are recommended over chemical pest control. Insecticides and pesticides can create health dangers to museum personnel and visitors, and cause physical damage to artefacts.

88. If the museum detects rodent activity, cleaning is carried out according to procedures published by the Centers for Disease Control or Health Canada.

TIP Use a true HEPA vacuum cleaner (not a vacuum fitted with a HEPA filter) and wear appropriate PPE (i.e., mask, gloves) while cleaning up after rodents. Replace any materials damaged by rodent urine/droppings or insect splatter. Contact a conservator if artefacts have been damaged.

89. The museum notes any indications of past or present infestation of an artefact and subsequent treatment on a condition report that is dated and kept in the artefact's master file.

90. The museum restricts the preparation, storage, or consumption of food and beverages to clearly designated areas that are not adjacent to museum collections.

⁶³ Thomas J. K. Strang. "Controlling Insect Pests with Low Temperature – Canadian Conservation Institute (CCI) Notes 3/3", 1997, Canadian Conservation Institute, Accessed 02 December 2022, <https://www.canada.ca/en/conservation-institute/services/conservation-preservation-publications/canadian-conservation-institute-notes/controlling-insects-low-temperature.html>

91. Areas where food and beverages are prepared, stored, and consumed are cleaned daily. Garbage and recycling are kept in closed containers and removed daily from the museum.

TIP Keep food and beverages in sealed, pest-proof containers. Avoid storing food and beverages in desk drawers or leaving them out on a counter.

Liability

92. The museum is insured for public liability or has made equivalent provisions.

TIP Transferring liability involves making someone else responsible for potential risk(s). There are three ways museums can transfer liability after all possible precautions have been put in place to reduce that risk. The first is for the museum to purchase insurance, the second is to have participants sign a waiver, and the third is to contract out the work. However, transferring liability does not exclude the museum from its duty of care.

93. The museum has liability insurance for governing authority members to protect them when exercising their duties and to safeguard the museum from unlawful and inappropriate action.

TIP This is often referred to as Director's Liability Insurance or Errors & Omissions Insurance.

94. In the case of bonded employees, the museum has staff fidelity insurance to insure the museum against dishonest or fraudulent activities of staff members.

95. The museum has comprehensive insurance coverage that includes coverage for buildings, equipment, and furnishings.

TIP It is important to have adequate insurance coverage to protect the museum and its collections as well as Directors Liability insurance and coverage for staff. Specialized insurance packages are available to museums as well as group coverage that reduce costs and shares risks among participating institutions. Museums may insure all or part of their collection. To do so the museum must determine the current monetary value of the objects in question in order to determine the insurance premiums.

96. The museum ensures that artefacts on loan, while in transit or on the premises, are covered by insurance.

97. When staff provide artefact identification and/or valuations they are insured against allegations of incorrect advice on identifications.

TIP Museum staff or volunteers may undertake the identification of objects as a service to the general public. The Canadian Museums Association's *Ethical Guidelines* outline the conditions under which museum staff or volunteers can undertake appraisals for third parties. Museum staff or volunteers may conduct appraisals on proposed donations to the museum for income tax purposes provided the value is less than \$1000 and they have the necessary knowledge and skills to do so. Museum staff and volunteers cannot appraise items, regardless of value, being donated by anyone affiliated with the museum.

98. The museum ensures that staff is covered through the Worker's Compensation Board.

99. In cases where the museum owns a vehicle, the museum has vehicle operating insurance and ensures that all personnel who operate the vehicle have a valid driver's license.

100. When the museum employs the use of signed waivers to gain informed consent the language is clear and conforms to legal requirements.

TIP It is not possible to waive children’s rights however if a parent or legal guardian signs a waiver, they are declaring that they understand the risks involved in the activity.

101. When contracting out for services or hiring Project Consultants the museum ensures that the contract includes a Liability and Insurance clause that limits the museum’s responsibilities.

J. Information Management

Museums collect and generate a large amount and variety of information in their day-to-day operations. It is essential that the information be collected, stored, and shared in an ethical and legal manner. Therefore, the museum must ensure that information management systems are in place to facilitate not only the collection and safe storage of information, but also the efficient retrieval of information. Moreover, policies must be in place to ensure information is shared in a fair and unbiased way. This includes how technology can be used to manage information.

It is also important for museums to be aware of, and adhere to, personal information and privacy requirements set out in both provincial and federal legislation. This includes having policies and procedures in place to protect the information museums collect about people. Types of private information that museums collect include employee information (date of birth, social insurance numbers), donor information, information about program registrants, etc.

Managing information about the museum’s collection is equally important as the value an object has is directly linked to its significance based on what is known about the object – its origins, history of use, etc.

Information management includes not only paper records but also all electronic records generated by the museum.

General

1. The museum records histories and information on the museum and its collections from board members, staff, and volunteers.

TIP Disassociation is one of the agents of deterioration, and it is an obligation of the board of directors to prevent the loss of knowledge as it pertains to the museum and its collections. The board takes measures to ensure that information is collected from museum personnel and volunteers alike.

2. The museum archives or stores these records in accordance with the same considerations and policies laid out for the museum’s information management.

Corporate Records

3. The museum uses an established information management system to maintain the records generated in the day-to-day operation of the museum.

TIP Corporate records include not only financial records but also the incorporation documents, minutes of board and committee meetings, grant applications, follow-up reports, membership records, exhibit development files, contracts, etc.

4. The museum regularly backs up electronic files and databases and stores a copy off-site in a

secure location. If backing up files and database information in “the cloud” the museum ensures the servers being used are located in Canada.

TIP A simple way to ensure data is securely stored in an off-site location is to back up data onto a portable hard drive and store it in a safety deposit box. With 2 portable hard drives, data can be backed up weekly on one drive and then switched with the other drive once a month. With “cloud” storage becoming more economical, knowing where the servers being used are located is important. Servers located outside of Canada may be subject to the privacy laws of the country where the data resides, not the laws of the country where the data originated.⁶⁴

5. The museum has record retention and disposal policies and practices in place.

TIP It is a good practice to keep all financial records for a minimum of 6 years. The Canada Revenue Agency requires charities to keep records for a period of 6 years from the last tax year that they relate to. Risk management records should be stored indefinitely.⁶⁵

6. The museum ensures the disposal of all records containing personal information leave no recoverable trace of personal data.

TIP When recycling old computers, remember that simply deleting a file stored on a hard drive or disk does not guarantee the information isn’t recoverable. There are software programs that can be used to ensure the hard drive or disk have been “wiped clean”. Physically destroying the drive or disk before recycling is another option

Privacy

7. The museum is familiar with federal and provincial privacy laws and has policies and procedures in place to ensure appropriate collection, use, and storage of personal information.

TIP Privacy Rights are related to Human Rights; for more information contact the Saskatchewan Information and Privacy Commissioner and/or the Privacy Commissioner of Canada.

8. The museum ensures that all personal information is collected, used, and disclosed for the sole purpose for which it was originally collected unless express consent is given to do otherwise.

9. The museum conducts a regular audit of the information it collects to ensure that they are in compliance with federal and provincial privacy legislation.

TIP Consider the following questions when conducting a Museum Information Audit: What personal information is collected? Why is the information collected? What is it used for? Where is personal information kept and how is access controlled? For example, can anyone in the museum access personal information or is it restricted to only those people who need it? What happens to personal information when the museum no longer needs it?

10. The museum provides a clear statement of purpose when collecting information and an opportunity for individuals to opt out if they so choose.

⁶⁴ TechSoup, “Canadian privacy law, cloud computing and how it applies to non-profits, 15 December 2015, Accessed 02 December 2022, https://www.techsoup.ca/community/blog/cloud_privacy_law.

⁶⁵ Canada Revenue Agency. *Keeping Records*. Accessed 02 December 2022, from <https://www.canada.ca/en/revenue-agency/services/tax/businesses/topics/keeping-records.html>.

K. Intellectual Property

Intellectual Property (IP) refers to creations of the mind, such as inventions, literary and artistic works, designs and symbols, names, and images used in commerce.⁶⁶

Intellectual Property Rights are legal rights extended through:

- Patent: protects inventions;
- Copyright: protects original works of authorship that exist in tangible form;
- Trademark: protects distinctive words, phrases, symbols, and designs that identify and distinguish specific goods and services;
- Trade secret laws: protects information that confers value and competitive advantages.

Museums have intellectual property that falls under the jurisdiction of all four of the legal regimes described above. Historically, museums have focused most of their attention on materials protected by copyright: the majority of their IP assets are protected under this area of law, and their activities centre on the use of these materials. Over the last five years museums have increasingly established trademarks for names, logos, and designs associated with their activities, services, and reputation. Patent, formerly the domain of science and technology centres and natural history museums, is now found in all types of museums largely due to locally developed techniques and technologies such as conservation or exhibit installation methods. Trade secret has emerged as an important regime for museums entering into business partnerships, where it is used to protect assets such as donor lists, software code, exhibit concepts, etc. via nondisclosure agreements.⁶⁷

Perhaps the most visible intellectual property developed by museums comes from its educational and public programming activities: the publications, websites, virtual exhibitions, educational materials, public relations materials, etc. that all museums develop. Many of the activities conducted by museums have a more amorphous aspect to them that may also result in the creation of an Intellectual Property asset. For example, the creation of an exhibition is akin to a compilation: the works in the exhibit may belong to others, but the research, organization, and layout are unique and qualify as a creative work (in this instance, a copyrightable work). Museum websites are another example. They may contain Intellectual Property owned by others, but the organization, design, layout, navigation, research, etc. are all value-added aspects that makes the site as a whole an IP asset created by the museum.⁶⁸

For more information about Intellectual Property and the different types of property rights refer to the [Canadian Intellectual Property Office](#).⁶⁹

General

1. The museum has an Intellectual Property Policy that addresses both the assets created by the museum as well as the assets created by others/third parties and includes policies related to patent, copyright, trademarks, and trade secrets.

⁶⁶ World Intellectual Property Organization. (nd). *What is Intellectual Property?* Accessed 02 December 2022, from <https://www.wipo.int/about-ip/en/>.

⁶⁷ Government of Canada, "What Kinds of IP Reside in Museums?", Accessed 02 December 2022, <https://www.canada.ca/en/heritage-information-network/services/intellectual-property-copyright/guide-developing-intellectual-property-policies/what-intellectual-property.html#121>.

⁶⁸ Government of Canada, "What is Intellectual Property (IP)?", Accessed 02 December 2022, <https://www.canada.ca/en/heritage-information-network/services/intellectual-property-copyright/guide-developing-intellectual-property-policies/what-intellectual-property.html>.

⁶⁹ Government of Canada, *Canadian Intellectual Property Office*, Accessed 02 December 2022, <https://www.ic.gc.ca/eic/site/cipointernet-internetopic.nsf/eng/home>

TIP The museum should be aware of the particular concerns around Indigenous intellectual property and consult appropriate organizations for guidance.⁷⁰

2. The museum recognizes intangible heritage as part of its Intellectual Property Policy.

TIP The [Intellectual Property Issues in Cultural Heritage \(IPinCH\)](#)⁷¹ has resources related to the rights, values, and responsibilities of material culture, cultural knowledge, and the practice of heritage research.

3. The museum has procedures in place to ensure the proper use of museum assets related to intellectual property rights.

TIP For information on developing Intellectual Property Policies look for the How-To Guide for Museums available from the [Canadian Heritage Information Network \(CHIN\)](#) website.⁷²

Patent

4. Where applicable the museum addresses the issue of patent within its Intellectual Property Policy to protect both the interests of the museum and the staff involved in the development of the work.

TIP Patent is most relevant to science museums, science centres, and natural history museums because their research can lead to patentable works. However, the cost of administration for patents can be high thus few museums pursue this line of revenue.

Copyright

As more and more museums incorporate online exhibits and programming into their offerings, paying attention to copyright is becoming even more important. Both as a user of copyright protected material and as a content provider. Google and other search engines have made it possible to find all types of material (i.e., images, research papers, audio, video clips, etc.) easily and quickly. It is important to remember that just because something is available online, doesn't mean it is free to use or that copyright restrictions do not apply.

5. The museum is familiar with and adheres to Canadian Copyright laws that protect creators, consumers, and the public domain.

TIP [A guide to copyright](#) is available from the Canadian Intellectual Property Office. Exceptions to copyright as it relates to Libraries, Archives, and Museums may be found in the [Canadian Copyright Act](#), section [30.1](#) to [30.5](#).⁷³

TIP Museums must consider issues related to copyright when acquiring items for their collections,

⁷⁰ Resources on Indigenous peoples and Intellectual property can be found on the Canadian Government's website at <https://www.ic.gc.ca/eic/site/108.nsf/eng/00004.html>, Accessed 02 December 2022.

⁷¹ Simon Fraser University, *IPinCH Intellectual Property Issues in Cultural Heritage: Theory, Practice, Policy, Ethics*, Accessed 02 December 2022, <https://www.sfu.ca/ipinch/>.

⁷² Government of Canada, *Canadian Heritage Information Network*, Accessed 02 December 2022, <https://www.canada.ca/en/heritage-information-network.html>.

⁷³ Canadian Intellectual Property Office, "A guide to copyright", Last updated 27 August 2019, Accessed 02 December 2022, https://www.ic.gc.ca/eic/site/cipointernet-internetopic.nsf/eng/h_wr02281.html; Government of Canada, *Copyright Act (R.S.C., 1985, c. C-42)*, accessed 02 December 2022, <https://laws-lois.justice.gc.ca/eng/acts/C-42/Index.html>; and shortcut to "Libraries, Archives and Museums" (section 30.1) of the Canadian Copyright Act, Accessed 02 December 2022, <https://laws-lois.justice.gc.ca/eng/acts/C-42/page-11.html#h-103529>.

exhibiting works of art, reproducing images for publication and catalogues etc. [CARFAC Saskatchewan](#)⁷⁴ has resources available to support best practices when exhibiting artwork.

6. The museum protects its own collections, programs, and publications with respect to copyright including its own web site and any other digital content it has created for the Internet.
7. The museum respects the rights of other creators and negotiates agreements that include procedures to be followed to ensure appropriate credit and/or compensation is provided for the use of all copyright material.

TIP Copyright laws define economic rights related to the right of reproduction and the right of exhibition and therefore affect museums that mount exhibits and reproduce works of art or images for use in catalogues or on websites. This often includes the payment of a fee for the use of the copyright material in an exhibit, publication, website, etc. CARFAC Saskatchewan has established a fee schedule to assist in determining appropriate payments when exhibiting an artist's work.⁷⁵

TIP In Saskatchewan, the *Arts Professions Act*⁷⁶ requires a written contract between artists and anyone wanting to engage, contract, hire, or enlist their services. The Act also lists the basic elements that must be covered by the contract. CARFAC has [templates available for contracts](#) and [fee payment](#) requirements.⁷⁷

TIP Moral rights cannot be assigned (sold or given away) however, the creator of the work may agree, in writing, not to exercise his/her moral rights.

8. The museum adheres to the concept of fair dealing that allows for use of copyright material without permission under specific circumstances and has a written policy addressing reproduction rights.
Fair Dealing allows for the use of material without permission for the purpose of research, preservation, private study, criticism, review, or news reporting. When a substantial part of a work is to be used, consideration is then given to both the quality and quantity of the part used. This is necessary when requests for copies or loans are received for copyrighted material. If there is any doubt about whether the fair dealing provision applies copyright permission should be obtained.
9. When it is not possible for the museum to obtain copyright for objects in its collection the museum locates and maintains records of the copyright holder.
10. Procedures are established to ensure appropriate credit is given to copyright holders of objects in the museum's collections.

TIP This includes, but is not exclusive to, photographic collections including photographs of artefacts in collections, archival collections, and/or fine art collections.

⁷⁴ CARFAC Saskatchewan, Accessed 02 December 2022, <https://carfac.sk.ca>.

⁷⁵ CARFAC, Minimum Fee Schedule, Accessed 02 December 2022, <https://carfac-raav.ca/>.

⁷⁶ The Queen's Printer. (2010). *The Arts Professions Act*. Accessed 02 December 2022, Retrieved from <https://www.saskatchewan.ca/residents/parks-culture-heritage-and-sport/culture/culture-in-saskatchewan>

⁷⁷ CARFAC Saskatchewan's templates for contracts and model agreements available at <https://carfac.sk.ca/contracts>, and a minimum recommended fee schedule is available from CARFAC at <https://carfac-raav.ca>. Please note, the fee schedules are adjusted annually. Accessed 02 December 2022.

Trademarks

11. The museum ensures the appropriate use of its own name and associated marks including but not limited to exhibit titles, designs, logos, and domain names.

TIP The museum's name is intrinsically connected to its reputation within the community and the programs and services it provides. Inappropriate use of the museum's name could have a negative impact on the public's trust in the organization.

12. Both paid and volunteer staff respect third party trademarks made available to them in the course of their work and adhere to any agreements signed for their use.

TIP Because museums often use third party trademarks it is important to include the organization's philosophy about using such marks in their Intellectual Property Policy.

Trade secrets

13. The museum acknowledges their ownership of trade secrets in their Intellectual Property Policy and ensures the protection of information such as donor lists and marketing plans.

14. Both paid and volunteer staff respect third party trade secrets made available to them in the course of their work and adhere to any agreements signed for their use.

Collections

Collections are often the defining characteristic of museums and the artefacts and information within them are frequently the foundation upon which museums are built. A collection may be moveable or immovable cultural property, tangible and intangible aspects of heritage, and may be unique to each institution. In this way a *collection* is often a museum's greatest asset and must be properly managed and cared for or it can become its greatest liability. Museums develop policies and procedures both to fulfil their public trust obligations and manage how their collections are preserved and accessed.

The Collections section is broken down into the following 5 headings:

A. Collections Management

Museums fulfil their public trust obligations in collections management by preserving their collections 'in perpetuity.' Collections management supports this through the development and implementation of policies and procedures for the legal and ethical acquisition, documentation, and disposition of material by the museum.

The museum's responsibility to manage the collection on behalf of the public includes not only the preservation of the artefact itself but just as importantly, its context. Collections-based research on the history and stories relating to an artefact provides the basis for exhibits and programs.

B. Archives

Museums with archival records develop policies and establish procedures to ensure it fulfils its obligations of public trust and manages the collection to the benefit of the community it serves.

C. Conservation

Conservation is the global term that includes all actions taken to preserve cultural property with the least possible intervention. It includes activities relating to documentation, preventive conservation, treatment, restoration, and reconstruction. The goal of setting up conservation standards is to ensure the best possible standard of collections care for all artefacts held by the museum from the time of acquisition, and throughout exhibition and storage.

A combination of preventive conservation and conservation treatments allows museums to preserve and document their collection while facilitating the public's need to experience the artefacts and information it contains.

D. Storage

Good storage provides the best possible environmental and physical conditions for the long-term preservation of collections through the provision of an environmentally stable, secure, pest-free dedicated space. Storage furniture, shelving and enclosures are chosen to provide appropriate protection and support for different sizes, types of media and classes of artefact (organic, inorganic, mixed).

E. Research

As public institutions, museums have a responsibility to create and advance knowledge and understanding about their collections. Equally important is ensuring this knowledge is made available to the communities the museum serves. The research activities undertaken by a museum are therefore an important way for the museum to demonstrate its commitment to the public and fulfil its public trust responsibilities. Research activities can be undertaken by museum staff and volunteers as well as outside researchers. Regardless of how it is conducted, research must be grounded in best practices and adhere to ethical guidelines as well as appropriate handling standards for artefacts in the collection.

A. Collections Management

General

The development and management of the museum's collection is conducted in compliance with all relevant provincial and federal legislation, relevant standards, and generally accepted professional procedures. This includes all aspects of the Government of Saskatchewan's Heritage Property Act and all similar federal regulations, such as Firearms legislation.

TIP Information about federal firearms legislation is available from the [Canadian Firearms Centre](#).⁷⁸

1. The museum has a written Collections Management Policy that stems directly from its mission statement and includes a commitment to reflect the diversity of the community it serves.

TIP See MAS' [Mission Based Collecting Tip-Sheet](#) for more detailed information.⁷⁹

2. The museum's Collection Management Policy identifies gaps and duplicate artefacts in the collection and outlines plans to address these issues.
3. The museum recognizes the importance of both the tangible and intangible aspects of an artefact and/or collection and ensures that its physical attributes are documented as well as its provenance.
4. The museum recognizes and is respectful of traditional knowledge, issues of cultural appropriation, and cultural artefacts. It consults with appropriate community, Indigenous and religious representatives to ensure the proper care and use of such materials.

TIP Provide or create safe spaces for Indigenous communities to engage with any cultural material that is held in the museum's collection.

TIP If it is not possible to set up a separate, private space, consider allowing access to the museum outside of regular hours or on days when it is closed to the public to accommodate the needs of the originating community. Be flexible.

5. The museum develops and implements strategies to ensure the long-term preservation and availability of digital materials in its collections.

TIP Addressing the technological changes affecting digital material ensures their preservation and access regardless of the media.

6. One or more staff positions have responsibility for collections management activities including but not limited to collections documentation, cataloguing, and loans.
7. The museum provides and/or supports training for staff assigned collection management responsibilities.
8. Detailed, written collections management standards, and procedures are developed to support the Collections Management Policy.

⁷⁸ Royal Canadian Mounted Police, "Businesses: Licence requirements", Accessed 02 December 2022, <https://www.rcmp-grc.gc.ca/en/firearms/licensing-businesses>.

⁷⁹ Museums Association of Saskatchewan, *Tip Sheet: Mission Based Collecting*, 2014, link revised 21 February 2025, https://saskmuseums.org/wp-content/uploads/2023/02/tipsheet_missionbasedcollecting.pdf.

- TIP** The Museums Association of Saskatchewan’s *Collections Documentation Manual*⁸⁰ provides information to support the activities described in the policy including accessions, cataloguing, loans, etc.
9. The museum creates a Statement of Significance for individual artefacts or groups of artefacts in the permanent collection that is used to inform all decisions about the life of the artefacts.
- TIP** A Statement of Significance is used to inform decisions about how an object will be used, cared for and stored. It serves to encourage research and can be used to substantiate grant applications and other fundraising activities as well as advocacy efforts.
- TIP** MAS’ Understanding Provenance Tip-Sheet talks about the significance of objects, and more pointedly Tip Sheets on The Meaning of ‘Significance’ for Museum Collections, Assessing Significance, and Research and Documentation of Significance.⁸¹
10. The museum conducts regularly scheduled inventories of the collection to ensure that records are up to date.
- TIP** The frequency of inventories, and whether the entire collection is examined at one time, depends on the size of the museum’s collections and the resources available. If a complete inventory cannot be completed regularly (every 1-2 years), it is undertaken in stages until completed.
- TIP** For more information on developing policies and procedures around inventorying museum collections refer to *Inventory* (pg. 63) or the Collections Trust’s *Spectrum* section on Inventory.⁸²
11. The museum has a written policy regarding facility use by outside agencies for non-museum purposes i.e., film crews, weddings, conferences, and ghost hunters.

Documentation

Documentation starts the instant an object enters the museum. Recording information about artefacts provide a complete history of the artefact including its provenance, conservation treatment, loan, use in exhibition or scientific sampling, and publication. To effectively document collections certain values must be consistently recorded and this information must be able to be recalled efficiently for internal and external use. Documentation standards encompasses both physical and digital records.

(See *Appendix C: References and Resources for Collections Management* (pg. 139) for more information on condition reporting.)

- TIP** When documenting the historical significance or provenance of an artefact, record the rationale or how it reflects the mission of your museum or collection. The identity of the donor is not necessarily important to the historical significance of the object.

⁸⁰ The Museums Association of Saskatchewan’s *Collections Documentation Manual* is available for purchase from MAS.

⁸¹ Museums Association of Saskatchewan, *Tip Sheet: Understanding Provenance*, 2013, link revised 21 February 2025, https://saskmuseums.org/wp-content/uploads/2023/02/tipsheet_provenance.pdf; *Tip Sheet: The Meaning of ‘Significance’ for Museum Collections*, 2022, link revised 21 February 2025, <https://saskmuseums.org/wp-content/uploads/2023/02/MAS-Tip Sheet 1 - Significance in the Museum Context - March 2022.pdf>; *Tip Sheet: Assessing Significance*, 2022, link revised 21 February 2025, <https://saskmuseums.org/wp-content/uploads/2023/02/MAS-Tip Sheet 2 - Assessing Significance - March 2022.pdf>; and *Tip Sheet: Research and Documentation of Significance*, 2022, link revised 21 February 2025, <https://saskmuseums.org/wp-content/uploads/2023/02/MAS-Tip Sheet 3 - Research and Documentation of Significance - March 2022.pdf>.

