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# HOW TO DEVELOP A CONSERVATION PLAN FOR A COMMUNITY MUSEUM

Museums Australia (Victoria) 2006  
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## INFORMATION KIT

### HOW TO DEVELOP A CONSERVATION PLAN FOR A COMMUNITY MUSEUM

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## Introduction

Museums Australia (Victoria) recognises that conservation is a real issue for small organisations that look after heritage, art and other cultural collections. Working with limited conservation resources can be easier if you know about relevant conservation practices, and have policies and plans that draw on appropriate information and advice. These tools can help in setting priorities, making decisions and seeking out grants and other kinds of support to preserve the collections.

A written Conservation Plan is an effective way to:

- analyse your museum setting and resources in terms of conservation requirements
- address the conservation needs of a collection as a whole
- identify priorities
- set strategies

This Information Kit has been developed to assist community museums and galleries to develop their own written Conservation Plans with the assistance of qualified Conservators, employed on a short-term, consultancy basis. It highlights the issues involved in getting the most from this type of project, gives some starting points and lists some useful resources.

The resources in this kit were gathered and developed after MA (Vic) was able to support a number of Victorian museums with grants to develop Conservation Plans in collaboration with qualified conservators, in 2004, 2005 & 2006. Grants were made available with the generous support of Arts Victoria's Creating Place and Space Program.

Museums Australia (Victoria) acknowledges the information, assistance and advice that helped to create this kit, generously given by Arts Law Australia, Dromkeen, The Jewish Museum of Australia, The Queenscliffe Historical Museum, Giselle Banks, Penny Byrne, Duncan Rolley, Susan Faine, Jocelyn Grant, Maggie Solly and Bronwyn Wilson.

I also acknowledge the work of Barbara Wels, who initiated, researched and wrote this guide while working at MA (Vic) as Manager, Building Better Museums.

I encourage all community museums to take advantage of the advice in this kit. Museums Australia (Victoria) also offers training in developing Conservation Plans. Please go to the website for current information regarding all MA (Vic) programs

[www.mavic.asn.au](http://www.mavic.asn.au)

Erica Sanders  
Executive Director  
Museums Australia (Victoria)  
September 2006

# 1. Conservation Plan

## 1.1 WHAT IS A CONSERVATION PLAN?

*Developing a conservation plan involves identifying the conservation needs of the collections, prioritising them, and allocating resources to deal with them<sup>1</sup>*

A Conservation Plan is one of a number of key documents that are critical to the successful management of a museum and its collections. Some of the other key documents include:

- Mission & purpose
- Collection policy
- Collection significance statements
- Preventive conservation policy

Because a Conservation Plan is a strategy for the long-term care of the collection it is necessary for the Plan to reflect the purpose of the museum and its collections.

The key purpose of collections is to enable unique, relevant and engaging stories to be told to broad and diverse audiences. The most engaging and relevant stories are drawn from the most unique and significant objects. Significance should guide all decisions about the life of an object in the museum<sup>2</sup>.

Significance will guide activities in all the following areas:

- Acquisition
- Cataloguing
- Conservation
- Storage
- Access
- Interpretation
- De-accessioning

Significance is important for the following reasons:

- The size of collections has created pressure on storage and display space.
- There is an unsustainable backlog in cataloguing, conservation and research.

Because a statement of significance is a concise summary of the values, meaning and importance of an object or collection<sup>3</sup>, it is a key driver in developing a Conservation Plan.

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<sup>1</sup> Heritage Council of Australia, 1998, ReCollections; Caring for collections across Australia Glossary, p.10 Canberra, Australia

<sup>2</sup> Significance – A Guide to assessing the Significance of Cultural Heritage Objects and Collections, Heritage Collections Council, 2003, Canberra,

<sup>3</sup> *ibid*

## 1.2 Conservation Planning<sup>4</sup>

### CONSERVATION PLANNING

Museums and galleries have a responsibility to care for their collections, and part of the effective care of your collection is - knowing what the risks to your collection are and having a plan that outlines how you are going to minimise these risks. This is referred to as a conservation plan.

**Conservation** covers the management of the environment surrounding collections (preventive conservation) and the treatment of individual objects (remedial conservation).