⁸² Collections Trust, “Inventory”, *Spectrum 5.0*, Accessed 02 December 2022, <https://collectionstrust.org.uk/spectrum/primary-procedures/inventory/>.

12. The museum has written collections documentation procedures that are included in the museum's written Collections Management Policy.

13. The museum has clearly identified the kinds of information that it will record about an object and has appropriate forms developed for use to record that information.

TIP These forms can vary depending on the reason an object comes to the museum, for example, an object on loan to the museum will have a loan agreement and condition report, but will not have accession paperwork. Refer to the relevant sections of *Standards* to help develop appropriate paperwork for addressing each need and MAS has [sample forms](#)⁸³ available on their website.

14. The museum assigns a unique number to each artefact that is accessioned.

TIP Numbers are also assigned for objects temporarily in the museum for loans, for research, or being considered for potential acquisition. The numbering systems will generally not be the same for the permanent (accessioned) collections, educational collections, and the collections brought in temporarily for loan, research, or potential acquisition. For more information see *Object Entry* (pg. 54), *Acquisition and Accession* (pg. 56), and *Loans – Lending and Borrowing* (pg. 60).

15. The museum labels its artefacts by applying an artefact's number in a uniform manner that does not damage or cause deterioration to an artefact and using accepted conservation methods and materials. (See *Appendix C: References and Resources for Acquisition and Accession* (pg. 140) for more information on labelling artefacts).

16. Each artefact type has a designated location for placement of its number, to facilitate identification, as determined by each institution and outlined in their Collections Management Manual. For example, chairs might be labelled at the top of the right rear leg immediately below the seat.

17. The museum has a written or computerized accession register where it records all of the artefacts in its possession. The written copy is stored in a certified fire-retardant storage box.

18. A copy of the physical register is stored off-site and a copy of a computerized register is backed up to a portable hard drive that is kept at another location. Copies are backed up regularly, or whenever changes are made.

TIP Cloud-based back-ups of digital records can be a suitable form of backing up records so long as museums are able to retrieve information from the cloud.

19. The museum has an artefact file (aka catalogue file, object file, or document file) for each artefact in the collection.

TIP Artefact files should be stored in a consistent location so that they may be easily accessed and referred to as required. These files are updated regularly with all the assorted records and documents pertaining to the object (accession paperwork, research, conservation treatment, etc.). An artefact file serves as a point of reference for all information relating to an object, any information not in the file should be clearly indicated where it can be found (i.e., refer to collections database for cataloguing information and location history, etc.).

⁸³ Museums Association of Saskatchewan, Collections Documentation Forms, link revised 21 February 2025, <https://saskmuseums.org/resources/online-resources/>.

20. The physical location, accession number, and source (the donor or lender) of each artefact is recorded in its artefact file. If the source is unknown, this information is also recorded.

21. The museum keeps information related to patents, copyright, and trademarks in the artefact file.

TIP For more information see *Rights Management* (pg. 66)

22. The museum may use a computerized collections management system (collections database) that combines an artefact's registration and curatorial information into one electronic record, eliminating the need for separate accession registers, catalogue files, artefact files, etc.

TIP The documentation process outlined in the Collections Management Policy should reflect the information fields of the museum's collections management system to ensure comprehensive data collection and accurate information recorded to complete records.

23. A museum may photograph objects as part of its documentation strategy/process.

TIP Photographs are a crucial component for collections management, they may be required for a number of reasons: digitization of a collection for public access, a component of cataloguing, insurance purposes, publication, etc. Whatever the reason, the museum must give due consideration when and how an object is photographed.

24. The museum maintains an inventory of all Indigenous artefacts in the collection and makes it available to the MAS office and Indigenous communities upon request.

TIP Provide or create safe spaces for Indigenous communities to engage with these artefacts when they request to see items on site.

TIP If it is not possible to set up a separate, private space, consider allowing access to the museum outside of regular hours or on days when it is closed to the public to accommodate the needs of the originating community. Be flexible.

TIP For more information on inventorying collections see *Inventory* (pg. 63).

25. The museum invites and encourages Indigenous representatives to participate in the documentation of Indigenous collections, and appropriately compensates them for their time.

TIP Honorariums are an appropriate method of compensation. If unsure, ask the representatives what they would prefer. If asking for specific information from representatives, tobacco may need to be given. Always verify what the proper protocols may be or what, if any, ceremony may be required.

TIP For an example see the City of Saskatoon's Community Resource "[ayisiyiniwak: A Communications Guide](https://www.saskatoon.ca/sites/default/files/documents/community-services/planning-development/ayisiyiniwak_a_communications_guide_2.0_web_sept2019.pdf)", which was developed as an educational resource for civic employees to better understand Indigenous culture and practices, and provides some guidance around things like meeting and ceremonies, and outlines basic etiquette, as so much more.⁸⁴

26. The museum accessions replicas, identifying them as copies of the originals in all documentation.

⁸⁴ City of Saskatoon, Saskatchewan Indigenous Cultural Centre, and the Office of the Treaty Commissioner, "ayisiyiniwak: A Communications Guide", City of Saskatoon, Revised 2019, Accessed 02 December 2022, https://www.saskatoon.ca/sites/default/files/documents/community-services/planning-development/ayisiyiniwak_a_communications_guide_2.0_web_sept2019.pdf

TIP Collections of replicas are considered *bona fide* museum artefacts only if originals are no longer in existence or are inaccessible or the replicas have intrinsic merits on their own in addition to the originals they represent.

27. Collections documentation is regularly reviewed and updated to ensure information recorded and maintained is accurate, complete, and easily recalled for use either in-house for exhibition or publication purposes or for external research and information requests.

TIP This review includes checking paper records and digital records.

Object Entry

Recognising that objects may be allowed into the museum for any number of reasons beyond the scope of acquisition, policies and procedures are developed to ensure that all materials entering the museum for the first time are appropriately documented and tracked.

28. The museum has a written policy which clearly states how and why objects are received or has incorporated such guidelines into the overarching Collections Management Policy.

29. The museum has a designated authority responsible for authorizing objects to enter the museum.

TIP This can be an individual or committee appointed by the Governing Authority, but this responsibility should never be assigned to summer staff or volunteers. The process of accessioning can, however, be trained or assigned to staff and volunteers.

30. The museum appropriately prepares for all objects arranged in advance that come into the museum.

TIP Plan for object movement, have necessary paperwork on hand, appropriate space available to accommodate the arrival and storage of the object, and methods of transportation, etc.

31. If the museum is accepting drop-in/walk-in object deposits, then the museum has an employed staff member on site to properly process items left on deposit.

32. All objects entering the museum, whether for identification, consideration for acquisition, research, etc., are given entry numbers.

TIP An entry number can include a prefix to distinguish it from other numbering systems used by the museum, which indicates the year of entry (recorded as 4 digits, YYYY), and a running number.

33. All objects newly entered into the museum are tagged with a temporary label recording their entry number.

34. The museum only accepts objects on temporary deposit when the owner of the property is the depositor.

TIP The museum may make allowances at their own discretion if the owner and the depositor are known to the museum and arrangements for the owner to sign and return the appropriate paperwork have been agreed to in advance.

35. The museum has entry forms or receipt for temporary deposits for all objects that enter the institution.

TIP MAS has a sample of a [Receipt for Temporary Deposit](#) available as an automatic download on their website.⁸⁵ Each object has 3 copies of the receipt or entry form: original goes with the owner, one is kept with the object, and the final is filed by the museum.

36. The museum only accepts objects on a fixed term or temporary deposit. This means that a return date is clearly stated in the entry form/receipt for temporary deposit.

TIP The museums' Object Entry policy or Collections Management Policy clearly outlines the limits to efforts/actions that will be made by the museum to contact the owner/return the object to the owner, with a fixed timeline documented before it is considered "abandoned". The policy also clearly states how it will deal with items that are "abandoned" at the museum. Or these considerations are included in the museum's Deaccessioning and Disposal Policy.

TIP See sections on *Object Exit* (pg. 54) and *Deaccession and Disposal* (pg. 67) for more information.

TIP These considerations are included in any documents or forms that are given to the owner and are made clear to the owner prior to their signing of the receipt.

37. The museum makes the owner(s) of object(s) left in the museums care aware of the museum's limits for liability for damage or loss.

TIP MAS's Tip Sheet [Taking Control – Insurance & You](#) can help museums think about the kinds of insurance coverage they might need.⁸⁶

38. All objects that enter the museum are suitably described to facilitate identification should it become disassociated from its paper records.

39. All objects once accepted into the museum on a temporary deposit have their incoming conditions thoroughly noted.

40. All paperwork that is generated at the time of deposit must be signed by the property's owner.

TIP The museum must establish the depositor's relationship to the item(s) being left in the museum's care.

41. The museum notes any associated rights (i.e., copyright) that are attributed to all object(s) upon entry to the museum.

TIP See section on *Rights Management* (pg. 66) for more information.

Acquisition and Accession

Museums have an obligation to ensure they acquire objects for their collection in a legal and ethical manner. This is accomplished with the development and implementation of policies, agreements, and procedures for the acquisition of objects by the museum.

⁸⁵ Museums Association of Saskatchewan, Collections Documentation Forms, link revised 21 February 2025, <https://saskmuseums.org/resources/online-resources/>, also available as a direct download here: https://saskmuseums.org/wp-content/uploads/2023/02/Receipt_Temporary_Deposit_FINAL.docx.

⁸⁶ Museums Association of Saskatchewan, *Tip Sheet: Taking Control – Insurance & You*, 2018, link revised 21 February 2025, https://saskmuseums.org/wp-content/uploads/2023/02/FINAL_-_WEB_-_v_1_-_Taking_Control_-_Insurance_and_You.pdf.

42. The museum has a written Acquisition Policy and/or has this policy incorporated into its overall Collections Management Policy.

TIP MAS' [Acquisition Evaluation Tip-Sheet](#) can assist museums with this process.⁸⁷

TIP For help with developing acquisition policies and procedures see the Collections Trust's *Spectrum* section on [Acquisition and accessioning](#).⁸⁸

43. The Acquisition Policy clearly identifies the modes of acquisition the museum will accept (i.e., donation/gift, purchase, transfer, etc.).

44. The museum holds clear legal title to all artefacts acquired.

TIP A Keeping House would not hold clear, legal title for items in its care. A Keeping House acts as a holding facility for sacred and secular items being returned to their community of origin.

45. The museum has a written policy prohibiting the active acquisition of cultural items that are under Indigenous jurisdiction, unless mandated to with the full involvement of the appropriate Indigenous organizations as equal partners.

TIP For a list of examples of cultural items refer to *Appendix B: Indigenous Standards* (pg. 123)

46. The museum's governing authority can delegate decision-making authority for acquisitions to either an acquisitions committee or to a staff person.

TIP Summer students and volunteers are not charged with the responsibility of determining whether or not an object entering the museum is acquired.

47. The museum has a standard transfer of ownership agreement in the form of a written document or contract that is used to transfer legal title of ownership of objects acquired for its permanent collection to the museum.

TIP MAS provides sample forms for museums in the *Collections Documentation Manual*.⁸⁹ The MAS template for [Transfer of Ownership](#) is available online as a direct download.⁹⁰

TIP For all acquisitions the museum assumes the responsibility of thoroughly documenting the provenance, to record the whole story of the object(s).

48. The museum's Acquisition Policy clearly outlines the criteria for items that are considered for acquisition.

49. The museum collects only those artefacts for which it can properly care, preserve, store, and provide public access. When considering the acquisition of an artefact, the Museum takes into account the condition of an artefact, any hazards it may pose, and the cost of stabilization and

⁸⁷ Museums Association of Saskatchewan, *Tip Sheet: Acquisition Evaluation*, 2014, link revised 21 February 2025, <https://saskmuseums.org/wp-content/uploads/2023/02/aquisitiontipsheet.pdf>.

⁸⁸ Collections Trust, "Acquisition and accessioning", *Spectrum 5.0*, Accessed 02 December 2022, <https://collectionstrust.org.uk/spectrum/primary-procedures/acquisition-and-accessioning/>.

⁸⁹ The Museums Association of Saskatchewan's *Collections Documentation Manual* is available for purchase from MAS.

⁹⁰ Museums Association of Saskatchewan, Collections Documentations Forms, Accessed 02 December 2022, link revised 21 February 2025, <https://saskmuseums.org/resources/online-resources/>, also available as a direct download here https://saskmuseums.org/wp-content/uploads/2023/02/Transfer_of_Ownership.docx.

storage.

TIP Have a conservator evaluate the condition of artefacts that show signs of deterioration, mould, or pest damage.

TIP Be aware that taxidermy, some older fire extinguishers, broken asbestos panels inside stoves, alarm clocks and clocks from 1918 – 1978 with radium paint on the dials, lead, nitrate negatives (1890-1950), medical instruments and medicine chests may be hazardous. If you are not sure how to handle, decant, or dispose of any hazardous material, please contact the Museums Advisor with MAS.

TIP Pharmacists can be an invaluable resource when dealing with the disposal of old medicine in collections.

50. The museum does not acquire materials or artefacts that have been illegally or unethically obtained.

TIP See MAS's Tip Sheet Understanding Provenance⁹¹, and consider developing a provenance questionnaire that is completed by all donors and obtain proof to substantiate their claim of ownership (i.e., bill of sale, will, etc.).

51. The museum does not directly or indirectly acquire any material that has been collected, sold, or otherwise transferred in contravention of any provincial, national, or international wildlife protection or natural history conservation law or treaty.

52. The museum does not acquire any cultural material collected, sold or otherwise transferred in contravention of the 1970 UNESCO Convention on the Means of Prohibiting and Preventing Illicit Import, Export and Transfer of Ownership of Cultural Property⁹² as ratified by the Government of Canada on June 20, 1978.

53. The museum does not acquire any archaeological or paleontological material if there is any reason to believe that its recovery involved illegal excavations, unscientific methods, or intentional destruction or looting of known archaeological sites.

54. The museum does not acquire any archaeological or vertebrate paleontological object found or taken from the land of Saskatchewan without the permission of the Minister as stated in the Saskatchewan Heritage Property Act.⁹³

55. It is illegal to purchase any archaeological materials (either as a collection or individual objects) that are found or collected in Saskatchewan.

56. The museum does not accept donations with unreasonable or limiting conditions, or on permanent loan.

⁹¹ Museums Association of Saskatchewan, *Understanding Provenance*, 2013, Accessed 02 December 2022, link revised 21 February 2025, https://saskmuseums.org/wp-content/uploads/2023/02/tipsheet_provenance.pdf.

⁹² United Nations Educational, Scientific and Cultural Organization, *Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property*, 1970, Accessed 02 December 2022, <https://en.unesco.org/fighttrafficking/1970>.

⁹³ Government of Saskatchewan, *Heritage Property Act*, 1980, Accessed 02 December 2022, <https://thesas.ca/wp-content/uploads/2016/12/HeritageAct.pdf>.

57. All accepted acquisitions for the permanent collection are accessioned in a timely process that is outlined in the museum's Accession or Acquisition Policy.

58. The museum has clear accessioning procedures which outlines formatting for numbering new accessions, preferred labelling and marking methods for the variety of materials the museum acquires to ensure consistency and facilitate artefact inventories.

59. The museum files all associated information about the acquisition in a system that is retrievable through their unique numbers.

TIP For example, copies of all associated provenance, transfer of ownership, and acquisition records are kept in the associated artefact file identified by its accession number.

60. Regularly scheduled condition reports that include photographs are completed and kept in the artefact file.

61. The museum completes a written condition report with photographs at the time of acquisition and keeps it in the artefact file. Regular condition reports provide an opportunity to monitor the condition of artefacts over time and ensure appropriate action is taken should problems arise.

TIP Instructions for carrying out a condition report can be found from the UQAM – Service de l'audiovisuel [Preventive Conservation series video 11/19](#).⁹⁴

62. Materials left without documentation on the museum's property shall be treated as *lost and found* in accordance with the Lost and Found Policy of the museum until a fixed time period has lapsed, whereby the materials will be disposed of as deemed fit by the museum.

TIP There is no abandoned property legislation in Saskatchewan.

TIP All acquisitions should be properly documented, abandoned property has no documentation and should therefore not be accepted into the museum's collection.

63. The museum assigns a unique number to each artefact that is accessioned.

TIP Numbers are also assigned for objects temporarily in the museum for loans, for research, or being considered for potential acquisition. The numbering systems will generally not be the same for the permanent (accessioned) collections, educational collections, and the collections brought in temporarily for loan, research, or potential acquisition.

64. The museum labels its artefacts by applying an artefact's number in a uniform manner that does not damage or cause deterioration to an artefact and using accepted conservation methods and materials. (See *Appendix C: References and Resources for Acquisition and Accession* (pg. 140) for more information on labelling artefacts).

65. Each artefact type has a designated location for placement of its number, to facilitate identification, as determined by each institution and outlined in their Collections Management Manual. For example, chairs might be labelled at the top of the right rear leg immediately below the seat.

66. The museum has a written or computerized accession register where it records all of the artefacts

⁹⁴ Université du Québec à Montréal, *Preventive Conservation in Museums – The Condition Report (11/19)*, 1995, Accessed 02 December 2022, <https://vimeo.com/403740463>.

in its possession. The written copy is stored in a certified fire-retardant storage box.

Object Exit

Just as the museum recognizes that objects may enter the museum for a variety of reasons, so to can they leave the museum, therefore, the museum develops policies and procedures around objects exiting the museum.

67. The museum has an Object Exit Policy or has such considerations clearly outlined in their overarching Collections Management Policy.

68. All objects leaving the museum's care have the appropriate authorization.

TIP The appropriate authorization may vary depending on the reason an object leaves the museum's care, for example, items that were being considered for acquisition and are not being acquired and are being returned to their owner, the acquisition committee or designated staff person must sign off on the return of the object leaving the museum's care.

TIP If objects are leaving the museum as part of a Loan or Deaccession and Disposal, refer to relevant sections for further considerations (*Loans – Lending and Borrowing* [pg. 60] and *Deaccession and Disposal* [pg. 67]).

69. The museum has supporting policies and procedures covering all means of objects leaving the museum's care (i.e., loan, deaccessioning and disposal, appraisals, etc.).

70. The museum documents the planned processes of transfer of temporary responsibility of an object.

TIP Verification of the transfer of the object(s) to another's care from the museum is most easily managed by signatures collected at the physical handoff by authorized museum representation in the presence of the receiving party. Objects are never left for pick-up unattended.

TIP The MAS [Receipt for Temporary Deposit](#) includes space for return approval signature of the museum representative and signature of owner upon return.⁹⁵

71. The museum thoroughly documents all information relating to objects leaving its care.

TIP Information that would be relevant to record would be any object numbers associated with the object (entry number, accession number, loan number, etc.), a concise description of the object(s), insurance valuation, removers name and address, name and position of museum designate who authorized the remove of the object, reason the object is exiting the museum, and date of exit.

72. A condition report is conducted for all objects leaving the museum's care.

Loans – Lending and Borrowing

Also see *C. Conservation: Exhibition and Loans* (pg. 80)

73. The museum has a written Loans Policy.

⁹⁵ Museums Association of Saskatchewan, Collections Documentation Forms, links revised 21 February 2025, <https://saskmuseums.org/resources/online-resources/>, also available as a direct download here: https://saskmuseums.org/wp-content/uploads/2023/02/Receipt_Temporary_Deposit_FINAL.docx.

TIP Because museums hold their collections in trust for the public, they have a legal and ethical responsibility to safeguard artefacts through the creation of loan policies, agreements, and standards of care related to loans.

74. The museum has standard Loan Agreements in the form of a written document or contract that is used for incoming loans and for outgoing loans.

TIP Samples of the separate forms needed for [Incoming Loan Agreements](#) and [Outgoing Loan Agreements](#) are available on the MAS website.⁹⁶

75. A loan file is created for each loaned/borrowed object.

76. The museum issues a temporary deposit receipt for all incoming material on temporary deposit or loan.

TIP MAS has a [Receipt for Temporary Deposit](#) form available as a template.⁹⁷

77. The museum only considers objects for outgoing loan where the museum has clear legal title and the object is unencumbered by restrictions.

78. The museum only accepts objects for loan from the legal owner of the object.

79. Artefacts are not loaned if they are deemed by museum personnel to be far too fragile or if travel conditions during the period of the loan may endanger the artefacts.

TIP For more information/consideration around conservation measures for loaned material see *Exhibition and Loan* under section C. *Conservation* (pg. 80).

80. Permanent or long-term loans are not accepted by the museum. Only loans lasting a year or less are accepted.

TIP If the museum requires a loaned object be kept for a period lasting longer than the original one-year agreement, the museum and loaning institution must re-negotiate a new loan agreement (again, not lasting longer than one year) following the original's conclusion. New conditions reports must also be completed if loans are renewed.

81. Loans from private individuals are accepted on a short-term basis or on a non-renewable fixed term with the artefact being returned to the lender or formally donated to the museum at the end of the loan period by agreement of both parties.

TIP Any loan agreement should contain clear protocols for what measures the museum will take to return an item after a loan period has expired, and ultimately what will happen to the loaned item if it is unable to be returned to the lender. This is of particular concern when dealing with long-term or permanent loans from private lenders. Any long-term/permanent loans in the museum from

⁹⁶ Museums Association of Saskatchewan, Collections Documentation Forms, links revised 21 February 2025, <https://saskmuseums.org/resources/online-resources/>, also available as direct downloads here: https://saskmuseums.org/wp-content/uploads/2023/02/Loan_Incoming.docx and here: https://saskmuseums.org/wp-content/uploads/2023/02/Loan_Outgoing.docx.

⁹⁷ Museums Association of Saskatchewan, Collections Documentation Forms, links revised 21 February 2025, <https://saskmuseums.org/resources/online-resources/>, also available as a direct download here: https://saskmuseums.org/wp-content/uploads/2023/02/Receipt_Temporary_Deposit_FINAL.docx.

private individuals must be resolved.

82. Loans from the museum's permanent collection are made to other museums or affiliated groups only when acceptable standards of artefact care (i.e., environmental conditions, insurance, etc.) can be assured.

TIP See *Exhibition and Loans* under section C. *Conservation* (pg. 80) for more considerations around conservation and loaned material.

83. Condition reports are done for each loaned object at the beginning and the end of the loan period.

TIP When loaned objects are put into a travelling exhibition, condition reports should be completed at each venue upon arrival and before departure to the next venue. See MAS's [Condition Report template](#).⁹⁸

84. Responsibility for the insurance of objects on loan is clearly identified in the written loan agreement.

TIP Insurance is either covered as an extension of the lending museum's own policy or through a policy taken out by the borrower that is reviewed and accepted by the lending museum. Typically, the borrower is expected to pay for the costs of insurance.

Cataloguing

Cataloguing is the act of compiling a comprehensive record of all available information concerning a particular artefact. Proper cataloguing procedures ensure consistency in the documentation of your collection and facilitate the organization and retrieval of information.

85. The museum has a written Collections Management Manual that outlines cataloguing procedures to be followed.

TIP MAS has a *Collections Documentation Manual* available for purchase from their online store.⁹⁹ Also see the Collections Trust's *Spectrum* section on [Cataloguing](#).¹⁰⁰

86. The museum has established the units of information to be recorded about each artefact as well as the rules and conventions for recording the data.

TIP For examples see the [CHIN Humanities Data Dictionary](#).¹⁰¹

87. The museum uses an established classification system to assist in grouping artefacts. For example: [Nomenclature for Museum Cataloguing and Art & Architecture Thesaurus](#).¹⁰²

⁹⁸ Museums Association of Saskatchewan, Collections Documentation Forms, links revised 21 February 2025, <https://saskmuseums.org/resources/online-resources/>, also available as a direct download here: https://saskmuseums.org/wp-content/uploads/2023/02/Condition_Report_FINAL.docx.

⁹⁹ Museums Association of Saskatchewan, *Collections Documentation Manual*, 2014, available for purchase from MAS.

¹⁰⁰ Collections Trust, "Cataloguing", *Spectrum 5.0*, Accessed 02 December 2022, <https://collectionstrust.org.uk/spectrum/primary-procedures/cataloguing-spectrum-5-0-primary-procedures/>.

¹⁰¹ The Canadian Heritage Information Network's *Data Dictionaries* for the humanities are available from the Government of Canada, Accessed 02 December 2022, <https://app.pch.gc.ca/application/ddrcip-chindd/description-about.app?lang=en>.

¹⁰² Nomenclature for Museum Cataloging is available online at <https://www.nomenclature.info/apropos-about.app?lang=en>, and The Getty Research Institute's *Art & Architecture Thesaurus* is available online at <https://www.getty.edu/research/tools/vocabularies/aat/>, both Accessed 02 December 2022.

TIP Artefacts are usually classified by function, however, where existing classification systems are insufficient, museums may need to modify or supplement them. For multi-disciplinary museums different classification systems may be used for different types of collections, for example archaeological, biological, and mineral collections or historical, ethnological, technological, and archival collections.

TIP Work with originating communities to include their words and meanings.

88. The museum uses standardized terminology and formatting for key access points in their records.

TIP Where existing vocabularies are insufficient, museums may need to modify or supplement them. For more information museums can refer to the [CHIN Guide for Museum Standards](#) website where a series of resources related to documentation standards for museums are available.¹⁰³

89. The museum catalogues oral histories as artefacts within the collection, using standard cataloguing procedures. Include a brief content summary and the interviewee's biographical information.

TIP Create written transcripts of audio and video recordings in case the original media becomes unplayable.

TIP Record histories and stories from long-time museum staff and volunteers on objects and collections to ensure thorough documentation and help prevent loss of context and disassociation of material from records.

90. The museum includes original photographs and documents as unique artefacts within the collection, using standard cataloguing procedures.

91. If the museum maintains a manual cataloguing system, permanent ink or printed records are used to record information.

92. The museum controls access to records that contain confidential information, in compliance with privacy legislation.

TIP Confidential information may include valuation details for insurance or tax purposes and/or an individual's personal information.

93. The museum has procedures in place for updating catalogue records when new information becomes available.

94. The museum includes a photograph of the artefact in its catalogue record.

95. Where a museum chooses to digitize its collection, established best practices are followed (see *Appendix C: References and Resources for Cataloguing* [pg. 141]).

96. For multi-departmental museums, both centralized and departmental records/indexes are maintained.

97. The museum includes artists' resumes in an object's artefact file, where applicable.

¹⁰³ These resources may be found on the Canadian Heritage Information Network's website, Accessed 02 December 2022, <https://www.canada.ca/en/heritage-information-network/services/collections-documentation-standards/chin-guide-museum-standards.html>.

98. Catalogue records are clearly linked to the objects they describe.

TIP This is typically done through the assigning of unique accession numbers (see *Acquisition and Accession* [pg. 56]). However, regardless of whether the accession number is affixed to the object with a temporary tag or a permanent label, the description of an object, as recorded on their catalogue record should be detailed enough that the item can be identified clearly if it loses its temporary tag or permanent label with its accession number. It is also for this reason that items should be photographed as part of their cataloguing. Each step helps protect the object for dissociation.¹⁰⁴

Inventory

Inventories are an instrumental aspect of collections management. Being able to identify with basic information what objects are in a collection and any backlog in collections documentation, cataloguing, or accessioning, helps to keep museums accountable for the objects in their care.

TIP Spectrum's Inventory – the Spectrum standard¹⁰⁵ and Inventory – suggested procedure¹⁰⁶ are excellent resources.

99. The museum uses the various records and information on its collection to create a comprehensive inventory list of all objects in its care.

TIP Loans and temporary deposits may be included in inventory lists.

100. Any inventory list generated from a database is evaluated for completeness (i.e., accession numbers, object names, object descriptions, source/owner, photographs, etc.) any absences or blank fields for an object should be flagged for priority documentation work.

TIP The ability to differentiate one object from another is necessary for effective care and management of a collection. If a museum has several similar objects in its care, it may require all of those basic fields to help distinguish one object from one another. This could be immensely important if the museum has duplicates of an object in its care but does not own them all (some are on loan, or left on deposit for another reason).

101. The museum conducts regularly scheduled inventories of the collection to ensure that records are up to date.

TIP The frequency of inventories, and whether the entire collection is examined at one time, depends on the size of the museum's collections and the resources available. If a complete inventory cannot be completed regularly (every 1-2 years), it is undertaken in stages until completed.

¹⁰⁴ Dissociation is recognized by the Canadian Conservation Institute as one of the 10 Agents of Deterioration (<https://www.canada.ca/en/conservation-institute/services/agents-deterioration.html>), modified 26 September 2017. Museums must employ strategies to safeguard their collections against dissociation like they would against fire, theft, and other agents of deterioration. Read more about Agent of deterioration: dissociation (<https://www.canada.ca/en/conservation-institute/services/agents-deterioration/dissociation.html>), modified 19 February 2019. Accessed 02 December 2022.

¹⁰⁵ Collections Trust, "Inventory – the Spectrum standard", Spectrum, Collections Trust, Accessed 02 December 2022, <https://collectionstrust.org.uk/resources/inventory-the-spectrum-standard/>.

¹⁰⁶ Collections Trust, "Inventory – suggested procedure", Spectrum, Collections Trust, Accessed 02 December 2022, <https://collectionstrust.org.uk/resources/inventory-suggested-procedure/>.

TIP For more information on developing policies and procedures around inventorying museum collections refer to *Inventory* (pg. 63) or the Collections Trust’s *Spectrum* section on [Inventory](#).¹⁰⁷

102. Each inventory is kept, dated, and the name of the individuals who carried out the inventory recorded.

103. The museum ensures the basic level of information required to complete an inventory is documented and available.

TIP Typically, the minimum required fields will include the object number (accession number), object name, number of objects or component parts, brief description, current location (where found at time of inventory), and the date this information was recorded and by whom. More fields can be added as required by the institution to reflect the needs of their collections, and for objects that are not owned by the museum (object on loan, under review of acquisition, etc.) the current owner needs to be included on the inventory list.

104. The museum maintains an inventory of all Indigenous artefacts in the collection and makes it available to the MAS office and Indigenous communities upon request.

TIP Provide or create safe spaces for Indigenous communities to engage with these artefacts when they request to see items on site.

TIP If it is not possible to set up a separate, private space, consider allowing access to the museum outside of regular hours or on days when it is closed to the public to accommodate the needs of the originating community. Be flexible.

105. Where a museum has more than one type of collection, i.e., accessioned/permanent collection and handling/education collection, it has a means of differentiating between the two kinds of collections.

106. Where the museum identifies objects in their care that do not relate to the last inventory (orphaned, abandoned, or found in collection) and have not means of identifying them (receipt for temporary deposit, object entry number, identification tag, etc.) the museum follows clearly established policies and procedures as outlined in its Collections Management Policy.

TIP For more information of found in collection items refer to MAS Tip Sheet: [Found In Collections](#)¹⁰⁸ and for information on dissociation see CCI’s [Agent of deterioration: dissociation](#).¹⁰⁹

Location and Movement Control

The ability to find and retrieve objects in a museums care is an important aspect of Collections Management and accountability. Also refer to section *C. Conservation, Artefact Handling and Transporting* (pg. 76) for conservation considerations and concerns when it comes to physically moving objects in your museum’s care, and section *D. Storage* (pg. 85) for information specific to storage for museums.

107. The museum has a policy on moving objects in the museums care and on recording locations.

¹⁰⁷ Collections Trust, “Inventory”, *Spectrum 5.0*, Accessed 02 December 2022, <https://collectionstrust.org.uk/spectrum/primary-procedures/inventory/>.

¹⁰⁸ Museums Association of Saskatchewan, *Found In Collection*, 2016, Accessed 02 December 2022, link revised 21 February 2025, https://saskmuseums.org/wp-content/uploads/2023/02/Found_In_Collections-Final.pdf.

¹⁰⁹ Canadian Conservation Institute, “Agent of deterioration: dissociation”, modified 19 February 2019, Accessed 02 December 2022, <https://www.canada.ca/en/conservation-institute/services/agents-deterioration/dissociation.html>.

TIP *Spectrum* is a fantastic resource to help museums develop their own policies and procedures, see their website for more information.¹¹⁰

108. The museum has clearly mapped and labelled all temporary and permanent collections storage areas.

TIP When mapping out storage locations it might help to think about this hierarchically, (i.e., Building, Room, Unit, Shelf/Drawer, Box/Tray, etc.) can help the museum retrieve objects with relative ease. Refer to section *D. Storage* (pg. 85).

109. Upon receipt of an object (whether for loan, donation, research, or other purposes) the museum notes the location where the object is stored on any of the corresponding object's paperwork.

110. The museum conducts regular audits of their collection storage (permanent and temporary) to verify the locations of objects in their care.

TIP Any discrepancies between the location recorded in the object record/database/inventory list which the museum is working from and the actual locations are noted and the permanent record updated with the actual object's location. For more information on conducting an inventory, refer to *Inventory* (pg. 62).

111. The museum tracks the movement of objects in their care. Records are maintained showing when an object was moved, from where, to where, and who at the museum authorized the movement. For example, an object in storage at a museum is taken out of storage and included in a temporary exhibition. An object movement ticket will be filled out in triplicate for this object with a ticket left in its storage location, another in the artefact file, and the final with the object (or in the exhibition file).

112. The museum monitors collections storage spaces to ensure appropriate environmental conditions are maintained suitable for the collection.

TIP See section *C. Conservation, Museum Environment* (pg. 78).

113. No object in the museum's care is moved without appropriate authorization.

114. The museums assess risks to moving an object (any object) in its care.

TIP See section *C. Conservation, Artefact Handling and Transportation* (pg. 76), and *Handling of Sacred or Culturally-Sensitive Items* (pg. 77).

115. The Museum has appropriate insurance coverage in place before transporting any object (including objects on loan to the museum).

TIP For advice on insurance considerations for museums, see MAS Tip Sheet [Taking Control – Insurance and You](#).¹¹¹

¹¹⁰ Collections Trust, *Spectrum*, Accessed 02 December 2022. <https://collectionstrust.org.uk/spectrum/>.

¹¹¹ Cindy Simmons and Kathleen Watkins, "Taking Control – Insurance and You", Museums Association of Saskatchewan, 2018, Accessed 02 December 2022, link revised 21 February 2025, <https://saskmuseums.org/wp-content/uploads/2023/02/FINAL - WEB - v 1 - Taking Control - Insurance and You.pdf>.

Rights Management

Assuming responsibility for physical objects in a museum's collection goes beyond the care and maintenance of the physical object. The museum must give due consideration for the various rights that maybe associated with any object in its care.

TIP Spectrum's Rights management – the Spectrum standard¹¹² and Rights management – suggested procedure¹¹³ are excellent resources.

116. The museum has a policy covering rights management.

TIP Rights can include copyright, reproduction rights, data protection rights, etc. Essentially, any legalities that might hinder the museum's use of the object. Ownership of an object does not automatically mean ownership of any associated rights to an object.

117. The museum notes any associated rights (i.e., copyright) that is attributed to all object(s) upon entry to the museum.

118. The museum keeps information related to patents, copyright, and trademarks in the artefact file and is noted in the museum's collections database (if it has one).

119. The museum may use standard release forms as part of the accessioning process. These may address economic rights, exhibition rights, and/or reproduction rights, as well as whether or not moral rights have been waived.

TIP Moral rights can only be waived, not given away.¹¹⁴

120. Where the museum does not own copyright on objects in its collection, it follows clearly established steps to identify who the rights holders are for any objects in its collection.

121. The museum keeps records of all efforts to identify rights holders for objects in its collection, even if it has been unable to track down those rights holders.

TIP Keeping records can help a museum to demonstrate reasonable efforts to identify rights holders should a claim be made against its use of an object.

122. The museum records all rights holders' information associated with any object in their collection and keeps this information as current as practical.

TIP The museum includes guidance in their Rights Management policy on what they will do if someone contacts them for use of an object in the museum's collection that the museum does not own rights to.

Where the rights holder is known to the museum, the museum may act as an intermediary between the rights holder and the third party or may come to some other arrangement with the rights holder permitting the museum to share the rights holders' contact information with enquiring third parties. Please note, the museum should not distribute private contacts without the prior permission.

¹¹² Collections Trust, "Rights management – the Spectrum standard", Spectrum, Collections Trust, Accessed 02 December 2022, <https://collectionstrust.org.uk/resource/rights-management-the-spectrum-standard/>.

¹¹³ Collections Trust, "Rights management – suggested procedures", Spectrum, Collections Trust, Accessed 02 December 2022, <https://collectionstrust.org.uk/resource/rights-management-suggested-procedure/>.

¹¹⁴ Government of Canada, "Moral Rights", Accessed 02 December 2022, <https://www.canada.ca/en/heritage-information-network/services/intellectual-property-copyright/nailing-down-bits/moral-rights.html>.

124. Where the museum does not hold rights to objects in its collection but the rights holder is known, the museum has clear written permission from the rights holder when needed for publication, reproduction, exhibitions, etc.

125. The museum documents all instances the museum (being the rights holder in this scenario) has allowed others to use the museum's objects, in the objects catalogue record.

126. The museum knows when rights or licences have expired on objects in their care.

Deaccession and Disposal

Although the museum only acquires artefacts with the full intent that they remain a permanent part of the collection, it is prudent to include written deaccession and disposal procedures identifying preferential means of disposal in a Collections Management Policy, and to have these considerations outlined in the museum's Dissolution Policy (refer to Section A. *Governance Framework* under *Governance and Management* (pg. 14) section for information on Dissolution Policies).

TIP See Collections Trust's *Spectrum* section on Deaccessioning and disposal.¹¹⁵

127. The museum refers final decisions regarding deaccessions to the Governing Authority or authorized designate.

128. The museum records and documents all deaccessions, and retains all documents and files pertaining to deaccessioned artefacts.

129. The museum holding charitable status cannot return deaccessioned artefacts to the original donor or their descendants.

TIP The Canadian Customs & Revenue Agency publication Registered Charities and the Income Tax Acts states that "in most cases a registered charity cannot return a donor's gift. At law, a gift transfers ownership of the money or other gifted property from the donor to the charity. Once the transfer is made, the charity's governing documents oblige it to use the gift in carrying out its charitable purposes."¹¹⁶

130. The museum must dispose of deaccessioned artefacts unless they have been stolen or lost. Deaccessioned materials are first offered to other museums and related public institutions by exchange, gift, or sale. If this is unsuccessful, the deaccessioned material is then offered at public auction.

TIP Items that are considered Crown property will have specific requirements attached to them regarding deaccessioning and disposal. Crown property must remain Crown property, which will prohibit sale at auction, as it must be returned to the Crown. For example, police uniforms. Under the Saskatchewan Heritage Property Act any archaeological or palaeontological object "found or taken from the land in Saskatchewan on or after November 28, 1980 is deemed to be property of the Crown."¹¹⁷

¹¹⁵ Collections Trust, "Deaccessioning and disposal", *Spectrum 5.0*, Accessed 02 December 2022, <https://collectionstrust.org.uk/spectrum/procedures/deaccessioning-and-disposal-spectrum-5-0/>.

¹¹⁶ Canada Customs and Revenue Agency, *Registered Charities and the Income Tax Act*, Canadian Charity Law, Accessed 02 December 2022, <https://www.canadiancharitylaw.ca/uploads/RC4108 Registered Charities and the Income Tax Act.pdf>.

¹¹⁷ *The Saskatchewan Heritage Property Act*, SS 1979-80, c H-2.2, pg. 45, Accessed 02 December 2022,

131. The museum uses funds received from the sale of deaccessioned artefacts exclusively for the direct benefit of the collection, either through acquisitions or direct improvements to collections care.

TIP When artefacts are acquired using the proceeds of sale of a deaccessioned item(s), acknowledge the source(s) of funding through which the new acquisition was made possible in the credit line.

132. The museum does not offer deaccessioned Indigenous sacred and/or cultural items to other museums but instead contacts the appropriate Indigenous community for assistance.

TIP Contact the Museums Association of Saskatchewan regarding appropriate contacts in Saskatchewan.

133. Where deaccessioning is undertaken as a result of dissolution the museum follows established procedures in accordance with best practices to ensure that Indigenous collections are appropriately cared for with succession measures.

TIP A Collections Management Policy should be designed with contingencies outlined for how collections will be handled in the event of the museum's dissolution, i.e., identifying other organizations that the collection (in whole or part) may be transferred to, and identifying points of contact within the originating community to discuss stewardship and the transfer of the collection. Where Indigenous collections are concerned and no originating community is recorded, consider reaching out to MAS and/or the [Saskatchewan Indigenous Cultural Centre](#) for assistance.

Repatriation

The museum is guided in its repatriation activities by [The Task Force Report on Museums and First Peoples](#) which states, "The treatment, use, presentation and disposition of sacred and ceremonial objects and any other objects of cultural patrimony should be decided on moral and ethical grounds with the full involvement of the appropriate First Nations as equal partners."¹¹⁸

134. The museum has a written Repatriation Policy or set of procedures for repatriation of Indigenous items consistent with the recommendations of the *Task Force Report on Museums and First Peoples*.

135. The museum can collaborate with Indigenous groups to return items to their ownership and care through a formal process of repatriation.

136. The museum does not hold human remains in its collections, and arranges for the immediate re-interment of partial and whole human remains.

TIP In the case of Indigenous human remains, the Heritage Conservation Branch (Government of Saskatchewan) implemented a Burial Policy and liaises with the Saskatchewan Indigenous Cultural Centre (SICC) to reinter Indigenous human remains in culturally appropriate ways. There is a Central Burial Site in Saskatchewan, maintained by SICC for repatriated human remains that cannot be returned to their original place of burial or discovery. A museum, if comfortable, may contact SICC directly to repatriate human remains of unknown origins.

137. The museum arranges for the immediate re-interment of artefacts known to be funerary items.

<https://thesas.ca/wp-content/uploads/2016/12/HeritageAct.pdf>.

¹¹⁸ Assembly of First Nations and the Canadian Museums Association, *Task Force Report on Museums and First Peoples*, 1994, Accessed 02 December 2022, pg. 9,

https://museums.in1touch.org/uploaded/web/docs/Task_Force_Report_1994.pdf.

138. The museum does not make or acquire reproductions of funerary items.

139. The museum does not make or acquire reproductions of sacred cultural items.

TIP Some Indigenous communities may wish to make reproductions of sacred cultural items rather than interact with the original sacred object. This arrangement can be incorporated into the Repatriation Policy of the museum.

140. The museum recognizes and supports cultural practices relating to Indigenous collections.

TIP An example of such practice would be allowing visiting Elders and Traditional Practitioners to burn sweetgrass for a Smudge Ceremony. A separate room could be provided for this purpose. For more information on protocols related to culturally based practices contact the Saskatchewan Indigenous Cultural Centre, the National Centre for Truth & Reconciliation, and/or the Gabriel Dumont Institute.¹¹⁹

Identification, Authentication, and Appraisals

141. Where the museum offers identification and authentication services, the museum has a written policy for dealing with inquiries and requests for object identification or authentication.

142. The museum maintains a written manual outlining its object identification and authentication procedures and practices.

143. The museum assigns responsibility for coordinating object identification and/or authentication activities to one or more museum personnel. They will direct or delegate inquiries to the person most qualified to deal with them.

144. All identifications or authentications made by the museum contain a disclaimer stating that museum personnel are providing an opinion only and cannot be held responsible for any error.

145. The museum does not provide identification or authentication when there is reason to believe that an object's history includes unauthorized acquisition, looting, or if it conflicts with the criteria outlined by the institution for its own acquisitions.

146. The Museum does not provide identification or authentication, or where there is reason to believe that identification may be used to improperly promote the value of an item or encourage illegal or unethical traffic in artefacts.

147. For inquiries involving artefacts in the institution's collection, care is taken to protect confidential information, as defined in the museum's Collections Management Policy.

148. The museum ensures that objects left on the premises for identification are accompanied by a release form or receipt signed by both the owner and the authorized museum personnel.

149. The museum requires that objects left with the museum for identification are labelled, recorded on a Temporary Deposit Form, and safely stored. Insurance coverage is agreed to at the time of deposit.

¹¹⁹ Saskatchewan Indigenous Cultural Centre (SICC), <https://sicc.sk.ca>; National Centre for Truth and Reconciliation, <https://nctr.ca>; and the Gabriel Dumont Institute <https://gdins.org>, Accessed 02 December 2022.

150. The museum stores temporarily deposited objects separately from the collections, in a secure location or locked box, to avoid possible confusion.

151. Written requests are required to initiate a process of identification and authentication of artefacts and a record is kept of all requests.

152. A qualified staff or volunteer may appraise an object for the purpose of a tax receipt if the object is valued at \$1,000.00 or less. The appraisal must reflect the fair market value of the object, which can be supported by pricings of similar objects in similar states or conditions.

TIP If an outside appraisal is required the donor will cover its cost. The museum may choose to accept this appraisal cost as a donation and issue an additional tax receipt to the donor for its value.

TIP For additional information on appraisals see the Collections Trust's *Spectrum* section on Valuation.¹²⁰

B. Archives

Archives exist as institutions dedicated to the collection, preservation, and making accessible unique records of information. Archival records may comprise a variety of media, like textual (letters, notebooks, journals, etc.), audio, video, photographic, multimedia, and digital records. These records are created by individuals and organizations alike through the daily conduct of their affairs.¹²¹

Many museums hold archival records alongside their general collections. Such collections include historical records from private citizens and businesses/organizations as well as materials generated by the museum.

General

The archival collection is kept to the same standards and obligations as the rest of the museum's collection. The management and development of the archives are done in compliance with all relevant provincial and federal regulations (i.e., privacy laws) and professional standards.

1. The museum includes policies and procedures for archives in its Collections Management Policy.

TIP The museum provides training for museum personnel and volunteers involved in managing the archival collection. Training should include any specialized equipment used in digitizing the archival collection as well as general management and access protocols.

3. The museum has established archival collection development policies.

TIP These policies are developed to adhere to the museum's mission and mandate. The museum has undertaken a comprehensive inventory of their archival records (physical and digital) to identify areas for further development that are included and outlined in the collection's development.

¹²⁰ Collections Trust, "Valuation", *Spectrum 5.0*, Accessed 02 December 2022, <https://collectionsturst.org.uk/spectrum/procedures/valuation-spectrum-5-0/>.

¹²¹ Provincial Archives of Saskatchewan, *A Guide to Maintaining Records and Identifying Archival Material for Societies and Organizations*, October 2011, pg. 1, Accessed 02 December 2022, https://saskarchives.com/sites/default/files/documents/archives-guide-for-societies-and-organizations_march2012.pdf.

Acquisition

Acquisition of archival material follows similar methods and procedures as general collections acquisition. Museums acquire material in an ethical and legal manner this holds true for archival acquisition as well.

4. Methods of acquisitions and acquisition procedures for archival records are clearly outlined and written into the Collections Management Policy.
5. A clearly defined criteria of what records the museum will acquire reflects the institution's mission and mandate.
6. The museum holds clear legal title to all records acquired.

TIP Legal title ensures that the donor(s) of the items is/are the legal owner(s) and therefore have the right to transfer the item(s) to the museum. Legal title is not copyright.

7. Conditions or restrictions on archival records are clearly established upon acquisition.

TIP It is not uncommon for some archival records to be restricted to general public access for a clearly determined period of time (3 years, 5 years, etc.). Any such restrictions due to privacy concerns should be clearly determined upon acquisition to the museum's collections.

8. The museum assesses acquisitions to ensure that what is obtained meets the collections mandate and privacy laws.

TIP Materials that do not meet established collections criteria are culled from the donation and are returned to the donor.

TIP While looking over the material the museum maintains the original order in which it was received in accordance with *respect des fonds*.

9. The museum has Transfer of Ownership/Deed of Gift forms for every acquisition.

10. The museum completes accession records once items are acquired.

TIP Archives Canada (the Canadian Archival Information Network) has produced the *Canadian Archival Accession Information Standards*.¹²²

Arrangement

Archival records are unique in that they are arranged in accordance with archival principles of original order. If material comes in organized by the creator, then that *arrangement* should be preserved to the best of the museum's abilities. However, as archival material can be generated by business and individuals alike, organizational records may have a discernible organization, but that may not be the case with records from individuals or families.

11. The museum has policies for finding and following archival arrangements outlined in the Collections Management Policy.

TIP Arrangement follows the principles of provenance, original order, and ease of use. The museum ensures a clear chain of custody so items do not lose historic importance.

¹²² Canadian Council of Archives, *Canadian Archival Accession Information Standard (CAAIS)*, May 2019, Accessed 17 August 2022, http://archivescanada.ca/CWG_AccessionStandard.