A **conservation plan** is the 'preparation of a strategy for the long-term care of collections. It involves identifying the conservation needs of collections, prioritising them and allocating resources to deal with them'.

### WHY DEVELOP A CONSERVATION PLAN?

Collections are the most important resource of a museum: they are what make museums unique and, without them, the museum would not exist. Caring for collections makes them safely available to the public now, while helping to preserve them for future generations. A conservation plan helps you do this in a number of ways. As well as helping you understand more about how to care for your collection it can be used to show that you are caring for your collection in a systematic manner which will help you when applying for future grants or obtaining sponsorship.

The key benefits to developing a conservation plan are:

- Expert assistance in determining conservation needs
- Increased knowledge in collections care
- Ensuring that limited resources are used in the most efficient way
- Assistance in securing grants and support
- A well cared for collection

### CHOOSING AND WORKING WITH A CONSERVATOR

You will need assistance from a conservator to develop a conservation plan. A conservator is someone who has been trained and is qualified to carry out conservation. In Australia conservators are not accredited. This means that anyone can call themselves a conservator. So it is important to check that anyone you are planning to use is qualified to undertake the work.

Conservators can be specialised in the preventative care and conservation treatment of a particular collection type (specialist conservator) or they can be specialised in the preventative conservation of all collection types (preventive conservator).

Both specialist and preventive conservators can undertake conservation plans, but it is important to check that the conservator you are planning to

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<sup>4</sup> Source: Museums Australia (Victoria), 2004

use is able to provide conservation recommendations for the range of collection types you have in your museum/gallery.

Remember that you are the one with the overall responsibility for the care of your collection. The conservator is there to give you the benefit of their expertise, but you must make it clear what you want from them, what each of your roles and responsibilities will be and how you will communicate during the conservation planning process. Just because they are the expert do not think that you can not make it clear what you want or that you can not be a part of the process. This can be a good opportunity to learn more about caring for your collection.

## **KEY AREAS IN A CONSERVATION PLAN**

Collections do not look after themselves: you need to identify what the collection needs and plan how you are going to meet these needs. There is no one way to undertake a conservation plan, and all conservators will take a slightly different approach. However, they should all incorporate finding the answers to the following questions:

- What does your museum/gallery have?
- What risks is the collection exposed to?
- What collections care practices are in place?
- What are the priorities?

This information should then be collated together to determine a three – five year plan that identifies what actions need to be done, in what order, by who and at what cost.

What does your museum/gallery have?

There are two aspects to identifying what your museum/gallery has: the collection and the resources at your disposal.

It is important at the start to collate all of the information you have on your collection before you can start assessing any risks or identifying any priorities for action. The aspects of the collection that need to be identified include:

- Different collection type
- Materials they are made from
- Size of each collection
- Significance of each collection
- Collection condition

It is then necessary to identify all of the resources that your museum/gallery has that could be used for to benefit the care of this collection. This will highlight what additional resources are needed and whether existing resources are being used effectively. Resources that need to be identified include:

- Buildings and space available
- Paid staff and their positions
- Volunteers and their responsibilities and areas of expertise
- Existing budget and sources of income or grants

What risks is the collection exposed to?

Once the information on the collection and the resources available has been collected, it is necessary to work out what risks the collection is currently exposed to. This is the key assessment part of the conservation plan and where the expertise of a conservator is crucial.

A staged approach is often taken which starts by looking at the risks outside the museum/gallery building, then looking at the risks from the building, within each room, within each storage/exhibition system in use, and finally looking at the collection items themselves. So do not be surprised if a conservator starts looking around the building or the surrounding environment. It all contributes to a picture of the risks to the collection that might exist.

There would be a need to examine the buildings and surrounds to see:

- What the external conditions commonly are
- What the general condition of the building(s) is
- Whether the buildings provide an effective buffer against external conditions
- Who is responsible for building maintenance and how often is it undertaken

The next stage would commonly include an examination of the environmental conditions to see:

- What internal conditions are being aimed for and do they meet the needs of this museums collections
- What the existing conditions are
- What the existing environmental control measures are
- Whether environmental monitoring is being undertaken and what actions are taken if the monitoring shows that there are problems

The environmental conditions examined should always include: temperature, relative humidity, light and pollution.