TIP Background information on a donor may help in finding an arrangement when no discernible order can be seen. Pay attention to the relationships between records and groups of records to build more context between the records and the creator(s). For a helpful video on archival arrangement see Amanda Hill's *Introduction to Arranging Archives*.¹²³

12. The museum organizes archival collections that exceed a single box by levels of arrangement (fonds, sous-fonds, series, sub-series, file, and item). This is known as the Rules for Archival Description (RAD).¹²⁴

TIP When arranging series and sub-series, maintain organization by function whenever possible.

TIP For oversized archival records that cannot be stored in the same location as the rest of the collection, the storage location of that oversized item(s) is noted in the arrangement of the collection (i.e. oversized map kept in a map cabinet but part of the record group).

13. Once the museum finds the arrangement, the record group is re-packed to conservation and archival standards and appropriately labelled to identify their arrangement.

TIP Canadian Conservation Institute's (CCI) Notes cover a wide range of storage methods of various collections including archival materials.¹²⁵

Description & Finding Aids

An archival collection can span metres of material. Because the scope of a collection may hold a variety of media the description of a record group is invaluable. Archival descriptions explain the arrangement to facilitate access to the records. The description will include the physical dimensions, dates, material type(s), creator, and any other information to help users understand the collection. The finding aid serves a similar purpose to the description, it functions as a list, inventory, or catalogue of the scope of a collection to more directly guide users to where records may be found, and provides a short, overarching biographical or historical sketch.

14. The museum follows the Rules for Archival Description (RAD)¹²⁶ when creating descriptions for their archival records.

TIP Descriptions are hierarchical and recorded from the highest level (fonds) down to the lowest (file/item).

TIP The Saskatchewan Council of Archives and Archivists produced a Basic RAD.¹²⁷

¹²³ Amanda Hill, *Introduction to arranging archives*, Archives Association of Ontario, 28 April 2015, Accessed 17 August 2022, <https://www.youtube.com/watch?v=BdjHMeiyKIY>.

¹²⁴ Archives Canada, "Rules for Archival Description", Revised Edition 2008, Accessed 02 December 2022, https://archivescanada.ca/wp-content/uploads/2022/08/RAD_Frontmatter_July2008.pdf.

¹²⁵ Canadian Conservation Institute (CCI) Notes can be found at <https://www.canada.ca/en/conservation-institute/services/conservation-preservation-publications/canadian-conservation-institute-notes.html>, Accessed 02 December 2022.

¹²⁶ Archives Canada, "Rules for Archival Description", Revised Edition 2008, Accessed 17 August 2022, http://archivescanada.ca/uploads/files/Publications/RADComplete_July2008.pdf.

¹²⁷ Jeff O'Brien, *BASIC RAD: An Introduction to the preparation of fonds- and series- level descriptions using the Rules for Archival Descriptions*, 1997, Accessed 02 December 2022, https://www.scaa.sk.ca/fileadmin/scaa/storage/800-Education/804-Educational_Publications/Basic_rad.pdf.

TIP Electronic records have their own chapter in RAD.¹²⁸

15. The museum creates biographical/administrative history for record groups held in its archival collection.

TIP Use information provided by the donor, accession records, or correspondence in the record group, to help create the biographical sketch (for an individual) or administrative history (for a business/organization) depending on the record group. Use reliable sources to confirm information like obituaries or directories.

TIP In accordance with the Truth and Reconciliation Commission's Call to Action #77, any museum with archival material pertaining to the history and legacy of the residential school system provides copies of these records to the National Centre for Truth and Reconciliation.¹²⁹

16. The museum develops finding aids based on the information included in the description.

17. The museum is aware of language discrepancies and out-dated terminology in historical collections and implements reparative descriptions to ensure the usage of appropriate and acceptable terminology.

TIP Updating terminology can facilitate research and improve community access with originating communities.

Digitization

Digitization is the process of scanning or photographing physical archival materials. Digitization is undertaken to preserve archival records and increase access to those records. Digitized records can be shared online thereby increasing public accessibility without unnecessary risk or damage to the physical records.

18. The museum assumes responsibility for the digitization of physical archival material.

19. The museum has policies and procedures for digitization clearly outlined in its Collections Management Policy.

TIP Considerations for digitization policies include, but are not limited to, a determined file format digitized records are kept as (TIFF, JPEG, WAV, etc.), a resolution that files are scanned at (300 PPI with minimum 3000 pixels for text documents and negatives, etc.). The Canadian Museum of Civilization Corporation (CMCC) have their general guidelines for digitization available online.¹³⁰ Include criteria for prioritizing archival material for digitization projects. The Canadian Council of Archives produced a decision-making tree to help organizations prioritize digitization projects, which also outlines principles to help develop a digitization policy.¹³¹

TIP Other great resources for undertaking digitization projects include the Canadian Heritage

¹²⁸ Chapter 9 of RAD is dedication to *Records in Electronic Form*, Accessed 02 December 2022, https://www.scaa.sk.ca/fileadmin/scaa/storage/700-Advisory_Services/706-Information_Files/RAD_Part_1/RAD_Chapter09_March2008.pdf

¹²⁹ National Centre for Truth and Reconciliation, Accessed 02 December 2022, <https://nctr.ca>.

¹³⁰ Kathleen Brosseau, Mylène Choquette, and Louise Renaud, *Digitization Standards for the Canadian Museum of Civilization Corporation*, March 2006, Accessed 02 December 2022, <https://www.historymuseum.ca/wp-content/uploads/2016/04/numerisation-digitization-2006-e.pdf>.

¹³¹ Canadian Council of Archives, *Digitization and Archives*, October 2002, Accessed 02 December 2022, https://archivescanada.ca/wp-content/uploads/2022/08/digitization_en.pdf.

Information Network's *Capture Your Collections: A Guide for Managers Who Are Planning and Implementing Digitization Projects*, *Capture Your Collections 2012 – Small Museums Version*, and *Digitizing Intangible Cultural Heritage: A How-To Guide*.¹³²

20. The museum ensures that digitization initiatives are budgeted for annually.

TIP Digitization can be a long and expensive process, MAS does have equipment available for loan to help museums digitize their collections.

TIP Knowing what the museum will be digitizing will help determine costs, scanning books or oversized items may require specialized equipment.

21. The museum ensures that digital records are regularly backed-up and inventoried to keep the records compatible with new software.

22. The museum transcribes audio and digital files as part of its digitization process.

TIP For transcription shorthand and examples, use the guide from the Library and Archives Canada Co-Lab or from the National Archives.¹³³

Deaccession and Disposal

Deaccessioning and disposal are important inclusions for a museum's Collections Management Policy. For museums holding archival collections there are some additional considerations to be made to ensure that the management of the records upholds all obligations of public trust.

23. Criteria for deaccessioning is clearly outlined in the museum's collections management policy.

24. Preferred methods of disposal are clearly outlined for archival collections in the collections management policy.

TIP The means of disposal for deaccessioned material will be swayed by the kind of material that is deaccessioned. For example, deaccessioning personal records of an individual historic citizen, destruction may be preferable than sale if they cannot be given to another public museum/archives. Deaccessioning and disposal are always conducted on a case-by-case basis, the museum is obligated to use best judgement in dealing with deaccessioned materials.

TIP For further guidance on considerations around undertaking deaccessioning and disposal projects contact the Museums Advisor with MAS, also see the Collections Trust's *Spectrum* section on

¹³² Canadian Heritage Information Network (CHIN), *Capture Your Collections: A Guide for Managers Who Are Planning and Implementing Digitization Projects*, Government of Canada, Department of Heritage, 2000, Accessed 02 December 2022, <https://www.canada.ca/en/heritage-information-network/services/digitization/capture-collections-guide-managers.html>;

CHIN, *Capture Your Collections 2012 – Small Museums Version*, 2012, Accessed 02 December 2022, <https://www.canada.ca/en/heritage-information-network/services/digitization/capture-collections-small-museum.html>;

CHIN, *Digitizing Intangible Cultural Heritage: A How-To Guide*, Accessed 02 December 2022, <https://www.canada.ca/en/heritage-information-network/services/digitization/guide-digitizing-intangible-cultural-heritage.html>.

¹³³ Library and Archives Canada Co-Lab, *Guidelines*, Accessed 02 December 2022, <https://co-lab.bac-lac.gc.ca/eng/Guidelines>, and National Archives, *Transcription Tips*, Last updated 23 December 2019, Accessed 02 December 2022, <https://www.archives.gov/citizen-archivist/transcribe/tips>.

C. Conservation

Preventive Conservation

Preventive conservation strives to prevent or minimize the effects of the agents of deterioration that can affect collections during handling, research, exhibit and storage. Preventive conservation is achieved through policies, procedures and guidelines that help to implement acceptable standards for all aspects of collections care. This includes storage, handling, exhibit, access, environmental conditions, transportation, interpretation, pest control, disaster management and security. Non-invasive cleaning activities such as brushing or vacuuming by staff who have been trained in the processes can also be considered a preventive conservation activity.

1. The museum has a written Conservation Policy or includes a section on conservation in its Collections Management Policy.

TIP See Collections Trust's *Spectrum* section on Collections care and conservation.¹³⁵

2. One or more staff positions include duties for the care of collections such as environmental monitoring or pest management.
3. Non-invasive cleaning of an artefact may be carried out by trained museum personnel to stabilize an artefact or remove the effects of an agent of deterioration such as dust.

TIP Cleaning must not threaten an artefact's historical integrity or undermine its physical condition. Historic artefacts do not need to look "like new" and can retain their historical patina.

4. The museum's extension/education collections contain only artefacts that were accessioned and/or identified specifically for that purpose.

TIP Utilize duplicates, models, replicas, or artefacts that are easily replaced for extension or education programs. Follow care and conservation measures similar to those for permanent collection to extend their usable life.

5. The museum uses only artefacts from extension or education collections that are considered expendable for demonstrations and hands-on activities.

Conservation Treatment

Conservation treatment involves taking active measures to stabilize or reverse the effects of deterioration of an artefact. Invasive cleaning, stabilization and treatment are to be undertaken by appropriately trained individuals.

6. The museum obtains professional conservation advice when treatment of an artefact is being considered or may be required.

7. The museum ensures that conservation treatments are undertaken by conservators who ascribe to

¹³⁴ Collections Trust, "Deaccessioning and disposal", *Spectrum 5.0*, Accessed 02 December 2022, <https://collectionstrust.org.uk/spectrum/procedures/deaccessioning-and-disposal-spectrum-5-0/>.

¹³⁵ Collections Trust, "Collections care and conservation", *Spectrum 5.0*, Accessed 02 December 2022, <https://collectionstrust.org.uk/spectrum/procedures/collections-care-and-conservation-spectrum-5-0/>.

the Code of Ethics and Guidance for Practice of the Canadian Association for Conservation of Cultural Property and the Canadian Association of Professional Conservators.¹³⁶

8. The museum does not authorize conservation treatment for an artefact on loan until written permission from the owner is obtained.
9. The museum permits stabilization of an artefact on loan to be carried out with owner's permission if an artefact is at immediate risk of damage. Museum personnel liaise with a conservator for advice on how to proceed.
10. The museum ensures that conservation treatments include an examination of the artefact(s), a written treatment proposal, written and photographic documentation and requirements for subsequent care and handling.
11. The museum labels and retains any part or pieces detached from artefacts as a result of cleaning or treatment.

Artefact Handling and Transportation

Proper handling and transportation of artefacts is necessary to preserve and protect the museum's collection when moving artefacts within the museum and transporting artefacts to and from the premises.

12. The museum has written procedures that describe safe artefact handling and transportation procedures.

TIP See Section A. *Collections Management, Location and Movement Control* (pg. 65)

13. The museum ensures that orientation and training is provided for all museum personnel involved in artefact handling and transportation.
14. Museum personnel handle artefacts only when necessary.

TIP Wear cotton or nitrile gloves when handling metal, textiles, photographs and other materials that may be affected by sweat and oils from hands. In some situations, freshly washed hands may be acceptable and preferable.

15. Museum personnel wear appropriate personal protective equipment (PPE) including, but not limited to, a medical face mask, eye protection, and gloves when handling collections that are mouldy, affected by rodents or may have been treated with potentially harmful preservative compounds such as arsenic (green clothing, labels, wallpaper) or taxidermy (arsenic, pesticides).
16. Museum personnel examine artefacts for damage or weak areas before handling and fully support them during handling and/or transportation.

TIP Do not pick artefacts up by their handles, appendages, straps or edges, especially if they are heavy or brittle.

17. Museum personnel move artefacts on trolleys or trays lined with packing and supports to prevent damage.

¹³⁶ Canadian Association of Professional Conservators, *Code of Ethics and Guidance for Practice*, Third Edition, 2000, Accessed 02 December 2022, <https://capc-acrp.ca/en/what-is-conservation/publications/code-of-ethics-and-guidance-for-practice>.

TIP Plan the transportation route with the least amount of interferences and instability of floor surfaces or doors.

18. Museum personnel do not stack artefacts during transport.

19. Where artefacts are to be transported off-site, museum personnel determine the safest and most appropriate handling and packing requirements. Other museum professionals and conservation staff may be consulted, if necessary.

20. Museum personnel label the crates or containers used to transport artefacts with the museum's name and address, "contents fragile" label and instructions for handling and opening.

21. The museum ensures that all relevant legislation is followed in the transport and handling of artefacts in its collection.

TIP For example, pack and transport firearms according to the *Firearms Act* and other relevant regulations.

TIP The transportation of archaeological and palaeontological specimens across provincial borders must be approved by the [Heritage Conservation Branch of the Saskatchewan Government](#).¹³⁷

22. The museum ensures that appropriate equipment is used in the handling and transportation of heavy or awkward artefacts.

Handling of Sacred or Culturally-Sensitive Items

Some artefacts may be sacred or culturally sensitive because of what they represent; others because of the ceremonies they were used in, or what they were used for. There may be restrictions on who handles the artefacts (i.e., gender restrictions, menstrual cycle, etc.), how they are handled and stored, what materials may be in contact with them, and whether they can be photographed, numbered, exhibited or used in programming.

TIP Provide an appropriate space for members of the originating community to engage with the item(s). The space should create a sense of privacy, where they may pray, conduct a ceremony, or smudge without external interference. Advance notice of visits may be required to ensure appropriate measures are in place for safety and privacy.

TIP Indigenous items may have restrictions/protocols on how they may be transported (i.e., contact/proximity to the ground, etc.). Elders should be consulted on the proper protocols and requirements on moving cultural items. Traditional and cultural needs supersede museum protocols.

23. The museum has a written policy that identifies artefacts that may be considered sacred or culturally sensitive. These artefacts may be of Indigenous origin, from religious orders or fraternal societies. Policies and procedures for the protection and handling of these items within museums are developed in collaboration with representatives from the originating community.

24. The museum stores sacred or culturally sensitive artefacts in an appropriate manner in consultation with representatives from the originating community. This may require a separate location from

¹³⁷ Heritage Conservation Branch of the Saskatchewan Government contact page:

<https://www.saskatchewan.ca/government/directory?ou=b27665ce-4d6c-4b0b-9754-761255af049a>, accessed 02 December 2022.

the rest of the collection. It may be necessary to mark the storage area, shelf or box in a culturally appropriate manner.

25. The museum restricts access to sacred or culturally sensitive items to traditional practitioners and/or to those approved by them.

TIP Limiting access to collection items are done in collaboration with the originating community to determine the appropriate levels of access for each item; i.e., restricted to traditional practitioners, restricted to members of the originating community, accessible to researchers with written permission from elders, etc. Otherwise, anyone from the originating community may be accommodated.

26. The museum does not create replicas of sacred or culturally-sensitive items without express permission from the originating community.

TIP Photographing sacred or culturally-sensitive item(s) should only be carried out when it is deemed appropriate by the originating community. Restrictions may be placed upon access to photo-documentation, this applies to both collection documentation and exhibition.

Museum Environment

Temperature and Relative Humidity

Appropriate levels of temperature and relative humidity reduce the mechanical and physical deterioration rates of collections, while inappropriate ones increase it. This makes an appropriate and stable storage environment one of the most effective preventive conservation actions that can be taken, as it affects the largest number of artefacts with the minimum use of resources. The best HVAC (heating, cooling, air-conditioning) system for a museum reliably provides the desired environment within the museum's purchase and maintenance budget.

27. The museum reviews established guidelines and standards to determine appropriate environmental conditions for the artefacts in its collections, taking into consideration the building and local climate.

TIP Recommended levels for temperature and relative humidity setpoints vary according to the type of collection; whether it's stored in boxes and drawers, or in an open space; and whether the museum is seasonal or occupied year-round.¹³⁸

28. The museum monitors temperature and relative humidity on a continual basis or at regular intervals and analyses the results.

TIP Dataloggers and hygrothermographs provide continuous monitoring whereas other types of readers take on-the-spot readings. MAS has both types of equipment available for loan to members.

TIP Be sure to calibrate monitoring equipment regularly according to the manufacturer's recommendations.

29. The museum adjusts temperature and relative humidity of indoor environments as required.

¹³⁸ David Grattan and Stefan Michalski, *Environmental guidelines for museums*, Last updated 21 September 2017, Accessed 02 December 2022, <https://www.canada.ca/en/conservation-institute/services/preventive-conservation/environmental-guidelines-museums.html>.

TIP Temperature and relative humidity are related. As the temperature goes down relative humidity goes up, and vice versa. Avoid fluctuations in temperature and relative humidity levels as mechanical damage can occur. Relative humidity levels above 65% for more than 3 days can lead to mould growth.

TIP Insulating and draft-proofing the museum building(s) and/or collection storage rooms and exhibit areas reduces environmental changes that may adversely affect sensitive material while making HVAC more cost-effective and efficient.

30. The museum utilizes storage cabinets, display cases, boxes and enclosures as buffers to protect artefacts from environmental fluctuations. Silica gel can be used, providing it is reconditioned at regular intervals.

31. The museum does not store artefacts in the attic or basement, or in rooms with outside walls, if at all avoidable. Monitoring and preventative measures are required if it is necessary to use these areas.

32. The museum evaluates and monitors the effects of storage in unheated buildings on artefacts that remain on site and takes steps to reduce damage.

TIP Remove organic artefacts such as textiles, paper and books from unheated buildings in winter as they may be damaged by mould or environmental fluctuations. Metal may rust if left in an unheated building, and artefacts such as fluid-preserved collections are damaged by freezing and must be stored elsewhere during the winter.

Pollutants

Pollutants can come from the exterior (car exhaust, smog) and the interior (cleaning products, construction materials) as well as those created by artefacts as they deteriorate. The effects include (but are not limited to) tarnishing and corrosion of metals, discolouration of dyes and paper, deterioration of leather (red rot) and efflorescence.

33. The museum mitigates the collection's exposure to exterior dust and pollution through physical measures (door mats, closed windows), housekeeping and the best possible air filters for the HVAC system.

TIP Filters are given a numerical MERV rating (Minimum Efficiency Reporting Value) between 1 (low) and 16 (high). Obtain filters with the highest MERV ratings that the museum's HVAC system can accommodate.

34. The Museum implements a weekly cleaning program for public areas; an annual cleaning for the tops of ductwork, conduits and pipes in public and non-public spaces; and additional cleaning whenever dust, dirt, or soot is noticeable in storage or exhibit areas.

TIP Vacuuming is carried out on floors, carpets, in cracks, crevices and corners, behind radiators, under shelving units, along blinds and in closets. Use a true HEPA vacuum cleaner (not a vacuum fitted with a HEPA filter) as it captures dust rather than blowing it out through the vacuum exhaust.

35. The Museum avoids the use of caustic or toxic cleaning agents in areas where collections are stored or exhibited. Only non-toxic cleaning products are used in these areas.

Lighting

All light sources – daylight or artificial – have the potential to fade, darken, embrittle and weaken artefacts, though some artefacts are more sensitive to light than others. Since light damage is cumulative and irreversible, prevention of damage through proper lighting conditions is important.

36. The museum ensures appropriate lighting conditions in storage and exhibit areas, based on established guidelines and standards and the needs of the collection.

TIP Light intensity (lux) and UV levels (Micro-watts per lumen) are measured using an Elsec meter that can be borrowed from MAS Advisory Services.

37. The museum monitors and adjusts lighting levels in storage and exhibit areas to the least damaging level for artefacts.

TIP Lighting levels can be higher in storage areas if artefacts are boxed or covered, and fluorescent fixtures have plastic screens or covers to reduce UV levels.

38. The museum eliminates daylight from storage areas and monitors and controls daylight in exhibit areas.

TIP Light-sensitive artefacts can be moved out of direct light and blinds can be used to reduce daylight.

39. The museum adjusts the type and placement of the lighting system, the lighting intensity, and length of time the artefact(s) will be exposed to light in order to protect them from light damage.

40. The museum places UV filters over lights, and installs UV absorbing glass, film or Plexiglas on windows and display cases. UV filters and UV absorbing glass/Plexiglas can deteriorate over time and will need to be replaced when they lose their effectiveness.

41. The museum keeps lights off unless staff or visitors are present.

Exhibition and Loans

Exhibition provides public access to museum collections in a manner that both educates and entertains. Since Museums hold their collections in trust for the public, they have a legal and ethical responsibility to safeguard artefacts through the creation of an Exhibition and Loans Policy that outlines objectives, standards, procedures and standards of care of artefacts in exhibitions and loaned. (Also see Section A. *Collections Management, Loans – Lending and Borrowing* [pg. 60]).

TIP Indigenous items may have restrictions/protocols on how they can be transported, for example, Grandfather rocks must travel by surface transport, not by plane. Elders should be consulted on the movement of different cultural items, depending on the cultural community of origin of the material(s).

TIP See the Collections Trust's *Spectrum* sections on [Loans in \(borrowing objects\)](#) and [Loans out \(lending objects\)](#).¹³⁹

¹³⁹ Collections Trust, "Loans in (borrowing objects)", *Spectrum 5.0*, Accessed 02 December 2022, <https://collectionstrust.org.uk/spectrum/procedures/loans-in-spectrum-5-0/>.
Collections Trust, "Loans out (lending objects)", *Spectrum 5.0*, Accessed 02 December 2022, <https://collectionstrust.org.uk/spectrum/procedures/loans-out-spectrum-5-0/>.

Documentation

42. The museum has a written Exhibition Policy that applies to its own collections, whether exhibited in-house or loaned to other institutions, and to artefacts borrowed from other institutions.
43. The museum's Exhibition Policy includes authorization forms, a loan agreement form, insurance forms (with riders where appropriate), customs and brokerage arrangements, travel arrangements and an exhibition venue questionnaire.
44. The museum's standard Loan Agreement is a written document or contract that is used for incoming loans, for outgoing loans for its own collections, and for travelling exhibitions.
45. The museum considers the potential impact on the artefact when evaluating requests for artefact loans.

TIP Use copies of photographs and archival documents wherever possible. Models, replicas or audio-visual records can also be used in place of originals.

46. The museum does not accept permanent or long-term loans. Only loans lasting one year or less are accepted.
47. The museum accepts loans from private individuals on a short-term basis or on a non-renewable fixed term of less than one year. The artefact is either returned to the lender or formally donated to the museum at the end of the loan period.
48. The museum issues a temporary deposit receipt for all incoming material on temporary deposit or loan.
49. A loan file is created for each loaned or borrowed artefact.
50. Responsibility for the insurance of objects on loan is clearly identified in the written loan agreement.

TIP Insurance is either covered as an extension of the lending museum's own policy or through a policy taken out by the borrower that is reviewed and accepted by the lending museum. Typically, the borrower is expected to pay for the costs of insurance.

Procedures

51. The suitability of an artefact for exhibit or loan is based on the nature and condition of the artefact, its exhibition and travel history, the proposed travel and exhibition program, the exhibition facilities, and the ability of the borrower to provide care and protection.
52. Temporary exhibits are preferred over permanent ones to protect artefacts from damage, and maximize sharing of collections with the public.
53. If a loaned object is to be kept for a period longer than one year, the museum and loaning institution must re-negotiate a new loan agreement period at the conclusion of the first year.

TIP Re-evaluate the object's condition and update the condition report whenever loans are extended.

54. The museum avoids long-term exhibits of light-sensitive materials. The amount of time that an artefact is on exhibit is recorded to avoid over-exposure.

TIP Artefacts that are sensitive to light damage require lower light levels than less sensitive materials. A list of artefacts and recommended light and UV levels is found in the Appendices.