The next stage would commonly include an examination of the exhibition and storage areas to see:

- Whether you have permanent or temporary exhibitions and whether exhibitions travel
- Whether items are on open or covered display
- What materials are used to create the display cases and mounts
- How often items are rotated between storage and exhibition
- Whether you have dedicated or dual use storage areas
- Whether there is an isolation area for items entering the collection
- What materials are used to wrap items, for enclosures and to construct storage systems

The last area examined would commonly be related to the handling of the collection to see:

- What the movement of collection items is within the building(s)
- How items are transported

- What equipment is used
- What the skills of existing staff and volunteers are

What collections care practices are in place?

Once the risks to the collection have been determined, an assessment needs to be made of your current collection care practices. This will highlight what risks are currently being minimised, whether all existing practices are correct and what additional practices are needed. Practices that are commonly examined include:

- Condition reporting and treatment
- Housekeeping
- Pest management
- Disaster preparedness planning
- Security

What are the priorities for your museum/gallery?

Remember that the conservation priorities are likely to be different for each museum and gallery. You and the conservator need to decide how you are going to allocate the priorities for your museum and gallery. This can be done by asking the following questions:

- What risks would cause the most damage?
- What damage is most likely to occur?
- What actions would reduce the greatest number of risks?
- What can be done immediately by existing staff or volunteers?

To manage the risks effectively you and the conservator need to ask each of these questions and then see which risks are on the top of the lists most often. These will be your top priorities. Then work down through all of the risks identifying their relative priority in this way.

Using the information to complete the conservation plan

Once this information has been collected you and the conservator need to use it to complete the conservation plan. You and the conservator need to:

- Create a three to five year plan outlining what action you are going to take in each priority area each year
- Identify who will undertake each of the actions and the time that it needs to be completed by
- Identify what each action will cost
- Identify what funding or grant support you will need

When you have done this make sure that the plan does not just sit on your shelf to be referred to from time to time. It needs to be a working document. You should review what has and has not been achieved each year, refining the responsibilities different people have and the funding requirements for actions that still need to be completed.



## 1.3 Sample Lists of Contents From Conservation Plans<sup>5</sup>

### Sample A: From The Jewish Museum Of Australia - Gandel Centre of Judaica Conservation Plan, 2004

Reproduced with kind permission of Conservator Penny Byrne, The Jewish Museum of Australia and Curator Susan Faine.

#### Conservation Plan - Table of Contents

Introduction and Executive Summary

#### Preventative Conservation Recommendations

- Short term (1 year)
- Medium term (3 years)
- Long term (5-10 years)

#### The Collection

Collection types

- Collections held
- Collection material types
- Collection size
- Significance of Collection

#### Collection Condition

General condition of the Collection

#### Resources

- Buildings and space available
- Paid staff and their positions
- Volunteers, their responsibilities and areas of expertise
- Existing budget and sources of income and grants
- Financial constraints

#### Risk Assessment

The Building

- Buffering against external conditions
- Condition of building
- Responsibility for building maintenance
- Regularity of building maintenance

#### Environmental Conditions

- Ideal conditions
- Requirements for the Museum's Collection
- Existing conditions
- Existing environmental control measures
- Monitoring programmes

#### Exhibitions

- Permanent exhibitions

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<sup>5</sup> Source: Selected Victorian museums

- Rotation of collection items between exhibition and storage
- Travelling exhibitions
- Temporary exhibitions
- Open or covered display
- Materials used for display cases and mounts

### **Stores**

- Dual use collection stores
- Storage systems
- Storage materials
- Isolation areas for items coming into the Collection

### **Handling**

- Movement of collection items inside the building
- Transport of collection items outside the Museum
- Existing equipment
- Skills of existing staff and volunteers

## **Collection Care Practices and Current Preventative Conservation Measures**

### **Condition reporting and treatment**

- Existing condition reports
- Details of previous conservation treatments
- Method for determining conservation priorities
- Expertise used

### **Preventative Conservation measures**

- House keeping
- Pest management and monitoring
- Disaster preparedness planning

### **Security**

- Existing security systems

## **Sample B: From the Dromkeen – Australian Children’s Literature Collection Conservation Plan, 2004**

Reproduced with kind permission of Conservator Duncan Rolley and Dromkeen

### **Conservation Plan - Table of Contents**

- Introduction, description of collection
- Dromkeen building and archive description
- Condition of building, doors, windows, lighting, security, safety
- Environmental control, heating
- Inadequacies in the building
- Present conservation strategy and operations
- Preservation aims
- Identification of key conservation management tasks

### **Storage systems**

- Problems, bubble wrap, mylar encapsulations, paper enclosures
- Recommendations for the improvement of storage, books, photographs, artworks, 3D
- Plan for future storage
- Display of artworks and books

### **Environmental survey**

- Temperature, relative humidity, light levels
- Interpretation of the environmental conditions, problem areas
- Conservation strategy, lighting

### **Analysis of collection (physical and chemical)**

- Documents / letters
- Books, book dummies
- Three dimensional models, photographs
- Artworks on paper, matted and framed
- Priority for conservation treatment

### **Summary**

- Archive management, cleaning
- Recommended practice in handling and display of artwork
- Recommended practice in handling and display of books
- Housekeeping
- Insect and pest control
- Museum material suppliers
- Location maps of Dromkeen, fire fighting, photographic record

## **Sample C: From the Queenscliffe Historical Museum Conservation Plan, 2004**

Reproduced with kind permission of Conservator Giselle Banks and Queenscliffe Historical Museum.

### **Conservation Plan - Table of Contents**

#### **List of Tables and Figures Summarised List of Recommendations Prioritised List of Recommendations**

Introduction

Achievements

Preventive Care of the Collection

The Museum Environment

- Light
- Temperature and Relative Humidity
- Pollutants
- Pests

Background

Building and Surrounds

The Collection

The Basement Store

- General
- Environment
- Storage Areas

Exhibition Space

- General
- Environment
- Observations on Displays

Archives Room

- General
- Environment
- Observations

Current Collections Care Practices

- Housekeeping
- Pest Management
- Security
- Disaster Preparedness

The Extension

Appendix A Analysis of RH Temperature Graphs 1999-2001

Appendix B 2004 RH and Temperature Graphs

Appendix C Analysis of 2004 RH/Temperature Data

Appendix D Concrete Floors Discussion on Conservators Discussion List

Appendix E Book Supports

Appendix F 4 Flap Folders

Appendix G IPM Program

Suppliers List

References

## 2. Planning

### 2.1 HOW TO PUT TOGETHER A PROJECT BRIEF<sup>6</sup>

Effective project management will help you get the most from your collaboration with a Conservator to develop a Conservation Plan. You can use a Project Brief to define and manage the project.

Putting together a project brief can help you to think through what you want the project to achieve and the resources you need to this. It can help everyone involved in the project to understand what it's all about, what needs to be done by whom, and when.

#### The Project Brief

- may need to be refined a number of times, so that it is realistic;
- can help you make a case for project funding, either to your organisation's management and/or to a government or philanthropic grant fund;
- will provide appropriate background information to a Conservator and assist them in quoting for, and carrying out their project;
- can be used to help keep the project on track so the aims are clear, and achieved on time within the resources available.

Rather than bogging the contract down with unnecessary information, refer to the Brief within the contract, and attach a copy.

#### Putting Together A Project Brief

A project brief explains exactly what your project – in this case, a Conservation Planning Project (CPP) - will cover and achieve.

#### Useful things to include in your Project Brief include:

- Name of organisation
- Project Title
- Date
- Author of Brief
- Contact details for organization

#### Background

- Brief description of your museum or gallery and its setting, buildings and collections.
- Brief description of any especially significant or vulnerable collection items you are aware of. Include any preventive measures needed, or treated, if known.
- Brief description of your organisation's resources – list of staff and volunteers and their roles, annual budget.
- List of preventive conservation resources your organisation currently uses or refers to (eg individuals, publications, earlier

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<sup>6</sup> Source: Museums Australia (Victoria) 2005

Conservation Survey or Strategy, service providers and organisations).