55. The museum uses a good-quality reproduction of a photograph, document or artwork when the condition or media of an original artefact preclude exhibit, or when any other factors place it at risk.

56. Decisions regarding the exhibition of indigenous artefacts are made in consultation with an Elder or representative from the appropriate Indigenous group.

57. Condition reports are completed for each loaned or borrowed artefact upon arrival and at the completion of the loan period.

TIP When objects are part of a travelling exhibition, complete condition reports at each venue upon arrival and before departure to the next venue.

58. The museum will only approve loans if proper care, handling packing and transportation will be provided during packing and shipping. Every effort should be made to minimize the amount of time which an artefact spends in transit.

TIP Place dataloggers (can also use a psychrometer or humidity indicator cards) in the packing case when a record of environmental conditions during transport is required.

The Exhibit Area

59. The museum has a regular schedule for exhibition maintenance that all museum personnel are familiar with.

TIP Exhibition maintenance includes procedures for care, handling, and physical control of artefacts on display, monitoring the exhibit environment, verifying that exhibit labels are correctly placed, and ensuring that display cases are clean and in good condition.

60. The museum arranges exhibits to minimize overcrowding of artefacts and allow access to artefacts on display.

61. Whenever an artefact is removed from an exhibit, museum personnel leave an “artefact removed” card. The reason and length of time for an artefact’s removal from exhibit are documented in the exhibition file.

TIP This practice not only ensures audiences receive accurate information but ensures the control and security of artefacts on exhibition.

62. One or more museum personnel are responsible for the regular inspection, monitoring, cleaning and maintenance of both the exhibit area and the artefacts on exhibit.

63. The museum supports training in artefact care and handling for all museum personnel working with exhibitions.

64. The museum keeps the exhibit area clean and free from dust, using the same products and procedures as are used in the collection’s storage area.

65. No food, drink, or smoking is allowed in exhibition areas.

The Exhibit Environment

Fluctuations or extremes of temperature and relative humidity can cause mechanical stress and chemical deterioration in artefacts. Light damage occurs as a result of the sensitivity of an artefact to light, the intensity of the light falling on it, the duration of time it is exposed, and the presence of UV in the lighting source.

66. The museum chooses, arranges and adjusts its lighting systems to avoid damage to artefacts on exhibit while providing a satisfactory visitor viewing experience.

67. The museum controls or eliminates sources of daylight from exhibit areas.

68. The museum measures and maintains light intensity and ultraviolet radiation levels within recommended levels.

TIP Consult the Appendix C: *References and Resources – Conservation* (pg. 143) for more information on Light Sensitivity to determine how sensitive an artefact is to light damage. If a higher light level is used in an exhibition, the exhibit time can be reduced or reproductions/copies can be used.

69. The museum limits the exhibition time of artefacts that are sensitive to light exposure or environmental fluctuations, replacing them when necessary, to reduce the risk of deterioration.

TIP In the case of permanent natural history specimens in dioramas, indirect, reflected and/or low UV lighting can be utilized to reduce light damage to the specimens.

70. The museum avoids using lighting systems that generate heat near artefacts or inside exhibit cases. Display cases are either lit from the outside, fitted with sealed interior lighting systems that vent to the outside, or that otherwise avoid heat build-up within the case.

TIP LED lamps emit less heat while providing long-term cost savings. T5 and T8 fluorescent lamps can be replaced with an LED equivalent.

71. The museum ensures that changes in light levels between exhibit spaces and adjacent areas are gradual.

72. The museum requires lights to be turned off when the exhibit is closed. Sensors can be used to turn lights on and off when visitors are present in exhibit areas.

73. The museum monitors the relative humidity and temperature in exhibit spaces and modifications are made where possible through use of humidifiers, dehumidifiers, air-conditioning and/or heaters.

74. The museum identifies artefacts that are sensitive to environmental fluctuations and exhibits them within sealed display cases.

TIP If a credit card or a sheet of paper can be slid into any joints or cracks, a display case is not tightly sealed.

75. The museum installs Silica gel inside exhibit cases to increase buffering capacity and slow down changes in relative humidity.

TIP Silica gel requires regular conditioning to retain its buffering capabilities. Include this process in the exhibition maintenance procedures.

76. The museum locks exhibit cases or otherwise secures them to protect vulnerable artefacts.

TIP Ensure that staff know the location of exhibit case keys, in case of emergency.

77. The museum creates supports for artefacts on exhibit with mounts made of materials that are inert and non-damaging to the artefact.

TIP Consult with Elders and/or Indigenous representatives regarding exhibition of Indigenous artefacts as they may require specific mounting materials.

Interactive Exhibits

78. The museum assesses artefacts such as tools, machinery or mechanical equipment that are to be used or shown in working condition both for their impact on the exhibit environment and the effect of operation on their condition.

79. The museum uses axle supports for machinery and vehicles on display to reduce stress on wheels and axles.

80. The museum meets all applicable safety codes prior to any use or working demonstration of machinery or equipment.

81. The museum utilizes duplicates, models, reproductions or audio-visual replacements for demonstration purposes when original machinery or equipment is at risk of damage if used.

Visible Storage

82. The museum considers artefacts in visible storage to be on exhibit and follows the same requirements for lighting, time of exposure and security as for artefacts on formal exhibit.

External Storage

83. The museum considers artefacts stored outside to be on exhibit and implements the requirements for lighting, time of exposure, preservation and security as for artefacts on formal exhibit.

84. The museum protects machinery exhibited outside against the weather using sheds, portable carports, livestock shelters or water-resistant tarpaulins.
Avoid direct contact with the ground through use of wooden supports and a base of well-drained coarse gravel or a concrete pad.

85. The museum uses axle supports for machinery on display to reduce stress on wheels and axles.

86. The museum provides security through passive means (cameras, interpreters, volunteer demonstrators) and by securing or removing collectable components.

87. The museum implements a maintenance program for machinery stored outdoors that includes inhibiting corrosion, lubrication of moving parts, cleaning and recoating with grease.

88. The museum includes outdoor storage sites in its pest management and security programs.

D. Storage

Proper planning and organization of storage areas maximizes the space available while ensuring the safety and preservation of artefacts in storage. The location and the use of appropriate furniture and chemically stable materials for enclosures and supports will all contribute to the preservation of collections. No smoking, food, or drink is allowed in the storage area.

TIP Some Indigenous artefacts may require specific storage considerations (i.e., seasonal smudging, storage that keeps them separate from the general collection, etc.). Considerations for the appropriate storage of ethnographic collections which align to the cultural practices of the originating community must be taken into account when planning and organizing storage areas.

Planning

1. The museum organizes its storage area in a predetermined and logical manner. An up-to-date floor plan identifying shelving and artefact location is kept on file to ensure intellectual control.
2. The museum obtains professional advice concerning specific collections requirements including the location and design of storage areas.

TIP Avoid basements, attics and rooms with overhead water pipes.

3. The museum allows space for growth of the collection and unimpeded access to artefacts. Carts or tables are used for temporary support when artefacts or boxes are removed from shelves in order to access those behind.

TIP Avoid overcrowding shelves with artefacts, boxed or not. Place artefacts or their enclosures with identifying information facing the aisle. Tape a printed colour photograph of the artefact to the outside of the box, to facilitate identification among similar boxed artefacts.

4. The museum maintains a dedicated storage area. Storage of artefacts is not combined with storage of other materials such as maintenance or cleaning supplies.
5. The museum provides a secure temporary area for inspection and examination of artefacts, apart from collection storage and exhibition areas.
6. The museum may plan separate storage areas, resources permitting, for artefacts requiring specialized storage conditions.
7. The museum may install freezers to provide cold storage for chemically deteriorating media, and/or infested and mouldy artefacts.

TIP Special packaging is required to protect artefacts in freezers against condensation and changes in temperature and relative humidity. This can range from a waterproof and impermeable heat-sealed envelope to double bagging with resealable polyester bags.

8. The museum ensures that doors in the storage area are large enough to allow the transportation of oversized artefacts.
9. The museum installs a freight elevator or ramp when the storage area (or exhibition space) is not on the ground floor.
10. The museum does not allow the storage area to be used as an access route to other parts of the

building; through-traffic is not permitted.

11. The museum does not permit non-storage activities in the collection storage area.
12. The museum ensures that the storage area floor has a maintenance-free floor finish that only requires occasional damp-mopping and cleaning with a vacuum fitted with a HEPA-filter. This avoids the use of commercial cleaning products in the storage area.
13. The museum seals exposed concrete floors with a 2-part epoxy or a hardening agent, paints them with epoxy paint or covers them with a sheet product finished with heat-sealed seams.

TIP Avoid wool carpets, rubber-backed carpets, rubber floor tiles, PVC-backed carpeting and cork. Sheet materials such as vinyl and linoleum flooring are better but will still off-gas. Look for materials that meet Greenguard Certification Standards for Low-Emitting Products as they emit lower levels of VOC (Volatile Organic Compounds).¹⁴⁰

Organization

14. The museum arranges storage according to an artefact's condition, material composition, and size in order to utilize space efficiently.

TIP Shelving companies that specialize in museum and archival storage furniture often provide a free shelving quote that includes a floor plan and recommendations for layout.

15. The museum protects large artefacts and unenclosed artefacts on open shelving from dust, light and overhead water leaks by draping (not sealing) Tyvek® or cloth over the shelving unit.

TIP Previous editions of *Standards for Saskatchewan Museums* listed polyethylene sheeting, the suggested use of Tyvek® instead of polyethylene is because in the event of a fire, polyethylene will melt. Tyvek® is an inert, pH neutral, and non-woven material that is breathable, dustproof, and waterproof.

16. The museum protects electromagnetic discs or tapes from proximity to potential sources of magnetic interference such as microwaves, refrigerators, compasses, fans and computers.
17. The museum avoids storage of artefacts on the floor, on top of cabinets, or on carts in aisles.
18. The museum places oversized artefacts too large to fit in cabinets or on shelves on pallets or padded blocks. Instructions for making padded blocks can be found in [CCI Notes 10/2](#).¹⁴¹
19. Artefacts stored on top shelves are arranged so that they do not pose an access or safety risk for museum personnel or the artefact itself.
20. Aisles in the storage areas are wide and straight enough to allow easy movement of artefacts and moving equipment.
21. Cabinets and shelving sit a minimum of 10 cm (4 in) above the floor, to prevent water damage and

¹⁴⁰ A listing of products can be found at <https://spot.ul.com/main-app/products/catalog/?p=>, Accessed 02 December 2022.

¹⁴¹ Debra Daly Hartin, *Making Padded Blocks*, Canadian Conservation Institute (CCI) Notes 10/2, Revised 2016, Accessed 02 December 2022, <https://www.canada.ca/en/conservation-institute/services/conservation-preservation-publications/canadian-conservation-institute-notes/making-padded-blocks.html>.

to facilitate cleaning.

22. The museum allows space for air circulation between shelving and outside walls to minimize the potential for condensation.
23. The museum clearly numbers and labels all storage cabinets and shelving units with identifying information.
24. The museum identifies the contents of boxes and containers on their exterior surface using light and water-resistant ink to write accession numbers and other pertinent information.
25. Boxes and artefacts are arranged on shelves so that identifying information is readily visible without having to move or remove them.
26. The museum's extension/education collection is clearly identified and housed separately from the permanent collection.

Storage Furniture

27. The museum utilizes either adjustable metal shelving made of rust-free and dent-free steel with a baked enamel or powdered enamel finish, or solid wood shelving sealed with two coats of acrylic paint or water-based polyurethane. The surface of the shelving should be smooth.

TIP Pollutants that are generated in a storage room due to off-gassing pose more of a risk to collections than those coming from outside. This is due to their proximity to the collections and the buildup of emissions over time. Allow sealed wood to off-gas for a period of one month prior to use.

28. The museum avoids shelving and cabinets made of raw unsealed wood, pressed wood, chipboard, particle board, MDF, and composite wood panels due to their tendency to off-gas.

TIP Plywood covered with Arborite and Formica laminates, and particleboard covered with factory applied Melamine laminates, are acceptable materials.

29. The museum uses shelving with sufficient strength to support the artefacts upon it.

30. The museum ventilates tightly closed cabinets to avoid creating high interior relative humidity that allows rust or mould to develop on metal or organic artefacts.
Piano hinges can be used on cabinet doors to allow them to open flat or wide.

31. The museum mounts stainless steel screens on walls or on tracks to provide hanging storage of framed artworks.

32. The museum stores smaller artefacts in boxes, partitioned drawers or other containers to prevent loss or damage.

33. The museum stores oversize textiles such as rugs, flags and quilts that are too large to be stored flat rolled and on wall supports.

TIP Maximize space with mobile shelving that provides a 50%-75% increase in space over static storage. The newer "floorless rail" systems do not require in-floor rail installation.

TIP Leave manually operated mobile shelving systems at rest with open aisle space between each unit, to facilitate ventilation and fire prevention.

Storage Enclosures

34. The museum uses enclosures to provide physical protection against dust and contaminants, facilitate handling, and provide a buffer against changes in temperature and relative humidity.
35. The museum ensures that all materials used for the storage of artefacts meet preservation standards. Enclosures that meet the ANSI Photographic Activity Test (Standard IT9.16-1993) will not chemically interact with films or photographs, and are also suitable for paper storage.

TIP The terms “acid-free” and “archival quality” may be used to suggest that a product has preservation qualities, with or without evidence to support the claim.

36. The museum uses lignin-free papers and board with a neutral or alkaline pH for interleaving, padding and packing artefacts for storage.
37. The museum uses sleeves and containers made from stable and inert plastics such as polypropylene, polyester terephthalate and polyethylene. Polypropylene trays and polyethylene boxes can be stacked to maximize shelf space.

TIP Commercial plastic storage containers that have the letters PP (polypropylene) or PE (polyethylene) on the bottom are chemically stable and suitable for storage.

TIP A comprehensive discussion of products suitable for storage can be found in CCI Technical Bulletin #32.¹⁴²

Supports

38. The museum uses pads, rings, tubes and hangers to support large, weak, unstable or damaged artefacts, and prevent them from losing their form.

TIP Instructions for rolled storage of oversize textiles can be found in CCI Notes 13/3 – Rolled Storage for Textiles.¹⁴³

39. The museum uses Ethafoam rings, pillows made of clean undyed fabric filled with quilt batting and acid-free tissue to support artefacts that require it, such as heavy clothing, necklaces, unstable pots and ceramics, harness and leather clothing or accessories.
40. The museum stores costumes in good physical condition on padded hangers, either purchased or made.
41. The museum utilizes flat storage for costumes that are damaged or have weak seams. Creases are supported with acid free tissue, or bolsters made from clean undyed fabric filled with quilt batting.

¹⁴² Canadian Conservation Institute, *Products Used in Preventive Conservation – Technical Bulletin 32*, Updated 19 February 2021, Accessed 02 December 2022, <https://www.canada.ca/en/conservation-institute/services/conservation-preservation-publications/technical-bulletins/products-used-preventive-conservation.html>.

¹⁴³ Canadian Conservation Institute, “Rolled Storage for Textiles – Canadian Conservation Institute (CCI) Notes 13/3”, Government of Canada, revised 2008, Accessed 02 December 2022, <https://www.canada.ca/en/conservation-institute/services/conservation-preservation-publications/canadian-conservation-institute-notes/rolled-storage-textiles.html>.

E. Research

As public institutions, museums have a responsibility to create and advance knowledge and understanding about their collections. Equally important is ensuring this knowledge is made available to the communities the museum serves. The research activities undertaken by a museum are therefore an important way for the museum to demonstrate its commitment to the public and fulfil its public trust responsibilities. Research activities can be undertaken by museum staff and volunteers as well as outside researchers. Regardless of how it is conducted, research must be grounded in best practices and adhere to ethical guidelines.

General

1. The museum has a written Research Policy.
2. The museum has a code of ethics to guide the conduct and practices of researchers.
3. The museum supports ongoing research as an intrinsic aspect of the museum work at all levels, including summative, applied, and basic research.

TIP Some research may be conducted as part of the cataloguing process. Research related to artefacts can take the form of independent, scholarly, or publication-based research.

4. The museum is committed to creating new knowledge by conducting basic research when documenting the collection as well as when developing programs and services.
5. The museum researches and interprets significant stories and themes, in accordance with its mandate, from a range of perspectives.

TIP Consult with diverse community groups (i.e., people with disabilities, 2SLGBTQIA+, Indigenous, Black, People of Colour, and Newcomers).

6. The museum takes a multi-disciplinary approach to basic research in order to ensure the benefits of a diversity of perspectives.
7. The museum ensures that the results of internal research are made publicly accessible.
8. The museum has a written policy defining who holds copyright and the right of publication when a staff member carries out independent research, especially for publication.
9. The museum maintains a reference library and/or reference files of materials related to various aspects of museum work.
10. The museum provides a place to accommodate visiting researchers in a safe, secure manner.
11. The museum gives visiting researchers physical access to artefacts at the discretion of the curator, or other designated person, and only under supervision.
12. When outside researchers are given physical access to artefacts, a record of the researcher's name, contact information, and the artefact(s) used during the research is kept.
13. The museum ensures that each artefact used by the researcher is checked and noted in the collections log before the researcher leaves the premises.

TIP A collections log may be a tracking sheet or temporary location paperwork, however your organization is tracking the movement of objects within your museum for exhibition, loans, and

research. See the Collections Trust's *Spectrum* section on Location and movement control.¹⁴⁴

14. When a museum is housed in an historic building, research into the building's history and prior use is conducted, recorded, and noted for the public.

Oral History and Fieldwork

15. The museum has an Oral History and Fieldwork Policy or oral history and fieldwork activities are included in the museum's Research Policy.

TIP Collections research can take the form of first hand or primary research that uses oral history accounts from individuals and field observations to gain information and knowledge about the collection. Knowledge of research methodology and sensitivity to issues of privacy are critical for this type of research.

16. Oral history projects are based on current principles and standards developed by professional associations and practitioners and the museum ensures that they are conducted in the spirit of critical inquiry and social responsibility.

TIP Consideration should be given to ensuring informed consent, copyright, moral rights, confidentiality and disclosure, freedom of information, defamation, data protection, and children when planning an oral history project.

17. The museum ensures that interviewees understand the nature and scope of the project; how their interview will contribute to the project as a whole, as well as possible uses of their information in the future.
 18. The museum obtains signed release forms from each oral history interviewee ensuring the museum has the right to use the information for public purposes and strives at all times to comply with both the letter and spirit of the release form.
 19. The museum ensures that the interviewee's rights to privacy, confidentiality, freedom from abuse and ability to withdraw from the research are respected and protected.
 20. The museum treats any recordings produced as part of an oral history or fieldwork project as acquisitions and they are catalogued accordingly.
 21. An individual who has training and experience in conducting research within the specific discipline or field conducts the museum's oral history or fieldwork research projects.
- TIP** Training can include informal and on the job training. The University of Winnipeg's Oral History Centre can be a great starting point for training opportunities for oral history projects.¹⁴⁵
22. The museum ensures that all members of the oral history or field work project team are trained in the appropriate research methodology.
 23. The museum is sensitive to the diversity of social and cultural experience and balances the needs of the interviewee with the goals of the project.

¹⁴⁴ Collections Trust, "Location and movement control", *Spectrum 5.0*, Accessed 02 December 2022, <https://collectionstrust.org.uk/spectrum/procedures/location-and-movement-control-spectrum-5-0/>.

¹⁴⁵ University of Winnipeg, Oral History Centre, Accessed 02 December 2022, <https://oralhistorycentre.ca>.

Archives

24. Where the museum has an archival collection, procedures for archival research are included in the Research Policy.
25. The museum is aware, honours, and respects any restrictions to access placed upon materials, and conducts itself appropriately with regards to copyright and factors these considerations into its Research Policy.
26. Where the museum has an archival collection, they maintain physical and digital copies of the finding aids to facilitate research.

TIP To increase accessibility and let researchers know what is available in your collection, upload finding aids to MemorySask (the Saskatchewan Archival Information Network's database).¹⁴⁶

¹⁴⁶ Saskatchewan Archival Information Network, *MemorySask*, Accessed 02 December 2022, <https://memorysask.ca>.

Communications

“A museum is a non-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing.”

2022 definition of *museum* from the International Council of Museums

Museums develop exhibits, programs, and services to fulfil their mandate and to reach and serve their communities. These programs and services become the backbone of a museum’s *communications* with its public.

These communications should be *responsible, responsive, relevant, meaningful, and memorable* to the museum’s community. A museum’s communities should be clearly defined and communications should be focused on these communities. Communities evolve and change with time, and the museum’s communications should change to meet the new needs.

The museum’s communities include not only visitors to the physical museum, but may also be stakeholders, schools, cultural representatives, sponsors, grant givers, politicians and a variety of the other groups that may otherwise interact with the museum. The museum’s established mandate provides direction for the communications with their communities.

Communications also change due to outside circumstances. A recent example of this is evident by the COVID-19 pandemic. Physical access to museums were reduced or prevented, and exhibits, programs and marketing moved to remote or digital learning. Museum visits, when allowed, were modified, as new approaches to visitation and interactivity were developed to limit physical contact. This created a paradigm change in the definition of an accessible museum, shifting more often from a physical visit to a virtual visit.

Positive public perception and community relevance, which ultimately determine the museum’s success, are achieved through a strong and directed communications plan. For the purpose of this document, communications will be divided into five components:

A. Exhibits

Exhibitions are the museum’s main form of communication with its audience/communities. Exhibitions may be a traditional physical display at the museum, travelling (which may tour locally, provincially, nationally, or internationally), or may be online. Exhibition themes should incorporate multiple perspectives and address the issues and interests of the community, clients, and stakeholders.

B. Programming

Programming includes both school and public programming opportunities. Public programs reflect the museum’s mission and mandate and are expressed through a wide range of activities. They involve the community in museum activities and provide opportunities to share information and create meaning. School programs provide learning opportunities designed to complement the formal school curriculum, linking topics to the museum’s collections and exhibitions. Programs can take place onsite at the museum, offsite throughout its community, or even virtually.

C. Marketing and Social Media

Marketing encompasses both public relations and promotional activities. The museum can promote a positive public image and awareness of its programs and services in a variety of ways including social media. Social media is an invaluable marketing tool, it provides interactive communications between

an unlimited number of users (members, stakeholders, and the general public and community) virtually. Social media provides museums with a platform to reach wider audiences with promotional initiatives, programming, fundraising, and community engagement.

D. Publications

Museum publications can take the form of scholarly books, websites, exhibition catalogues, and promotional materials. Other types of publications may include annual reports, financial audits, and long-range planning initiatives. These publications often reflect the museum's mission and communicate valuable information to members and stakeholders beyond exhibition and curatorial interpretations.

F. Community Engagement

Community engagement is the process through which museums can inform, interact, and work collaboratively with the people of the museum's community, by sharing ideas, strategies, outcomes, and courses of action that will best serve the needs of the museum and its constituents. Community engagement provides museums with the opportunity to solicit public input on new ideas, policies, and initiatives. It is important that community engagement includes diverse voices from the community (i.e., people with disabilities, 2SLGBTQIA+, Indigenous, Black, People of Colour, and Newcomers) to ensure the museum continues to foster dynamic relationships with its community that are founded on trust, pride, empowerment, and a sense of ownership/belonging.

A. Exhibits

Exhibits are a fundamental feature of a museum, and the museum's main communication tool with its audience.

Exhibits provide sensory engagement for the visitor, creating opportunities to view, explain and admire what is being exhibited. Traditional exhibits incorporate objects, labels, explanatory text, and potentially interactive elements that are viewed within the museum building along with content developed by a curator. As new technologies develop, approaches to exhibits are transforming. These include online exhibits, user-based content, public directed content, app-based content, and ecomuseums, to name a few. Innovative technologies are rapidly changing the public face of museums and how the public engages with museums. When developing exhibits, consideration should include current and new approaches to exhibit design, and incorporate a variety of learning approaches. Exhibition themes should incorporate multiple perspectives and address the issues and interests of the community, client, and stakeholders.

General

1. The museum has a written Exhibition Schedule and Development Policy.

TIP An Exhibition Policy clearly defines the scope of exhibitions and ensures exhibitions meet the museum's mandate.

TIP An annual planning schedule for exhibitions should be established, as well as a longer-term schedule of 3, 5, or 10 years. These plans should be reviewed annually and up-dated accordingly. Yearly scheduling should include permanent, temporary, off-site (outreach), and virtual exhibitions. All planning should account for timelines, financing, development, fabrication, installation, and maintenance.