- Key reference points, policies and plans (eg mission statement, collection policy, disaster plan)

### **Project Overview**

- Project Aims or Goals
- Project Outcomes – what the Conservator will develop or deliver (eg a Conservation Plan in written and electronic format, a training workshop)
- Project Participants – list all museum personnel who will be involved in the project , their roles and their telephone and email contact details, highlighting who the Conservator will report to .
- Key dates for project (include what will happen, who is responsible for it and when it will happen)
- Any special needs and issues the CPP is to address
- Additional Activities (eg. Conservator to provide a training workshop for staff when the plan is complete)
- Project Budget (including Conservator’s fees, travel costs, accommodation costs, insurance, materials).
- Payment – how and when the Conservator will be paid, whether invoices are required.

### **Useful Attachments**

- Brochure
- Business card
- Collections Policy
- Disaster Plan
- Conservation Plan Outline (see below)

### **Conservation Plan Outline**

What do you want your Conservation Plan to cover?

A simple way to do this is to develop a proposed list of contents with key headings, perhaps to be modified in consultation with the conservator.

(See the sample lists of contents from conservation plans included in Section 1 of this kit.)

### 3. Contracts<sup>7</sup>

#### Model Project Contract – Engagement of Consultant Services<sup>8</sup>

Contracts are binding, legal documents. You can use this sample project contract as a general model when you engage a consultant's services. It's meant to be adapted to, and used with, a Project Brief that defines your project's scope, details and outcomes. However, all contracts should be checked by a qualified legal professional.

This sample project contract was prepared by Museums Australia (Victoria) in consultation with the Arts Law Centre of Australia, in July 2005. It is informed by documentation provided by recipients of 2004 Conservation Planning Project funding, whose contribution is gratefully acknowledged.

Museums Australia (Victoria) offers this document as a model for museums, for information purposes only. It is not to be used instead of legal advice. Museums Australia accepts no liability for loss caused by any information it distributes.

#### CONTRACT - ENGAGEMENT OF CONSULTANT SERVICES

This is an agreement between  
"the Contractor"

|   |                               |
|---|-------------------------------|
| <i>[insert name]</i>                    | Jane Smith                    |
| <i>[insert name of service company]</i> | Jane Smith Consulting         |
| <i>[insert ABN number]</i>              | 1111 111 1111                 |
| <i>[insert address]</i>                 | 1 Smith Street Melbourne 3000 |
| <i>[insert telephone number]</i>        | 03) 9444 4444                 |
| <i>[insert email address]</i>           | jsconsulting@worldwideweb.com |

and

"the Organisation"

|  |                                |
|--|--------------------------------|
| <i>[insert name of Organisation]</i>       | Yarra Museum                   |
| <i>[insert legal name of Organisation]</i> | Yarra Historical Society       |
| Incorporated                               |                                |
| <i>[insert ABN number]</i>                 | 2222 222 2222                  |
| <i>[insert address]</i>                    | 1 Bridge Street Melbourne 3000 |
| <i>[insert telephone number]</i>           | 03) 955 5555                   |
| <i>[insert email address]</i>              | yarramuseum@mc.com.au          |

pertaining to

*[insert description of project]*

the development of a written conservation plan for the Organisation in accordance with the attached Conservation Plan Outline and Project Brief dated *[insert day month and year]* 1 July 2005, in collaboration with the Organisation's nominated project participants

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<sup>7</sup> Source: Arts Law Australia <http://www.artslaw.com.au/LegalInformation/Contracts/default.asp>

<sup>8</sup> Source: Museums Australia (Victoria)

Jo Bruni Director, Yarra Museum  
jbruni@mc.com.au

03) ) 9444 4441

James Joff, Curator, Yarra Museum  
jjoff@mc.com.au

03) ) 9444 4442

by which the Contractor agrees to the following:

### **1) Project Timelines**

The Contractor shall commence work on the project on *[insert day month and year]* Monday 1 August 2005. He/she will meet the milestones outlined in the Project Brief and complete and deliver the Project by *[insert day month and year]* Tuesday 1 November 2005.

### **2) Project Tasks**

1. Prepare, write and submit in consultation with the Organisation's project participants a Conservation Plan for *[insert type/s of collection]* the permanent collection of artworks and historic teapot collection.
2. Consult and communicate with the nominated project participants throughout the project.
3. Consult with the nominated staff regarding suitable meeting times, travel and accommodation arrangements.

### **3) Duties and Responsibilities**

1. Complete a Conservation Plan that addresses the Conservation Plan Project Brief, and is practical and relevant to the Organisation's budgets with recommendations and priorities that can be achieved given the Organisation's existing resources and potential funding sources.
2. Deliver a full, detailed, printed, legible Conservation Plan including a summary, list of contents, recommendations and a detailed explanation of recommendations and acknowledgment of sources in paper and electronic formats.
3. Liaise and work with the project participants in the development of the plan.
4. Maintain and submit to the Organisation all drafts, paper and material associated with the project at the end of the project.
5. Work within the project budget.
6. Not to disclose any confidential information that comes into the Contractor's knowledge in the course of the project, in any format, relating to the operation of the organisation, its records and its security, unless that information is already in the public domain, through no fault of the contractor.

### **4) Payment**

1. The Consultant will be paid a maximum fee of \$4000 plus GST and including travel, accommodation and per diem costs, unless otherwise agreed.
2. The Consultant must provide a compliant tax invoice to the Organisation for the payment of the fee.
3. All fees are payable on of the on the satisfactory delivery of the agreed work, unless another payment schedule is agreed.

### **5) Contractor's Warranties**

The Project Contractor warrants and represents that:

- a) Duties will be carried out professionally and in the interests of the project.
- b) Nothing to be delivered will breach copyright of any third party.
- c) Funding bodies and sponsors will be given all necessary acknowledgements.
- d) The Contractor is an approved Australian Institute of Conservation of Cultural Material (AICCM) Conservator and an independent contractor.
- e) Nothing in this agreement confers on the parties any relationship of employment or partnership.
- f) The Contractor shall carry public liability cover to a minimum of *[insert amount]* \$10,000,000.



g) The Contractor indemnifies the Organisation fully against any loss, damage or expenses incurred as a result of breach of any of these warranties.

**6) Intellectual Property**

Copyright in the final Conservation Report belongs to the Organisation.

**7) Entire Agreement and Amendment**

This agreement constitutes the complete agreement between the parties as to its subject matter and may be amended only in writing signed by the parties.

**8) Dispute Resolution**

The parties will submit any dispute that arises under this agreement to the dispute resolution program of the Arts Law Centre of Australia or another mutually agreed upon independent mediation service.

Signatures

The Project Consultant for [*insert name of service company*] Jane Smith  
Consulting

Signature .....  
Print name .....  
Date .....

The Director for [*insert name of Organisation*] Yarra Museum

Signature .....  
Print name .....  
Date .....

# Contracts Checklist

## ITEMS TO INCLUDE IN A WRITTEN CONTRACT <sup>9</sup>

### CHECKLIST

#### 1. Parties to the contract

The contract is between the consultant\* and the institution

The name of the institution should be used, not the person responsible.

#### 2. The object of contract

The exhibition or project's name and description

#### 3. The contact or responsible person within the institution

##### 1. Fair dealing

It maybe worth both parties agreeing to support the project to the best of their ability; for both to communicate regularly on how the project is proceeding; for the consultant to agree to provide original material of the highest possible standard; to eschew conflicts of interest...

##### 5. The duties and responsibilities of the consultant\*

...this section should include all the details with the relevant deadlines

...the extent of their authority for decisions and expenditure needs to be stated.

##### 6. Timing

Clarify when the contract/s should be signed, by whom and have it/them dated.

If there are two contracts, for the development and implementation stages, a date for approval of the implementation stage could be given...

Dates within the implementation stage may be stipulated for reporting on satisfactory progress, approval of the standard of work, for any changes to the original brief, and for any approval needed from the institution to proceed.

##### 7. The budget

The institution is responsible for the budget; for both raising and expending the funds...

The institution may allow a certain amount of money for the consultant's expenses of office and travel, or to have these itemised and paid on invoice.