2. One or more individuals may be assigned responsibility to oversee exhibition planning, development, preparation, installation, and maintenance.

3. Exhibitions reflect the diversity within the community and are sensitive to visitors from various backgrounds.

TIP Inclusion means recognizing the lack of representation that has traditionally occurred within museums and making concrete efforts to change these marginalization practices. Indigenous, Black, People of Colour, 2SLGBTQIA+, Newcomers, and people with disabilities should be regularly included into your exhibition schedules.

4. Exhibitions are developed in consultation with the community, clients, and stakeholders to ensure the inclusion of various perspectives, providing accurate and unbiased information.

5. Exhibitions, whether permanent, temporary, travelling, or virtual, should clearly state the treaty or unceded territory in an acknowledgement panel.

TIP Land acknowledgements should be made for where the exhibit is displayed as well as for where the museum and any contributing partners involved in its development are located. (If you need help identifying what Treaty Land your museum is located on check out the Office of the Treaty Commissioners [Treaty Map](#)¹⁴⁷ and look at their [FAQ](#)¹⁴⁸ if you would like to know more about land acknowledgements.)

6. Accessibility is a conscious factor when developing and fabricating exhibitions, and the museum strives to be universally accessible to people of all abilities.

TIP It is easier and cheaper to build accessibility into an exhibition than to have to address these considerations after the fact. This would include accessibility and visibility for wheelchairs users, audio self-guided tours, transcripts of audio components from exhibitions, fonts and contrast for text, etc. See MAS's blog post "[What is "Universal Design?"](#)".¹⁴⁹

7. The museum recognizes the need to integrate tangible and intangible aspects of heritage and therefore strives to connect collections and stories into aspects of the exhibit.

TIP The UNESCO *Conventions for the Safeguarding of the Intangible Cultural Heritage*¹⁵⁰ (ICH) was adopted in 2003 and came into effect in April 2006.

8. Artefacts displayed in exhibitions that are replicas or reproductions are clearly labelled as such and not represented as "original".

TIP Identifying objects as reproductions or replicas does not devalue them, this practice just allows for information accuracy.

9. Exhibit information is provided using a variety of media to appeal to diverse learning styles.

10. The museum ensures that information in the exhibition is clearly visible by taking into consideration the height, size, and placement of text.

¹⁴⁷ "Treaty Map", Office of the Treaty Commissioner, Accessed 02 December 2022, http://www.otc.ca/pages/treaty_map.html.

¹⁴⁸ "FAQ", Office of the Treaty Commissioner, Accessed 02 December 2022, <http://www.otc.ca/pages/faq.html>.

¹⁴⁹ Kathleen Watkin, "What is "Universal Design?"", Museums Association of Saskatchewan, 18 December, 2017, Accessed 02 December 2022, link revised 21 February 2025, <https://saskmuseums.org/what-is-universal-design/>.

¹⁵⁰ United Nations Educational, Scientific and Cultural Organization, *Conventions for the Safeguarding of the Intangible Cultural Heritage*, 17 October 2003, Accessed 02 December 2022, <https://ich.unesco.org/en/convention>.

TIP Have large print versions of didactic panel information and exhibition labels available, and provide transcripts of any audio or visual recordings.

11. When interactive activities are incorporated into exhibitions for visitors, they have educational or interpretive value and expand on the exhibit's theme or provide information on specific artefacts.
12. The interpretative material developed around an exhibition is designed to meet the needs of audiences and is respectful in its use of language.
13. Interactive displays are maintained in good working order and do not pose safety risks to visitors, museum personnel, or artefacts.
14. The museum's exhibit space is readily accessible to both the public and museum personnel.
15. Exhibits are arranged to allow for easy traffic flow and to avoid congestion and provide corridors wide enough to facilitate safe access for visitors, museum personnel, and objects.

TIP Corridors should be wide enough to accommodate families with strollers, groups with multiple wheelchairs, and groups with other mobility concerns. At a minimum, corridors should be 1.3 meters wide.

16. Navigating the exhibition floor should be intuitive. Any interactive or mechanical interactives should be intuitive in their use.
17. Exhibits should be designed to prevent damage to artefacts and/or specimens.

TIP This includes consideration of light levels and cleaning protocols. See MAS's *Tip Sheet – Conservation on the Exhibition Floor*.¹⁵¹

18. The museum ensures that the public is made aware of rules concerning the safety of artefacts on display.

TIP Signage may not be enough of a deterrent, other methods should be developed and used in conjunction with traditional signs.

19. The museum directs visitors and maintains appropriate behaviours in public spaces.

TIP Identify behaviours that may be disruptive to other visitors and staff, and immediately address inappropriate behaviour that is witnessed by museum personnel or brought to their attention. The museum strives at all times to be a safe space for all personnel and visitors.

20. Exhibits shall be maintained in proper working order and must not pose a safety risk to museum visitors and personnel.
21. The museum ensures it complies with all copyright legislation when exhibiting photographs or works of art.

TIP Canada is one of the few countries that have incorporated an exhibition right into the Copyright

¹⁵¹ Erin Lemke, *Tip Sheet – Conservation on the Exhibition Floor*, Museums Association of Saskatchewan, 2017, Accessed 02 December 2022, link revised 21 February 2025, https://saskmuseums.org/wp-content/uploads/2023/02/Conservation_Exhibits-Final.pdf.

Act.¹⁵² This entitles visual artists to receive payment when their work is exhibited in a public exhibition and not for sale.

TIP A written agreement between the copyright holder and the museum is necessary when exhibiting works to which the museum does not have copyright.

22. The museum controls or prohibits the use of photographic, video, and audio recording equipment on its premises.

TIP This includes the use of (or carrying of) tripods, camera bags, power packs, lighting or flash sources, lens extenders (smart phone extenders (selfie sticks)), or any other related equipment which might present a risk to museum collection safety, visitor safety, and/or copyright protection.

23. Rights of artistic images are often limited to the exhibit and promotion; the museum should ensure that there is a written agreement with the artist outlining the use of images.

24. The museum pays exhibition fees to artists for works exhibited.

TIP An exhibition fee schedule is published by CARFAC (Canadian Artist's Representation) on an annual basis. Refer to CARFAC¹⁵³ for more information and payment schedules. Exhibition fees are often referred to as Artist fees. Exhibition fees do not include reproduction rights.

25. The museum publicly credits institutions providing temporary exhibitions or artefacts loaned for exhibition.

Exhibit Planning and Development

26. The museum follows a standard exhibit design and planning model. The themes and objectives of exhibits should be developed from the stated goals outlined in the museum's Exhibition Policy and reflect the mandate of the museum.

TIP A standard exhibition design and planning model may include, but is not limited to:

- Funding;
- Content Development;
- Design Development;
- Final Design;
- Fabrication;
- Installation.

27. The museum ensures that exhibitions are planned with participation of all relevant community personal and community members.

TIP Community input is part of the plan, especially when dealing with historical, social, or cultural topics. Include diverse community voices in the development of exhibitions (i.e., people with disabilities, 2SLGBTQIA+, Indigenous, Black, People of Colour, and Newcomers).

TIP Appropriately compensate any community members consulted for their time and contribution.

¹⁵² Copyright Act, R.S.C., 1985, c. C-42, Accessed 02 December 2022, <https://laws-lois.justice.gc.ca/eng/acts/c-42/fulltext.html>.

¹⁵³ CARFAC, Minimum Recommended Fee Schedule, Accessed 02 December 2022, <https://carfac-raav.ca>.

28. The museum ensures the full participation of Indigenous people in the planning, development, and production of exhibitions about Indigenous items, stories, and culture.

TIP All Indigenous peoples consulted in the development of such exhibitions are appropriately compensated for their time and input. Specifically, older community members, such as Indigenous Elders or Knowledge Keepers, often are on limited incomes and may require transportation or transportation expenses and an assistant or a helper. The museum also performs cultural signs of respect to the individual or community consulted, for example an offering of tobacco to Elders. If museum staff are unsure of what may be required, they may ask.

29. The exhibit's educational goals and objectives are clearly defined at the beginning of planning.

30. The exhibition is well researched and reflects the museum's mandate.

31. An interpretive plan/exhibition brief is developed to guide exhibit development, this plan includes:

- Working Title;
- Main Message;
- Exhibit Description.

TIP The exhibition brief is the written record of the exhibit. It begins with the planning phase, guides the production phase and finally becomes part of the permanent record of all exhibits produced by the museum, permanent or temporary, large or small.

32. Each section of the exhibit plan acts as a sub-message of the overall theme. Together these components form the exhibit. Each section will include overviews of:

- Key Ideas;
- Activity or Interactive;
- Artefacts/Objects;
- Images.

TIP A proposed list of artefacts is developed early in the planning stage ensures that necessary preparation and conservation work can be done prior to the exhibit deadline.

TIP Any Indigenous artefacts included in the proposed list for the display must first be shown to Knowledge Keepers to ensure it is appropriate to display those items. Build in appropriate time for consultation(s) before the artefacts list needs to be finalized and shared with the preparator and conservator.

33. The museum ensures that every exhibit communicates clear messages and provides information in a respectful manner.

34. Exhibitions are planned with participation and input of all relevant personnel and community members throughout the planning stages. Early involvement allows necessary groups to prepare for their own areas of responsibility.

35. The language and terminology used by the museum in relation to culturally specific collections must be accepted by the appropriate contemporary cultural community.

TIP Exhibits on any cultural specimens, group, or culture, must include that cultural community in all aspects of exhibit development.

TIP Languages and terminology used in Indigenous collections and exhibitions must be the accepted terminology by contemporary Indigenous communities and specifically be accepted by the community for that specific item.

TIP When consulting with community groups, compensate them appropriately for their time. Specifically, older community members, such as Indigenous' Elders or Knowledge Keepers, often are on limited incomes and may require transportation or transportation expenses. The museum also performs cultural signs of respect to the individual or community consulted, for example an offering of tobacco to Elders.

36. The museum ensures a separate workspace is available when exhibits are produced and constructed in-house.

37. When exhibition construction is carried out in exhibition/gallery spaces, adequate barriers are in place to ensure other exhibits are not damaged, the site is kept secure, visitors and staff remain safe, and any artefacts in the construction zone are removed until work is completed.

38. When the museum hosts travelling exhibitions, there is a dedicated preparation space large enough to accommodate in-coming and out-going exhibits to be housed simultaneously.

TIP Considerations or arrangements are made for crate storage with appropriate environmental controls (as required) and personnel and equipment required for installation and striking of the exhibit.

39. When designing museum spaces, use intuitive approaches to control visitors and avoid the use of signs as much as possible.

TIP Excessive path finding and warning signs create visual noise and are more likely to be ignored.

40. When designing displays, items are easily visible to people of all heights, and that text is easily readable.

TIP For more information refer to CNIB [Clear Print Accessibility Guide](https://cnib.ca/sites/default/files/2018-07/CNIB%20Clear%20Print%20Guide.pdf).¹⁵⁴

41. Text panels are succinct, with paragraphs under 50 words and jargon free.

42. Communications have to be in sync with the spirit of the exhibition.

Exhibits – Virtual

43. The museum curates online or virtual exhibitions in order to extend its reach to members, stakeholders, and guests.

TIP Online exhibitions overcome many accessibility barriers that may prevent onsite visitation from community members.

44. Online or virtual exhibits may augment existing permanent, temporary, or travelling exhibitions.

45. Phone apps may be developed for use within the museum.

Where augmented online material exists for an exhibition onsite, the museum provides publicly

¹⁵⁴ CNIB, *Clear Print Accessibility Guidelines*, 2018, Accessed 02 December 2022, <https://cnib.ca/sites/default/files/2018-07/CNIB%20Clear%20Print%20Guide.pdf>.

accessible WIFI available throughout the exhibition area(s).

46. Online or virtual exhibits can also be exclusively online/virtual museum experience, separate from the museum gallery programming.
47. Online/virtual exhibitions provide opportunities for viewers to select, engage, and interact with content of their choice.
48. Online/virtual exhibitions adhere to the mission of the hosting museum in that they reflect the institution's commitment to preservation, interpretation, education, and public access.
49. Virtual exhibits follow the same planning process as other exhibitions.

Exhibit – Evaluation

50. The museum undertakes formative and summative evaluations of its exhibits.

51. Evaluation methodologies are performed throughout the exhibit process, including after installation.

TIP Evaluation methodologies may include, but are not limited to, focus groups, peer review from other museum professionals and subject experts, visitor surveys (including discussion/feedback from visitors), exhibit prototyping, gallery walkthroughs, and team discussions.

TIP Many smaller museums may have a guest book with a line for comments. Visitors will often give a simple comment, such as "Great". Front line staff can engage with visitors and determine what was liked or not about their visit. These findings may then be brought up in team discussions.

52. Exhibition evaluations methodologies occur through every major exhibit milestone.

TIP These milestones are Content Development, Design Development, Final Design, Fabrication, and Installation.

53. The museum utilizes evaluation methodologies to ensure best practices for exhibition development.

B. Public Programming

Whereas exhibits may initially draw the public to the museum, public programming can further engage and retain the museum's audience. Public programming allows personal interaction, creates more in-depth discussion and, most importantly, creates reasons for return visitation.

There are many reasons that people may choose to visit a museum. It may be to learn something new or because the museum is an attraction in a place they're visiting. A museum visit may be a social experience (a way to spend time with friends and family) or a personal experience (as a place to go to relax).

Public programming allows a museum to address the needs of visitors on a more personalized basis. Front line interpretive staff can tackle immediate housekeeping needs of a visitor (addressing questions such as 'where are the bathrooms', 'where is the coat check', 'what's new', 'what is the cost') but can also provide background information to the exhibits in the museum or research the museum is doing. Formal public programming, such as school workshops or public lectures, provide additional ways to interact with the museum's community. Public programming reflects the museum's mandate through a wide range of activities.

Public programming can also extend outside of the museum's walls. It can include being part of community sponsored activities (such as parades or festivals), citizen science activities (such as public bird counts or school groups collecting data from their community), in-class school workshops (where museum personnel go to schools to deliver programming), and activities lead by the museum (such as nature or historical walks of the area).

Public programming should be educational and engaging. It provides opportunities for the sharing of information. It may provide marketing or sponsorship opportunities. Ultimately, public programming reflects the mandate of the museum.

General

1. The museum has and follows the Communication/Public Programming Policy.
2. One or more individuals may be assigned responsibility for the Communications/Public Programming Policy.
3. The museum recognizes the pluralistic nature of society and ensures that programming policies include a commitment to reflect the cultural diversity of the community it serves.

TIP When developing communication and programming policies, consult with diverse community groups to ensure the resulting policies reflect the needs of the museum and its community.

4. Land acknowledgements should be made at the beginning of all public programs, regardless of whether the program is delivered on-site, as outreach, or virtually, acknowledging the treaty and unceded territory where the program is delivered. (If you need help identifying what Treaty Land your museums is located on check out the Office of the Treaty Commissioners [Treaty Map](#)¹⁵⁵ and look at their [FAQ](#)¹⁵⁶ if you would like to know more about land acknowledgements.)
5. All public programming reflects the museum's mission and mandate.
6. The museum establishes an annual programming schedule and budgets at the beginning of each fiscal year.
7. The museum is sensitive to issues related to traditional knowledge, diverse belief systems, cultural experiences, and appropriation, limiting access to culturally sensitive information when necessary.

TIP Identification and restrictions on access are done in consultation with the originating community to ensure the museum understands and honours these measures.

8. The museum does not participate in the development of sacred sites.
9. Exhibits and programs at (or about) undeveloped sacred sites are not created or offered.
10. The museum ensures full participation of Indigenous people in the planning and development of programming at developed sacred sites.
11. The museum takes a collaborative approach to the development of programs and services.

TIP "Nothing about us without us". When developing programs and services on themes on Newcomers,

¹⁵⁵ "Treaty Map", Office of the Treaty Commissioner, Accessed 02 December 2022, http://www.otc.ca/pages/treaty_map.html.

¹⁵⁶ "FAQ", Office of the Treaty Commissioner, Accessed 02 December 2022, <http://www.otc.ca/pages/faq.html>.

2SLGBTQIA+, Indigenous, Black, People of Colour, and people with disabilities, these groups are appropriately consulted and compensated for their time and involvement. (For further information see MAS bulletins *The Importance of the United Nations Declaration on the Rights of Indigenous Peoples & the Truth & Reconciliation Commission to Museums*¹⁵⁷ and *Responsible Exhibition & Interpretation of Indigenous Artifacts*¹⁵⁸.)

12. The museum builds relationships with community groups and will choose to involve community groups in the planning, implementation, and evaluation of programs and services.

13. The museum makes a continuous effort to contact and reflect its communities' diversity in its programs and services.

TIP This includes 2SLGBTQIA+, Indigenous, Black, People of Colour, ethnic minorities, newcomers, seniors, youth, the underprivileged, and people with disabilities.

14. The museum develops and implements programs and services that are relevant to culturally diverse visitors.

TIP When the museum develops programs and services on cultural topics it does so in close consultation with those cultural groups and compensates the consultants appropriately.

15. The museum ensures public access to its programs and services through the development, implementation, and evaluation of a variety of programming options that address the needs of different audiences and learning styles.

16. The museum is familiar with the variety of technological tools available via the internet and delivers programs and services using the tools most appropriate to achieve the goals and objectives of the program.

17. Training is provided for paid and volunteer staff involved in public programming to ensure they present valid information about the museum's mandate and collection.

TIP Training includes interpretation of the collection, public relations, and the safety of people and artefacts. It also includes how to locate information about the museum and its collections, exhibits, programs, and services.

18. All paid and volunteer staff assume the responsibility for creating and maintaining good community relations and always deal with members of the public with politeness and respect.

19. All paid and volunteer staff are open to viewpoints suggested by the collections/exhibitions which may be different from their own and convey those viewpoints to their audiences fairly and with integrity.

20. Public programs provide expertise or opportunities that are not readily available to the general public.

¹⁵⁷ Laura Phillips, *The Importance of the United Nations Declaration on the Rights of Indigenous Peoples & the Truth & Reconciliation Commission to Museums*, Museums Association of Saskatchewan, 2017, Accessed 02 December 2022, link revised 21 February 2025, https://saskmuseums.org/wp-content/uploads/2023/02/WEB_-_The_Importance_of_the_UNDRIP_and_the_TRC_to_Museums_v_2.pdf.

¹⁵⁸ Laura Phillips, *Responsible Exhibition & Interpretation of Indigenous Artifacts*, Museums Association of Saskatchewan, 2017, Accessed 02 December 2022, link revised 21 February 2025, https://saskmuseums.org/wp-content/uploads/2023/02/WEB_-_Responsible_Exhibition_and_Interpretation_of_Indigenous_Artifacts_v_2.pdf.

21. The museum has a written manual outlining programming activities and procedures.
22. The museum ensures that public programming activities do not present risks to artefacts, buildings, displays, participants, or museum personnel.
23. The museum reviews their programming annually, incorporating feedback to continue to strive towards providing successful programming.
24. Indigenous content/stories/traditions are taught in educational programs by the Indigenous community or in direct collaboration with the Indigenous community.

TIP Cultural appropriation and stereotyping is a serious risk when content is not appropriately delivered by the community it comes from.

25. When Indigenous traditions and practices (like beading, basket weaving, etc.) are taught as part of the museum's educational programming, it is made clear to participants what they can and cannot do with that knowledge.
26. Commodification of Indigenous practices shall not be perpetuated by the museum or its programs. Programs are done to teach and share knowledge and an understanding and appreciation.

School Programming

27. The museum has a written School Programs Policy, which includes all school programming, either on-site at the museum, through outreach, or through virtual programs.
28. Responsibility for school programs may be delegated to one or more museum staff with teaching skills and knowledge of the subject areas.
29. School programs are developed with the help of educators and are coordinated with the Saskatchewan curriculum.

TIP School workshops/programs must have strong ties to the curriculum and specific grade levels, and these ties should be clearly stated when promoting workshops to schools.

30. School programs provide opportunities not otherwise readily available, such as access to specimens, interactive components, and expertise in subject material.
31. School programs are designed to encourage critical/historical thinking and encourage life-long learning.
32. School programs are based on current learning and human development theories.
33. School programs are developed in conjunction with the development of exhibit themes, messages, topic points, etc.
34. School programs are developed for specific age groups or educational levels.
35. Workshops should be engaging, which can easily be created by allowing for open-ended discovery, student input and participation, and interactive activities.
36. Original artefacts and specimens should only be used in programming when their safety can be

ensured.

37. The educational/handling collection consists of duplicate artefacts or replicas that are to be used for educational purposes.

TIP In order to protect original artefacts, when demonstrations and re-enactments are used in educational programs, models, replicas, or audio-visual records are substituted for original artefacts.

TIP Some museums use original artefacts within their educational programming. Some objects might be transferred from permanent collections for this purpose, which is typically done when more suitable examples are in the collection and the duplicate item(s) are deaccessioned from the permanent collection to create or add to a handling/educational collection.

38. The museum provides a Teacher's Guides to the visiting educator which outlines the museum's expectations of the teacher and students as well as what the teacher and students can expect from their museum visit.

TIP This Guide is provided in advance of scheduled programming on-site to ensure that the visiting educator can circulate to the wider group (students, volunteers, parents, etc.). This guide should include basic housekeeping and schedule of visit.

TIP Workshops/programs are typically organized into three sections: an introduction (which provides context and background), the main learning component (which can be a guided tour, activities, lecture, discussion, or all of these), and an end summary (which is a review of the workshop and what has been learned).

TIP Teacher Guides and worksheets may be made available electronically on the museum's website. These resources should be provided to the visiting educator in advance of the program/visit to allow for adequate preparation.

39. Programs should be adaptable to address the needs of participants (i.e., age, engagement, groups area of interest, time constraints, etc.)

40. The museum provides the visiting educator with preparation and orientation in advance of the museum visit as well as follow-up ideas/activities to reinforce the learning experience.

TIP Depending on the size of the group, the museum may ask the visiting educator to provide volunteers to assist with the supervision of the students during their visit. These requirements must be clearly made well in advance of the scheduled visit.

41. The museum has a designated space for programming/workshops. This space is large enough to accommodate groups comfortably and allow for safe delivery of programs.

TIP This is in addition to providing ample opportunity for interactions with exhibits, generic worksheets or scavenger hunts can be used to help keep students focused and engaged.

TIP When programs/workshops occur in public areas, make sure distractions can be minimized.

42. Educational programs are developed in partnership with educational institutions in the community. The educational institution may be a local school, community college, technical training institution, or university.

43. The museum ensures that students and teachers acquire the skills and tools to independently use the museum's resources.

TIP This can be accomplished through the use of hands-on interactive activities (including social media and internet resources) that engage the students in a dialogue resulting in the development of a personal perspective of the exhibit.

44. The museum ensures that participating visiting educators and students evaluate education programs.

TIP Surveys/questionnaires are provided to visiting educators at the end of programs/workshops. The museum uses this feedback to improve programs/workshops for future experiences.

45. The museum conducts periodic evaluations and reviews of its education programs to ensure they are meeting the goals of the museum and changing curriculum needs of the target groups.

Outreach

46. The museum extends its public programming reach by providing outreach opportunities.

TIP Museum outreach can help counteract declining visitation numbers and increase accessibility opportunities for engagement. Outreach is a way for museums to maintain community relevance.

47. The museum includes outreach programming in its Communications/Public Programming Policy.

48. The museum includes outreach programming in its annual programming schedule.

49. The museum uses outreach to engage with potential visitors.

TIP Outreach offers programming off-site, this can be holding workshops or programmes at local schools, hospitals, libraries, or other community facilities.

50. The museum includes online programming as part of its outreach programming.

TIP Livestream programming/workshops help museums remove barriers to access.

TIP Pre-recorded audio/video content uploaded to the museum's website may be used for background information or as additional learning aids for other learning experiences. Supplementary content uploaded to the museum's website should include information that is unique to the museum.

51. Outreach programming adheres to the same standards as those of programs offered on-site.

C. Publications

Museum publications promote the exchange of expertise and knowledge of the museum and provide promotional materials. According to the American Alliance of Museums, museums are the most trustworthy source of information in America, rated higher than local papers, non-profit researchers, the U.S. government, and academic researchers. Publications from the museum should reflect this integrity.