*\* The term consultant has been used where the original article used the term ' curator'.*

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<sup>9</sup> Source: Carroll, A. Independent Curators: A Guide For The Employment of Independent Curators, Art Museums Association of Australia, 1991

## 4. Useful References and Resources

Note: The following is just a selection from a wide range of available resources.

### 4.1 Publications

Heritage Collections Council, 2000 *Be Prepared: Guidelines for Small Museums for Writing a Disaster Preparedness Plan*, Canberra, Australia  
Available on-line from CAN <http://www.collectionsaustralia.net/>

Heritage Collections Council - Consortium For Heritage Collections and their Environment, 2002 *Guidelines for Environmental Control in Cultural Institutions*, Commonwealth of Australia, Canberra  
Available on-line from CAN <http://www.collectionsaustralia.net/>

Heritage Collections Council, 1998, *ReCollections*; Caring for collections across Australia, Canberra. Australia.  
Available on-line from CAN <http://www.collectionsaustralia.net/>

Museums Australia, 2002 *Museum Methods: a practical manual for managing small museums and galleries*, Canberra, Australia  
Available for purchase from the Museums Australia National Office in Canberra.

Telephone: 02) 6273 2437

Website <http://www.museumsaustralia.org.au/>

### 4.2 Conservation Advice & Service Providers

#### **Australian Institute for the Conservation of Cultural Materials (AICCM)**

AICCM is the professional organisation for Australian Conservators.

Website: <http://www.aiccm.org.au>

#### **Heritage Victoria Archaeological Conservation Laboratory**

Contact Heritage Victoria for information and advice about archaeological artefacts and shipwreck relics.

Telephone: (03) 9655 6519

Website: <http://www.heritage.vic.gov.au>

#### **Museums Australia (Victoria)**

The Victorian branch of Museums Australia can provide assistance with conservation planning for small museums and galleries in the form of information and advice, loans of environmental monitoring equipment, professional development and training, museums accreditation and advice and funding support – Regional Touring Exhibits.

Telephone: (03) 8341 7344 or [mavic@mavic.asn.au](mailto:mavic@mavic.asn.au)

Website: <http://www.mavic.asn.au/>

#### **Museum Victoria – Infozone**

InfoZone deals with a wide range of museum-related public enquiries.

Telephone: (03) 8341 7111

Website: <http://infozone.museum.vic.gov.au>

## **State Library of Victoria Preservation and Storage Enquiry Line.**

Telephone: 1800 999 735

Website: <http://www.slv.vic.gov.au/services/conservation/index.html>

### **4.3 Online Information & Websites**

#### **Arts Law Australia**

<http://www.artslaw.com.au/>

Information about arts and the law.

#### **Australian Institute for the Conservation of Cultural Materials (AICCM)**

<http://www.aiccm.org.au>

See lists and contact details for conservators, conservation information and the Code of Ethics and Code of Practice for conservators.

#### **Collections Australia Network (CAN)**

<http://www.collectionsaustralia.net/>

CAN is an essential resource for museums, galleries and other organizations with collections. Look at the 'sector' section for a range of valuable industry publications and information including lots on preventive conservation.

#### **Heritage NSW**

[http://www.heritage.nsw.gov.au/09\\_subnav\\_03.htm](http://www.heritage.nsw.gov.au/09_subnav_03.htm)

There's lots of useful information in the downloadable publication *Just because it's old: museums and galleries in heritage buildings*, produced by the Museums and Galleries Foundation of NSW and NSW Heritage Office in 2004.

#### **National Archives of Australia**

<http://www.naa.gov.au/recordkeeping/preservation/advices/preservation.html>

This website includes a range of practical preservation advice.

#### **National Library of Australia**

<http://www.nla.gov.au/pres/conver/>

See this website for a range of articles and publications including *Preserving Australia's Documentary Heritage: A Starter Kit for Community Groups* (which you can find using the main menu under the heading for community groups).

#### **Simpsons Solicitors**

[http://www.simpsons.com.au/l\\_museums.htm](http://www.simpsons.com.au/l_museums.htm)

Information about arts and the law including useful articles and fact sheets.

#### **State Library of Victoria**

<http://www.slv.vic.gov.au/services/conservation/index.html>

Here you'll find information guides and other conservation information.

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