A museum publication includes scholarly papers or books, websites, blogs, exhibition catalogues, educational programming material, brochures, rack cards, annual reports, planning documents and

everything else that the museum produces in print form. All of these documents have different purposes and therefore have different styles, but in all cases, publications should be representative of the museum's virtues, mandates and policies.

General

1. The museum has a written Publications Policy.
2. One or more individuals may be assigned responsibility for all publication production activities.
3. The museum's publication program addresses the needs of the museum, the community it serves, clients, and stakeholders.

TIP Target audiences for publications may be based on age, interests, or level of education.

4. Publication projects are integrated into the institution's overall planning cycle.

TIP Publication projects may include the production of promotional material for the museum and its exhibitions as well as the publication of scholarly articles and books.

TIP Distribution plans and budgets are part of the overall planning process as is determining the number of copies to go to the national library, the ISBN number, and catalogue information requirements.

TIP Apply for an ISBN (International Standard Book Number).¹⁵⁹

5. The museum holds copyright to the material used in all publications. If the museum does not hold copyright, it acknowledges the owner of copyright material and pays appropriate fees for the use of copyright material in all publications, including those produced for the internet.

TIP The museum needs to clearly define who holds copyright to works produced by employees. Generally, the employer holds the copyright unless a written agreement exists granting the employee copyright. Regardless, the employee is still the author of the work created which is important when determining the duration of copyright protection and with respect to moral rights.

6. Ongoing documentation of all publishing efforts is maintained by the museum.
7. Museums that regularly produce exhibition catalogues and books based on in-house research, specialised publication-personnel will maintain control of the production of published work.

TIP For flexible, low-cost results, producing publications in-house using desktop publishing software may be the preferred option.

8. When publications are produced internally (as a result of curatorial research done by the museum) and externally (as a result of guest researchers) on the museum's collections a copy of the final print is obtained and kept in the museum's reference library.
9. Whenever possible the museum organizes publication release dates around museum activities. Publications associated with an exhibit are available before the exhibit opens, for media packages or for exhibition openings.

¹⁵⁹ Library and Archives Canada, "ISBN Canada", Accessed 02 December 2022, <https://www.bac-lac.gc.ca/eng/services/isbn-canada/Pages/isbn-canada.aspx>.

TIP Peer reviewed papers run independently from museum timelines, therefore, the publisher's timing and schedule will determine media release.

D. Marketing and Social Media

Marketing is more than a way to promote the activities of a museum. A well-developed marketing plan helps determine the public's perception of a museum, readily associating the public with the museum's goals, achievements and mandate.

Marketing encompasses both public relations and promotional activities. By virtue of being a community leader, museums can promote a positive public image and awareness of its programs and services in a variety of ways.

Modern museum marketing has a strong focus on social media. Social media provides a relatively inexpensive way to quickly reach the museum's immediate community, as well as communities around the world. Social media can be a way to market the museum and also present programming and research material. A varied format keeps the public engaged and interested, while increasing followers.

Social media can be very time consuming. Resources must be put in place to assure that the social media runs smoothly and within the constraints of staffing. Social media should be well-planned, with organization of how often the museum posts and what sort of content should be posted.

Marketing is more than purchasing advertisements on radio, TV, papers, billboards, online or through other media. It covers all aspects of public relations: how the museum relates and interacts with the public, from advertising campaigns to the comfort and convenience visitors experience onsite and the perks associated with memberships.

Effective marketing is crucial to building an understanding of the role the museum serves within its community.

General

1. The museum develops a Marketing Policy.

TIP The Marketing Policy will define the rules to be used in the Marketing Plan. These rules may lay out with whom the museum may partner, who is/are responsible for enacting the Marketing Plan, who must approve the plan, and focus of marketing strategies.

2. The museum uses their Marketing Policy to develop a Marketing Plan.

TIP Marketing Plan requires setting and monitoring goals with targets and measurable metrics. For example, goals could be increasing attendance, increasing membership, increasing volunteers, or increasing support or sponsorship. These goals need to be attainable within the framework of the organization. This means without over-extending staff or volunteers.

3. The museum plans, implements, and evaluates a coordinated marketing strategy that promotes the value of the value of the museum programs and services, linking the museum to quality-of-life issues such as: life-long learning, community engagement, and building social capital. The marketing strategy and promotions plan includes a budget sufficient to cover the costs of paid promotions such as newspaper ads, Facebook ads, radio announcements, or television commercials. The museum utilizes both paid and unpaid advertising.

TIP With paid advertising the museum retains more control over content and quality than can be possible with unpaid advertising.

4. One or more individuals are assigned responsibility for marketing activities.
5. The museum produces material to promote the institution, its programs, exhibitions, and activities.

TIP Museums often advertise through the production of souvenir material such as postcards, pins, caps, mugs, etc. Museums also advertise through radio, TV, print material, internet, and social media.

6. The museum ensures a consistent voice across all marketing and promotional activities.

TIP Contact information, hours of operation, special events, opening and closing dates of exhibitions, etc., should be kept-up-to-date across all platforms of digital. When changes are made to information the museum checks all digital platforms not controlled by the museum (i.e., Trip Advisor, Google Search, etc.) and notifies administrators of these platforms of the changes. For printed materials the museum includes clear dates and hours for events and programs and provides a clearly visible URL that people may go to for up-dated information.

7. The museum develops a style guide which outlines an approach to marketing and social media copy, includes visual identity standards, and an identifiable museum aesthetic.

TIP The style guide may outline how marketing materials are to be laid out, identify colours, and font to be used. Check out.¹⁶⁰

8. The museum includes its logo on all marketing and promotional materials.
9. The museum does not promote undeveloped sacred sites.
10. The museum promotes respectful behaviour at developed sacred sites.
11. The museum develops a system for media releases or announcements to inform the public about the museum's welfare and events.
12. All publicity material by or for the museum is verified for accuracy before circulated to the public.
13. All museum publicity materials should be documented and maintained in an archive.

TIP Include any external media coverage of events and programs related to museum publicity materials.

14. The museum used local media to promote its programs and services.

TIP Museums working with their communities create goodwill and can create a mutually beneficial relationship between the museum and local media.

15. The museum reviews and evaluates the effectiveness of its publicity and public relations efforts.
16. The museum has waivers and release forms for all photo, video, or audio created of the public from

¹⁶⁰ For examples of style guides see Karla Cook's "21 Brand Style Guide Examples for Visual Inspiration", Updated 26 January 2021, Accessed 02 December 2022, <http://blog.hubspot.com/marketing/examples-brand-style-guides>.

the museum or museum programs.

TIP The museum's control of photographic, video, and audio produced on site at the museum or in the course of programming and use is outlined in the Communication Policy.

TIP Waivers and release forms must be signed by participants (or legal guardian) before the museum may use any of the photographic, video, or audio recordings for any purpose.

Public Relations

17. The museum adheres to their Community Engagement Policy when undertaking public relations.

18. The museum makes a continuous effort to develop and maintain contact with members and groups within the local community for their mutual benefit.

TIP Particular attention is paid to the inclusion of Newcomers, Indigenous, Black, People of Colour, 2SLGBTQIA+, and people with disabilities.

19. Mailing lists for information and promotional materials include diverse businesses and social groups within the community, including Newcomers, 2SLGBTQIA+, Indigenous, Black, People of Colour, ethnic minorities, and people of with disabilities.

TIP Where the museum has Indigenous collections mailing lists for promotional information and promotional materials include Indigenous groups and organizations.

20. The museum participates in community events.

TIP To increase the visibility of the museum and build new audiences the museum hosts activities and programs presented by outside agencies. The museum may also participate in such community events as fairs, trade shows, sports events, or legion activities.

21. When initiating plans for the development of a museum, due consideration is given to public accessibility including the proximity to public transit, adequate parking for staff and visitors, and loading and unloading areas for buses and larger vehicles, etc.

22. Whenever possible the museum ensures that there are legible street signs prominently posted giving clear directions to the museum.

23. The museum ensures public access to all by providing services that enhance the visitor's experience.

TIP For the visitors' comfort and convenience things such as picnic areas, play areas, baby changing stations, food services, cloakrooms, etc., may be provided.

TIP Facilitating physical access should be a built-in consideration for all programming, exhibitions, and events.

24. Paid and volunteer staff are trained to respond to public enquiries with politeness, respect, and attention to maintaining good public relations.

TIP Examples of general inquiries include local bus access, directions to other services and attractions, and general museum information such as opening hours and current exhibitions.

25. The museum ensures across all platforms, print publications, and public communications that

information is accurate and current.

26. If the museum is open only upon request the museum has a reliable system in place that allows for easy access to the facility by visitors.

TIP Often museums arrange with the local municipal office to assist in providing visitors with the museum's contacts.

TIP The museum maintains a website with accurate contact information and forms, and similarly, if the museum has social media accounts, the messaging systems are regularly monitored to accommodate visitor access.

Membership Program

27. The museum has a Membership Program Policy.

TIP Membership programs are usually fee-based programs that offer benefits and privileges that extend beyond the usual visitor experience. Membership programs are a way to build support for the museum and extend its reach into the community.

28. One or more individuals may be assigned responsibility for the coordination of the membership program. All membership records are stored in a secure location in accordance with privacy laws.

TIP The Membership Program includes plans for recruitment and retention of members. Membership records usually contain contact information including the mailing address, start date of membership, and track event participation activities of the member.

TIP It is easier to retain a member than to recruit new members. Recruitment and retention can be done through a letter of appreciation and request for support to the member at the time of renewal. Renewing memberships should come with the same perks as first-time memberships.

29. The museum ensures that the membership programs provide benefits to both the members and the institution.

TIP Often the membership is consulted for input regarding museum programs and services, as they constitute a definable, interested stakeholder group.

30. Museum members receive benefits that regular visitors do not.

31. Multi-level membership programs with graduated package prices and benefits are provided.

TIP Benefits often escalate from membership card/discount at the museum shop and on admissions, first access to events, etc. through to special 'members only' events or opportunities (either online or in-person).

32. Membership fees cover the benefits members receive and are not used simply as a source of revenue for the museum.

TIP The museum maintains regular contact with its members. An example is through newsletters and event calendars, members only sections on the museum website, etc.

Social Media

34. The museum utilizes social media to increase knowledge and awareness of its mission, exhibitions, events, and programming offers to members, stakeholders, and visitors.
35. The museum utilizes social media to not only connect with visitors, members, and stakeholders, but to also reach those that have never visited or are unable to visit the museum.

TIP Social media platforms (like Facebook, Instagram, Twitter, Pinterest, and YouTube) can provide museums with varying levels of information exchange and interactions with members, visitors, and stakeholders.

TIP New social media platforms are always being created. Before creating a profile, the museum makes sure the outlet is relevant to their community and that resources are available to actively engage on the platform.

36. Posts to social media use a consistent voice and follow the same standards and procedures outlined for marketing and promotional material.

TIP Monitor social media accounts/feeds to ensure posts meet established standards for the museum. See [Social Media During COVID-19: A Quick Guide for Canadian Museums](#).¹⁶¹

37. Social media allows the museum to grow its membership (real and virtual) through updated informational posts.

38. The museum uses social media to explore new initiatives, programs, and opportunities for dedicated followers and with accurate metrics of follower interests, likes, dislikes, and sharing of museum programs and exhibits.

39. The museum utilizes social media to showcase artefacts, artworks, and other collections assets, allowing users the opportunity for individual curating of selected images and videos.

40. The museum utilizes social media to post time-based productions (such as videos and slide-shows) of varying production quality and size to feature programs, events, initiatives, collections, exhibitions, and storytelling.

41. The museum follows an established schedule for posting to social media.

TIP Each post to social media is unique and content should vary to keep the museum's posts interesting and engaging to users.

TIP Museums can use social media as an anchor to their communities. See [Social Media During COVID-19: A Quick Guide for Canadian Museums](#).¹⁶²

Website

42. The museum maintains a website.

43. The museum's website is easy to navigate with information easy to find.

¹⁶¹ Lorenda Calvert, et al. *Social Media during COVID-19: A Quick Guide for Canadian Museums*, May 2020, A Accessed 02 December 2022, Link revised 21 February 2025, <https://saskmuseums.org/wp-content/uploads/2023/03/Final - Social Media during COVID-19-1.pdf>.

¹⁶² Ibid.

44. The museum's website is compatible with mobile phone technology.

TIP Make sure to check that the museum's website does easily port over to mobile devices before launching your site.

45. The museum's website endeavours to be accessible to all visitors.

TIP The Alliance of American Museums has an article on "[10 Best Practices for Accessible Museum Websites](#)"¹⁶³ which clearly outlines the considerations museums should be making when uploading content and developing websites. Another invaluable resource is the [Web Content Accessibility Guidelines](#).¹⁶⁴

46. The museum's website clearly identifies all social media platforms that visitors may engage with them on (i.e., links to Facebook, YouTube, Twitter, Instagram, etc.).

47. The museum's website provides visitors with information on exhibitions both physical and virtual.

48. The museum's website provides visitors with information on programming opportunities and has educational materials (descriptions, worksheets, teacher guides, etc.) available for download.

49. The museum's website clearly outlines membership benefits and levels.

50. The museum's website provides visitors with the opportunity to sign-up for newsletters.

Museums and Anti-Spam Legislation

Spam generally refers to unwanted internet-based communications via email, Short Messaging Service (SMS), and Multimedia Messaging Service (MMS). Spam is often characterized as commercial messaging and is usually associated with malware. Internet users often regard spam as problematic since spam messaging places a significant burden on Internet systems. Currently more than 50% of electronic communications globally consist of spam. Canada introduced anti-spam legislation (Bill C28) on July 1, 2014. This legislation "...is in place to protect Canadians while ensuring that businesses can continue to compete in the global marketplace."¹⁶⁵ Bill C28 impacts ways in which museums receive and transmit electronic communications.

51. The museum has written policies and procedures regarding internet use, electronic communications, and anti-spam.

52. The museum adheres to Canada's anti-spam legislation as per Bill C28.

53. The museum must have prior consent from the recipient before sending an electronic commercial message to an electronic mailing address.

TIP Commercial messages include commercial offerings, advertising, and products promoting a service or an individual that is transmitted by e-mail, SMS, or instant messaging.

¹⁶³ Sina Bahram, "10 Best Practices of Accessible Museum Websites", American Alliance of Museums, 07 January 2021, Accessed 02 December 2022, <https://www.aam-us.org/2021/01/07/10-best-practices-of-accessible-museum-websites/>.

¹⁶⁴ Web Accessibility Initiative, *Web Content Accessibility Guidelines (WCAG)*, Accessed 02 December 2022, <https://www.w3.org/WAI/standards-guidelines/wcag/>.

¹⁶⁵ Government of Canada. (2014). *Canada's anti-spam legislation*. Accessed 02 December 2022, Retrieved from <https://www.fightspam.gc.ca/eic/site/030.nsf/eng/home>.

54. When the museum submits electronic messages, these messages will clearly identify the name of the museum, mailing address, phone number, e-mail address, web address, and the name of a person who represents the submitting organization and who can be contacted on behalf of the electronic message.
55. Museums submitting software installation to an outside computer or mobile device must have prior express consent from the recipient.
56. All electronic messages from the museum must provide a clear mechanism for the recipient to unsubscribe.
57. All electronic messages from the museum must be consistent and clear, and may not present content that is false or misleading.

TIP Electronic messages from the museum must be approved by appropriate museum personnel.

E. Community Engagement

Community engagement is the process whereby museums can inform, engage, and work collaboratively with the people in the community in which it is part of, by sharing ideas, strategies, outcomes, and courses of action that best suit the needs of the museum and its constituents. The community engagement process provides opportunity for community members and groups to offer informed responses, advice, or recommendation to the hosting museum. It is important that community engagement includes diverse voices from the community (i.e., people with disabilities, 2SLGBTQIA+, Indigenous, Black, People of Colour, and Newcomers) to ensure the museum continues to foster dynamic relationships with its community that are founded on trust, pride, empowerment, and a sense of ownership/belonging.

General

1. The museum interacts with the community to understand how it can best serve its community, members, and stakeholders.

TIP Museums should be a dynamic part of their community, through participation in community events, creation of community events, and the involvement of community leaders and groups in the development of community exhibits, programming, and leadership.

2. The museum interacts with the community to understand how it can best solicit support from its community, members, and stakeholders.
3. Knowledge gained from community engagement informs both the museum and the community on almost every aspect of museum best practice, such as: heritage conservation, museum administration, collections management, interpretation, funding educational programs, and capacity development.
4. Museum community engagement activities provide platforms for open and transparent discourse with the community.
5. The museum provides opportunities for community members to address and/or respond to issues in their area.
6. The museum has written policies and procedures for all community engagement activities and how community groups are to be contacted, invited, or requested to participate in activities. Forms of

public engagement include, but are not limited to, websites, surveys, roundtable discussions, private groups, in-person activities, and public opinion surveys.

TIP

Community engagement activities have complete support of the museum board and executive staff.

TIP

Community engagement activities must reflect and/or further the requirements of the museum mission, vision, and values statement.

7. The museum reflects their community's culture and makeup through exhibits, programming, and through their staff and governing authority.

TIP

The museum actively includes people with disabilities, Newcomers, 2SLGBTQIA+, Indigenous, Black, and People of Colour in community engagement.

8. The museum recognizes the importance of partnering with community groups in programming initiatives to expand their reach and relevance to the community they serve.

TIP

Engaging with community groups allows a collaborative and informed approach in developing relevant programs and exhibits.

TIP

Community engagement allows the museum to develop dynamic relationships with its community based on trust, pride, empowerment, a sense of ownership, and relevance.

9. The museum maintains strong community interaction to increase community support.

TIP

Strong community support will be reflected in attendance, program development, volunteers, and sponsorship opportunities.

APPENDIX A: Glossary

Accession	An object or set of objects acquired by a museum as part of its permanent collection. The word can be used as a verb to describe the act of processing and recording an addition to a permanent collection.
Access points	Terms such as name, corporation, etc. that can be used to search, identify and locate a descriptive record. ¹⁶⁶ For example; To find records on a specific place, you can use a town name, such as “Rocanville”, as an access point to search all records relating to that place.
Acid Free	The term applied is to products with a neutral pH. This does not necessarily mean that the product will not become acidic overtime, unless the product is indicated to also be lignin-free.
Acquisition	Obtaining records for the archives either through donation, transfer, loan or purchasing. ¹⁶⁷
Advocacy	Collaborative process wherein a group of people and/or a group of museums come together to identify, define, plan, and implement a plan in order to bring about a specific change in funding, community awareness, or government policy.
Agents of Deterioration	10 primary threats to heritage environments that have been identified and described by the Canadian Conservation Institute. They are: physical forces, thieves & vandals, dissociation, fire, water, pests, pollutants, light (and ultraviolet & infrared), incorrect temperature, and incorrect relative humidity.
Appraisal	The act of determining the monetary worth of material based on primary values to the archive. This value is determined by its legal or financial usefulness, or their informational, evidential and research values. ¹⁶⁸
Archival value	The historic and educational worth of records based on their administrative, legal, financial or historical usefulness. ¹⁶⁹
Arrangement	Physically organizing records according to archival principles such as provenance and original order. This process includes sorting, packing, labelling and shelving. ¹⁷⁰
Augmented Reality	When objects in the real world are enhanced with computer generated information in real time. This is often done through an app on a phone, were pointing the phone’s camera at a scene provides additional information or objects in that scene.

¹⁶⁶ Planning Committee on Descriptive Standards, *Rules of Archival Description*, bureau of Canadian Archivists; Ottawa, 2008, (pg. D-1), Accessed 02 December 2022, https://archivescanada.ca/wp-content/uploads/2022/08/RAD_Frontmatter_July2008.pdf.

¹⁶⁷ Archives Association of British Columbia, *A Manual for Small Archives*, Vancouver, 1988, revised 1999, pg. 126, accessed 02 December 2022, https://aabc.ca/resources/Documents/6.Documents_Reference/Manual%20for%20Small%20Archives_Sept%202021.pdf.

¹⁶⁸ Ibid.

¹⁶⁹ Ibid.

¹⁷⁰ Ibid.

Bond	A form of insurance that protects your institution against potential losses caused by internal fraud, theft, or incompetence. ¹⁷¹ There are different types of bonds for different types of industries or businesses.
Buffered	The term applies to products that have an alkaline pH.
Cataloguing	The function of identifying the particular characteristics of an object or objects and of assigning it or them to one or more categories of an organized classification system, so that it and its record may be associated with other objects similar or related to it for the purposes of information retrieval.
Chain of Custody	A list of people or institutions the items belonged to in chronological order.
Citizen Science	The public, working collaboratively with professional scientists or science organizations, gather data in a collaborative science project. Annual bird counts or the app iNaturalist are examples of citizen science.
Code of Conduct	An open disclosure of the way an organization operates providing guidelines for behaviour based on the values of the organization. ¹⁷²
Code of Ethics	A framework of personal and institutional obligations and standards that govern all members of the museum profession.
Communications	When used in the context of museums refers to all interactions between the museum and their community, stakeholders and employees, including exhibits, public programs, marketing and social programs and publications.
Compensation Package	Compensation needs to take into account not only salaries, but other benefits that employees may receive including access to health and benefit plans, additional vacation time above labour standard requirements, flexible work schedules, etc. Compensation and Benefits are part of an entire package and should be presented as such.
Confidentiality	Maintaining the private nature of information or discussions.
Conflict of Interest	A situation where someone benefits personally as a result of information gained or decisions made while acting in the public trust. This also extends to family members and close friends benefiting as a result of the person's involvement in the decision.

¹⁷¹ Ward, Susan. Why and How to Get Bonded in Canada. Retrieved on November 15, 2020 from <https://www.thebalancesmb.com/why-and-how-to-get-bonded-in-canada-2948240>. Accessed 02 December 2022.

¹⁷² Ethics & Compliance Initiative. (May 29, 2009). *Why Have a Code of Conduct?* Accessed 02 December 2022 from <https://www.ethics.org/resources/free-toolkit/code-of-conduct/>

Conservation	All actions aimed at the safeguarding of cultural property for the future. The purpose of conservation is to study, record, retain, and restore the culturally significant qualities of the object with the least possible intervention. Conservation includes the following: examination, documentation, preventative conservation, preservation, restoration, and reconstruction. ¹⁷³
Continuous Learning	A process of learning that continues through one's lifetime, based on individual needs, circumstances, interests, and learning styles.
Copyright	The sole right to produce or reproduce a work or a substantial part of it in any form. It includes the right to perform the work or any substantial part of it or, in the case of a lecture, to deliver it. If the work is unpublished, copyright includes the right to publish the work or any substantial part of it". ¹⁷⁴ Symbol ©.
Deaccessioning	The formal process of permanently removing an object from the museum's collection undertaken with approval of the museum's governing authority.
Description	Recording in a standardized form of information of the structure, function and content of archival material. ¹⁷⁵
Developed Site	A location of natural or historical nature that is being maintained and interpreted for the public.
Digitization	The conversion of information in any form (i.e., text, photographs, sound) to a digital format where it can be processed, stored, and shared through electronic means.
Director's Duty of Care	A board member's responsibility to be diligent and well informed.
Director's Duty of Diligence	A board member's responsibility to exercise their skills and abilities in managing board business.
Director's Duty of Loyalty	A board member's responsibility to put the needs and interest of the organization above their own.

¹⁷³ Canadian Association for the Conservation of Cultural Property. (2000). *Code of Ethics and Guidance for Practice of the Canadian Association for Conservation of Cultural Property and of the Canadian Association of Professional Conservators*. Accessed 02 December 2022 from <https://capc-acrp.ca/files/CODE-OF-ETHICS.pdf>

¹⁷⁴ Canadian Intellectual Property Office. (2015). *A Guide to Copyright*. Accessed 02 December 2022 from www.cipo.ic.gc.ca/eic/site/cipoInternet-Internetopic.nsf/eng/h_wr02281.html

¹⁷⁵ Planning Committee on Descriptive Standards, *Rules of Archival Description*, bureau of Canadian Archivists; Ottawa, 2008, (pg. D-4), Accessed 02 December 2022, https://archivescanada.ca/wp-content/uploads/2022/08/RAD_Frontmatter_July2008.pdf.

Director's Duty of Obedience

A board member's responsibility to remain faithful to the terms of the trust

Director's Liability Insurance

Insurance that protects board members from legal liability resulting from injuries to third parties or damage to their property.

Disposal

All artefacts that have been deaccessioned must be disposed of. If the artefact is in good condition, it should remain in the public domain and either be offered for gift, transfer, or exchange to other public collections. If no public institution can take it, the artefact may be offered for public sale. Damaged or deteriorated artefacts should be safely destroyed. Deaccessioned artefacts may not be returned to their original donor.

Distant or Remote Learning

Same as remote learning, see below.

Diversity

the variety of similarities and differences among people, including but not limited to gender, gender identity, ethnicity, race, native or Indigenous origin, age, generation, sexual orientation, culture, religion, belief system, marital status, parental status, socio-economic difference, appearance, language and accent, disability, mental health, education, geography, nationality, work style, work experience, job role and function, thinking style, and personality type.¹⁷⁶

Educator

Any leader of a group of people in an educational situation. This can be a teacher, a Scout leader, an ESL (English as a Second Language) leader, a home school caregiver, or any one leading a group in a learning environment.

Entry Number

"A unique number assigned to the entry of an object or group of objects and used to track objects prior to their return or acquisition. It should serve as the reference to written documentation of objects entering the organisation for the first time. The number should be the one assigned to an entry form or receipt."¹⁷⁷

Fair Dealing

An exception in the *Copyright Act* where copyrighted works can be utilized without permission or payment for the purpose of research, private study, education, satire, parody, criticism, review, or news reporting.¹⁷⁸

Finding Aid

A guide, inventory, index, list or catalogue created by the archives that identifies the scope, contents, and significance of records.¹⁷⁹

¹⁷⁶ Conference Board of Canada. Retrieved on November 11, 2020 from <https://www.conferenceboard.ca/insights/blogs/diversity-vs-inclusion-whats-the-difference?AspxAutoDetectCookieSupport=1>

¹⁷⁷ Collections Trust, *Spectrum 5.0*, 2017. Accessed 22 March 2022, <https://collectionstrust.org.uk/resource/entry-number/>.

¹⁷⁸ Fair Dealing ©Canada. What is Fair Dealing. Retrieved on 15 November 2020 from <https://fair-dealing.ca/what-is-fair-dealing/>. Accessed 02 December 2022.

¹⁷⁹ Archives Association of British Columbia, *A Manual for Small Archives*, Vancouver, 1988, revised 1999, pg. 127, accessed 28 May 2021, <https://aabc.ca/media/6069/manualforsmallarchives.pdf>.

Fiscal Management	The financial management of an institution including allocating resources through budgeting and monitoring their use and impact.
Fonds	French term for the whole collection of records of a particular individual, institution, or organization. ¹⁸⁰
Formative Evaluation	Pre-testing that takes place during the design, planning, and implementation of a project to ensure it meets client needs.
Governing Authority	The legal entity accountable to the public and to the museum community for the policy financing and administration of the museum.
Historical Thinking	The basis of historical thinking includes concepts of significance, evidence, continuity and change, cause and consequence, perspective, and the moral dimension; these are not skills but a set of “concepts that guide and shape the practice of history.” ¹⁸¹
Hold Assets in Trust	To be responsible for the ownership of property in the interest of the public.
Informal Learning	Self-directed learning outside of a formal classroom. This includes learning in museums, parks and civic buildings or any place in a casual learning environment.
Intangible Cultural Heritage (ICH)	“The practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts, and cultural spaces associated there with – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity.” ¹⁸²
Interleaving	Putting sheets of paper between other layers of material.
Intellectual Property	The ‘tangible expression’/product resulting from intellectual pursuits such as inventions, designs, and artistic endeavours, treated as property with all the legal rights associated with ownership, use, and economic benefits to be derived from the product.
Inclusion	A dynamic state of operating in which diversity is leveraged to create a fair, healthy, and high-performing organization or community. An inclusive environment ensures equitable access to resources and opportunities for all. It also enables individuals and groups to feel safe, respected, engaged, motivated, and valued, for who they are and for their contributions toward organizational and societal goals. ¹⁸³

¹⁸⁰ Ibid.

¹⁸¹ Seixas, Peter. (2006). *Benchmarks of Historical Thinking: A Framework for Assessment in Canada*. Accessed 02 December 2022 <http://historybenchmarks.ca>

¹⁸² UNESCO. (nd). *Convention for the Safeguarding of the Intangible Cultural Heritage 2003*. Accessed 02 December 2022 from <https://ich.unesco.org/en/convention>.

¹⁸³ Conference Board of Canada. Retrieved on November 11, 2020 from <https://www.conferenceboard.ca/insights/blogs/diversity-vs-inclusion-whats-the-difference>.

Keeping House	The primary purpose of a Keeping House is to repatriate, preserve, interpret, and exhibit Aboriginal artefacts. A Keeping House acts as a holding facility for sacred and secular artefacts being returned to their community of origin.
Level of Description	The Level of Arrangement of the collection being described. ¹⁸⁴ Example: Finds, Series, Collection, File, Item.
Light Meter	An instrument that measures radiation.
Mission Statement	Also called Statement of Purpose. This communicates the way in which the museum will serve society and its development. This fundamental policy document succinctly states the purpose and role of the museum, from which flows all the museum's goals/objectives and policies.
Moral Rights	"Protection provided to the personality or reputation of an author/ creator". ¹⁸⁵
Original Order	An archival theory that groups of records should be maintained in the same order as they were placed in. ¹⁸⁶
Outreach	When used in context of museums, is used to describe any activity that the museum may be engaged with which is outside the museum building and its immediate environs. This would include school workshops given by museum staff reaching outside of the museum, either in person or via electronics, museum kits sent to classrooms, activity tables set up in community areas, or any activity the museum may partake in outside of the museum.
Provenance	Refers to the information about the chain of ownership for an item (i.e., who owned it, when they owned it, and how they originally acquired it).
Policy	Simple statements guiding how the museum intends to conduct itself
Procedure	A description of how a policy will be carried out. It should include roles, steps, and forms/documents to use. ¹⁸⁷
Public Trust	A museum's obligation to serve the public's interest and to be accountable to the public in all of its activities.

¹⁸⁴ Planning Committee on Descriptive Standards, *Rules of Archival Description*, bureau of Canadian Archivists; Ottawa, 2008, (pg. D-6), accessed 02 December 2022, https://archivescanada.ca/wp-content/uploads/2022/08/RAD_Frontmatter_July2008.pdf.

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¹⁸⁷ *PowerDMS. What is a Policy vs a Procedure?* Accessed 02 December 2022 from <https://www.powerdms.com/blog/what-is-a-policy-vs-a-procedure/#:~:text=Policies%20set%20some%20parameters%20for,or%20process%20steps%20to%20follow.>

Qualified Donee	A registered charity (including a registered national arts service organization); a registered Canadian amateur athletic association; a registered housing corporation resident in Canada constituted exclusively to provide low-cost housing for the aged; a registered Canadian municipality; a registered municipal or public body performing a function of government in Canada; a registered university outside Canada that is prescribed to be a university, the student body of which ordinarily includes students from Canada; a registered charitable organization outside Canada to which Her Majesty in right of Canada has made a gift; Her Majesty in right of Canada, a province, or a territory; and the United Nations and its agencies. ¹⁸⁸
Qualitative	Qualitative data describes a situation by using words, ideas and stories to explain a situation. This data typically comes from the participants themselves through focus groups, interviews or conversations. ¹⁸⁹
Quantitative	Quantitative Data describes a situation by using numbers. This data typically comes from questionnaires, surveys, an evaluation form or tests. ¹⁹⁰
Rack Cards	Double sided promotional light stock cards, used to promote attractions. These are often found in hotels or tourist areas in 'racks' with other similar 'cards', promoting tourism in the area. Rack cards can be produced cheaply through on-line printers.
Records	Documents or other material created by business or agencies in the course of their activities. ¹⁹¹
Registration	The act of documenting a collection that provides a cumulative inventory of all objects in the museum's custody.
Re-internment	Re-burial.
Relative Humidity (RH)	"The ratio of the partial water vapour pressure to the saturation water vapour pressure at the same temperature. Can also be expressed as the ratio of the concentration of water vapour to the saturation concentration of water vapour at the same temperature. Expressed as a percentage." ¹⁹²
Remote or Distant Learning	Educational experiences outside of the classroom setting. This can include on-line experiences, through videos calls, or on-line resources, or through physical learning kits or experiences.

¹⁸⁸ Canada Revenue Agency. (2015). *Qualified Donee*. Accessed 02 December 2022 from <https://www.canada.ca/en/revenue-agency/services/charities-giving/charities/policies-guidance/qualified-donees.html>

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Repatriation	The return of an object to its rightful owner. ¹⁹³
Respect des fonds	An archival principle. French for ‘respect for the creator or office of origin’. See also <i>original order</i> and <i>provenance</i> . ¹⁹⁴
Sacred Sites	A location that is of ceremonial or religious importance.
Sacred/Sensitive Objects	Sensitivity or sacredness of objects, sites, stories, etc., is determined by the originating culture/community. Frequently applied to anything used in ceremony and/or used by a person significant spiritual power (for examples and more information see <i>Appendix B: Indigenous Standards</i> on pg. 121).
Series	A group of archival material arranged according to how they relate to each other, whether by subject, form, or past use. ¹⁹⁵
Silica Gel	A porous, granular, and non-crystalline form of silica that is chemically inert and non-toxic. Silica Gel is used both as a drying agent, to remove moisture from the air, and as a humidity buffering agent to maintain or buffer the relative humidity at a constant level.
Sous-fonds	A group of related material within a fonds, usually identified by subject, type of material or function.
Statement of Purpose	Also called a Mission Statement. This communicates the way in which the museum will serve society and its development. This fundamental policy document succinctly states the purpose and role of the museum, from which flows all the museum’s goals/objectives and policies.
Statement of Significance	An assessment of historical significance explains the object or collection of objects as evidence of human activity: how they reflect values, beliefs, and ways of living and links the past with the present answering the question of why preservation and interpretation are important today.
Strategic Plan	A long-range plan that establishes the operational goals of the museum and the policies and strategies that will govern the allocation of resources.

¹⁹³ Collison, Jisgang Nika; Bell, Sdaahl K’awaas Lucy and Neel, Lou-ann. *Repatriation Handbook*. 2019.

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Style Guide	A guide to provide consistency to marketing materials, which may outline use of logos, colour, font and layout. It may also outline copy and journalistic styles. See: https://blog.hubspot.com/marketing/examples-brand-style-guides
Summative Evaluation	A process of assessing the effectiveness and quality of a completed program or exhibit by analysing participants' reactions.
Transfer	The administrative and physical movement of records from one place to another, usually ending in the archives. ¹⁹⁶
Textual Records	Written or typed documents.
Trustee	A member of the governing authority of the museum also referred to as a board member or director.
Ultraviolet Radiation	Present in daylight and in the light from most fluorescent lamps. UV radiation can damage many types of material found in museum collections. UV radiation is measured in microwatts per lumen (μ/L).
Universal Design	A design approach to assure that similar access is available to all users no matter what their abilities. It follows 7 principles: <ol style="list-style-type: none"> 1. Equitable use 2. Flexibility in use 3. Simple and Intuitive use 4. Perceptible information 5. Tolerance for error 6. Low physical effort 7. Size and space for approach and use See: http://universaldesign.ie
Visual Identify	Is a recognizable 'look' of materials from an organization, developed from the organization's style guide. For example, Apple products, stores and marketing materials all have a similar appearance, which is readily identified by the public. For other examples see: https://www.columnfivemedia.com/15-examples-of-brand-visual-identity
Virtual Reality	A computer generated 3-dimensional simulation that allows the participant to interact within a simulated environment with special electronic equipment, often using headsets.

¹⁹⁶ Archives Association of British Columbia, *A Manual for Small Archives*, Vancouver, 1988, revised 1999, pg. 129, accessed 28 May 2021, <https://aabc.ca/media/6069/manualforsmallarchives.pdf>.

APPENDIX B: Indigenous Standards

The information included in this section will provide useful tools in the museum's efforts to understand and implement the standards related to the care and interpretation of Indigenous collections.

"Sensitive" Items

The term "sensitive" can be described as:

- Anything used in ceremony;
- Anything that a person used that reflected the spiritual power of that person;
- Items used in ceremonies;
- Items found at grave sites;
- Items found at sacred sites, left as offerings;
- Cultural items that have ongoing historical and/or cultural importance to an Aboriginal community;
- Items are sensitive when their treatment and handling by a museum offends or is recognized or known to be inappropriate to the people who know and understand the use/history/meaning of the item.

Examples of "sensitive" items include but are not limited to:

- Medicine bundles;
- Pipes and stems, associated pipe bags;
- Eagle feathers and fans;
- Drums (except those made for display);
- Human skeletal remains;
- Items known to be grave goods;
- Ceremonial bundles;
- Umbilical cord packages;
- Items with red ochre on them;
- Moccasins with beading on the bottom;
- Items known to come from a sacred site that were left as an offering at the site;
- Material that was left to the elements after a Sun Dance;
- Pieces of cloth or leather tied together and filled with tobacco or medicine;
- Pictographs and petroglyphs in rock, and stones known to come from effigies or used for ceremonial purposes;
- False Face masks;
- Rattles;
- Bone whistles;
- Sweetgrass;
- Painted tipis;
- Backrest banners;
- Hawk feather fans;
- Staffs;
- Headdresses.

Note: The sensitivity and/or sacredness of items, sites, etc. are dependent upon the culture and context from which they come. Even within a particular culture the sensitivity and/or sacredness may be dependent upon an individual, a family or a group of that culture, and should be consulted. The items listed above are frequently considered sensitive and/or sacred. If a museum holds one or more of these

items in its collections and has no specific information about the sensitivity and/or sacredness of these items, they should seek out help and treat these items in a sensitive and respectful manner according to the standards.

Developed Sites

A development site is a natural environment site that will:

- A. Have existing facilities;
- B. Have programming;
- C. Be under the authority of a registered group (examples – the provincial government, municipality, etc)

Traditional Practitioners

Traditional practitioners may be described as:

- Individuals who are recognized by the community as Elders and respected for their cultural expertise;
- Individuals who practice the traditional rituals of his/her people and are knowledgeable about the use/storage of sacred items;
- Respected Elders;
- Pipe Holders;
- Cultural Elders;
- Oskapeewis/Oskhapewis; translation: an Elder who gives assistance.

Indigenous Resources

The following list is not exhaustive but is meant as a guide to reliable reference books and journals. Books marked with asterisk (*) can be found in the MAS library. Where possible Internet addresses have been provided.

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APPENDIX D: MAS Resources

MAS Publications available from MAS Store:

- Advocacy Guide: Tools and Tips (2010)
- Collections Documentation Manual for Saskatchewan Museums (2014)
- Collections Stewardship Self-Assessment Workbook (2017)
- Evaluation Workbook: A Basic Understanding of the Program Outcome Evaluation Model (1999)
- Exhibition Self-Assessment Workbook (2018)
- How to Train Your Summer Staff: A Practical Manual for Training Seasonal Staff for Museums (3rd Edition, 2018)
- Making the Connection between Museums and Education: A living document for educators (2018)
- Museums and Sustainability: Cultural Sustainability (2015)
- Museums and Sustainability: Sustainable Collections (2016)
- Museums and Sustainability: Sustainable Communities (2014)
- Museums and Sustainability: Sustainable Economies (2013)
- Museums and Sustainability: The Art of Storytelling (2017)
- Museums and Sustainability: The Environment (2012)
- Museums and Sustainability: The Sustainability Challenge (2011)

MAS Publications available for borrowing from our Library (<https://www.librarycat.org/lib/MusAssocSask>):

- Building Responsive Museums: A Discussion Framework – Produced by the Learning Coalition (2009)
- Human Resource Planning Tool (2006)
- Improving Performance Through Evaluation: A Resource Guide for Museum Training Providers and Managers (2004)
- Looking Reality in the Eye: Museums and Social Responsibility (2005)

Online Resources (<https://saskmuseums.org/resources/online-resources/>)

Bulletins:

- [Intangible Cultural Heritage in Saskatchewan Museums](#) (2021)
- [The Importance of the UNDRIP and the TRC to Museums](#) (2017)
- [Responsible Exhibition and Interpretation of Indigenous Artifacts](#) (2017)

Museums and Sustainability:

- [Museums and Sustainability: Decolonizing the Museum](#) (2018)
- [Museums and Sustainability: The Art of Storytelling](#) (2017)
- [Museums and Sustainability: Sustainable Collections](#) (2016)
- [Museums and Sustainability: Cultural Sustainability](#) (2015)
- [Museums and Sustainability: Sustainable Communities](#) (2014)
- [Museums and Sustainability: Sustainable Economies](#) (2013)
- [Museums and Sustainability: The Environment](#) (2012)
- [Museums and Sustainability: The Sustainability Challenge](#) (2011)

Tip Sheets:

- [Pest Management for Museums](#) (2024)
- [Emergency Preparedness](#) (2024)
- [Travelling Exhibition: Handling, Packing, and Crating for Tour](#) (2023)

- [Travelling Exhibition: Initial Planning to Evaluation \(2023\)](#)
- [The Meaning of 'Significance' for Museum Collections \(2022\)](#)
- [Research and Documentation of Significance \(2022\)](#)
- [Accessing Significance \(2022\)](#)
- [Risk Assessment for Collections \(2022\)](#)
- [Ways for Visitors to Share Their Stories \(2018\)](#)
- [Taking Control – Insurance and You \(2018\)](#)
- [Effective Adult-Oriented Activities in the Museum \(2018\)](#)
- [Saskatchewan Curriculum Links to Museums \(2018\)](#)
- [Conservation on the Exhibition Floor \(2017\)](#)
- [Royal Saskatchewan Museum - Arsenic, mercury, and lead: Inorganic pesticide residue in museum collections \(2016\)](#)
- [Photographing Artefacts for Documentation \(2017\)](#)
- [Found in Collections \(2016\)](#)
- [Deaccessioning from Collections \(2016\)](#)
- [Creating Accessible Museums \(2017\)](#)
- [How to Label Historic Artifacts \(2016\)](#)
- [Mission Based Programming \(2015\)](#)
- [Mission Based Exhibitions \(2015\)](#)
- [Governance – Museum Board Basics \(2015\)](#)
- [Acquisition Evaluation \(2014\)](#)
- [Mission Based Collecting \(2014\)](#)
- [Oral History in Museums Exhibitions \(2014\)](#)
- [Collecting Oral Histories \(2014\)](#)
- [Understanding Provenance \(2013\)](#)

Collections Documentation Forms (direct download):

- [Receipt for Temporary Deposit](#)
- [Transfer of Ownership](#)
- [Outgoing Loan Agreement](#)
- [Incoming Loan Agreement](#)
- [Deaccessioning Form](#)
- [Condition Report](#)
- [Catalogue Record](#)

Other Resources

- [Education and Interpretation Self-Assessment Workbook \(2019\)](#)
- [Making the Connection between Museums and Education \(2018\)](#)
- [How to Train Your Summer Museum Staff \(2018\)](#)
- [Exhibits Self-Assessment Workbook \(2018\)](#)
- [Collections Stewardship Self-Assessment Works \(2017\)](#)
- [Ecomuseum Concept: A Saskatchewan Perspective on Museums Without Walls" \(2015\)](#)
- [How To Join the MAS Listserv: A Step-by-Step Guide](#)

Social Media during COVID-19 ([https://saskmuseums.org/wp-content/uploads/2023/03/Final - Social Media during COVID-19-1.pdf](https://saskmuseums.org/wp-content/uploads/2023/03/Final_-_Social_Media_during_COVID-19-1.pdf))

Supporting Seasonal Staff during COVID-19 ([https://saskmuseums.org/wp-content/uploads/2023/03/Supporting Seasonal Staff During COVID-19.pdf](https://saskmuseums.org/wp-content/uploads/2023/03/Supporting_Seasonal_Staff_During_COVID-19.pdf))

MAS Community Chat (<https://saskmuseums.org/resources/community-chat/>)

SaskMuseums YouTube Channel (<https://www.youtube.com/channel/UChLuyFLolUY8dp0dzAt9PwQ>)

- [MAS Community Chat Playlist](#)

MAS Equipment Loans (<https://saskmuseums.org/resources/equipment-loans/>)

APPENDIX E: Additional Resources

Canadian Provincial Museums Associations

Alberta Museums Association - <https://www.museums.ab.ca>
Association Heritage New Brunswick - <https://ahnb-apnb.ca/>
Association of Manitoba Museums - <https://www.museumsmanitoba.com>
Association of Nova Scotia Museums - <https://ansm.ns.ca>
BC Museums Association - <https://museum.bc.ca>
Community Museums Association of Prince Edward Island - <https://museumspei.ca>
Government of Nunavut - <https://www.gov.nu.ca>
Museums Newfoundland and Labrador - <https://museumsnl.ca>
Museums Association of Saskatchewan – <https://saskmuseums.org>
Northwest Territories Ministry of Education, Culture and Employment – www.ece.gov.nt.ca
Nunavut Heritage Trust - <http://www.ihti.ca/eng/iht-proj-nuna.html>
Ontario Museums Association - <https://www.museumsontario.ca>
Société des musées québécois - <https://www.musees.qc.ca/fr/musees>
Yukon Historical & Museums Association - <https://www.heritageyukon.ca>

Canadian Heritage Organizations

Canadian Conservation Institute - <https://www.canada.ca/en/conservation-institute.html>
Canadian Heritage Information Network - <https://www.canada.ca/en/heritage-information-network.html>
Canadian Intellectual Property Office - <https://www.ic.gc.ca/eic/site/cipointernet-internetopic.nsf/eng/home>
Canadian Museums Association - <https://www.museums.ca>
Canadian Oral History Association - <https://www.canoha.ca>
Intellectual Property Issues in Cultural Heritage (IPinCH) - <http://www.sfu.ca/ipinch/>
National trust for Canada - <https://nationaltrustcanada.ca>
Office of the Privacy Commissioner of Canada - <https://www.priv.gc.ca/en/>

Additional Canadian Organizations

Canadian Council for the Arts - <https://canadacouncil.ca>
Canadian Artists Representation/Le Font des Artistes Canadiens (CARFAC) – <https://www.carfac.ca>
Charity Village - <https://charityvillage.com>
Cultural Human Resources Council - <https://www.culturalhrc.ca>

Saskatchewan Cultural and Heritage Organizations

CARFAC Saskatchewan - <https://carfac.sk.ca/about-carfac>
Conseil Culturel Fransaskois - <https://www.culturel.ca>
Gabriel Dumont Institute - <https://gdins.org>
Heritage Saskatchewan - <https://heritagesask.ca>
Multicultural Council of Saskatchewan - <https://mcos.ca>
Museums Association of Saskatchewan – <https://saskmuseums.org>
Native Place Society of Saskatchewan - <http://www.npss.sk.ca>
Nature Saskatchewan - <https://www.naturesask.ca>

Organization of Saskatchewan Arts Councils - <https://www.osac.ca>
Provincial Archives of Saskatchewan - <http://www.saskarchives.com>
Saskatchewan Arts Alliance - <https://www.artsalliance.sk.ca>
SK Arts - <https://sk-arts.ca>
Saskatchewan Archaeological Society - <https://thesas.ca>
Saskatchewan Council for Archives and Archivists - <https://www.scaa.sk.ca/home>
Saskatchewan Districts for Sports, Culture and Recreation - <https://www.spra.sk.ca/membership/districts/>
Saskatchewan Genealogical Society - <https://www.saskgenealogy.com>
Saskatchewan Heritage Foundation - <https://www.saskheritagefoundation.com>
Saskatchewan History & Folklore Society - <https://www.skhistory.ca/about-the-shfs>
Saskatchewan Indigenous Cultural Centre - <https://www.sicc.sk.ca>
Saskatchewan Intracultural Association - <https://saskintercultural.org>
Saskatchewan Organization of Heritage Languages - <https://heritagelanguages.sk.ca/about/sohl-history/>
Saskatchewan Parks, Culture, Heritage and Sport - <https://www.saskatchewan.ca/residents/parks-culture-heritage-and-sport>
SaskCulture - <https://www.saskculture.ca>

Additional Saskatchewan Organizations

Office of the Saskatchewan Information and Privacy Commissioner - <https://oipc.sk.ca>
Sask Sport - <https://www.sasksport.ca>
Saskatchewan Emergency Planners Association - <https://www.sepa.ca>
Saskatchewan Human Rights Commission - <https://saskatchewanhumanrights.ca>
Saskatchewan Parks and Recreation Association - <https://www.spra.sk.ca>
Saskatchewan Public Legal Education Association (PLEA) - <https://www.plea.org>
Saskatchewan Urban Municipalities Association - <https://www.suma.org>

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