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# BURNABY MUSEUM POLICY

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May 2003



At its meeting of 2003 May 7, the City of Burnaby's  
Parks, Recreation and Culture Commission  
unanimously approved the Museum Policy.

# BURNABY MUSEUM POLICY

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Acknowledgment:

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## **INTRODUCTION**

As a showcase for developmental history of a typical Lower mainland community, the Burnaby Village Museum provides a unique resource and service for residents and visitors in preserving, celebrating and interpreting our local cultural heritage.

In 1989 an agreement was in place between the Burnaby Village Museum Association, a not-for-profit group, and the City of Burnaby outlining roles and responsibilities between the parties in the management of artifacts and buildings at the Burnaby Village Museum. The City subsequently assumed management of the museum and it is now administered within the Cultural Services Division of the Burnaby Parks, Recreation and Cultural Services Department. Public accountability is assured through the City Council-appointed Parks, Recreation and Cultural Services Commission.

Cultural institutions require government policies, and museums and galleries need collections policies to ensure the responsible management of cultural property. Policies ensure the application of discipline-related standards in all aspects of the cultural services and programs, and describe public benefits and accountability. Since 1995 considerable research and community consultation has been done into the preparation of a draft museum policy for Burnaby that outlines the key benefits including improvements in administrative efficiency, marketing and business planning; a developmental direction including the broader community; attracting new resources and partnerships; building on the successful “village” concept and interpret other periods of the community’s history; and establishing a procedures document.

This is a Burnaby Museum Policy. It is a institutional policy distinct from a Burnaby Heritage Policy or Burnaby Historic Resources Policy, which would be more encompassing. The City of Burnaby also operates the City Archives, through the office of the City Clerk, which specifically collects and manages public records created by the City of Burnaby. As well, the Planning and Building Department includes heritage planning staff and supports the City council-appointed Community Heritage Commission. This Commission has legislated responsibilities for the identification, designation and preservation of distinct historic properties in Burnaby. Support for our cultural heritage involves many City departments and authorities each with a distinct role to play, and continuing and building the cooperation between and amongst these parties is vital.

Building on the more than thirty year history of the museum is only possible because of the creativity, energy and resources of all who have contributed to the establishment and operation of the Burnaby Village Museum, its collections, programs and services over the years. The contributions of citizens and staff to the development of the Burnaby Village Museum is also much appreciated. Our culture is rich with meaning and value. The Burnaby Museum Policy will help ensure that the museum is a part of our cultural future.

## DEFINITIONS FOR POLICY

**Artifact(s)** - Items/objects accepted in the museum collection and assigned an accession number are considered by the Curator to be of relevance to the history of Burnaby or useful in the exhibits. (For example: buildings belonging to the museum, vehicles, furniture, tools, ephemera, dishes, tools, newspaper, maps, photographs, diaries, etc.)

**Ephemera** - Miscellaneous printed and published materials, usually of a paper nature, that are in the museum's collection. (For example: calendars, magazines, ink blotter ads, poster, show cards, etc.)

**Recorded Information** - Information retained in communicatable form using a variety of technologies. (For example: audio tape, Compact Discs, phonograph recordings, microfiche, publications, paper documents, etc.)

**Archival material** - Items of interest to the Burnaby Museum Archives. (For example: photographs, document, local maps, local survey and architectural plans, ephemera, local newspapers, etc.)

**Object** - Includes both artifacts and archival material collected by Burnaby Museum.

**Offered object** - An object offered to Burnaby Museum.

## MISSION

The Burnaby Museum is the primary historical resource for the City of Burnaby. It encourages understanding, appreciation, and enjoyment of and participation in Burnaby's unique history. The Museum fosters a shared sense of community and identity for the citizens of Burnaby and visitors,

## MANDATE

The Burnaby Museum is owned by the City of Burnaby and governed through the Parks, Recreation & Culture Commission.

As Burnaby's primary historical resource, the Museum is

- a steward for the City's historical and cultural heritage and is sanctioned to collect, preserve, research, exhibit, and interpret artifacts, buildings and information;
- a facilitator for enhanced cultural awareness and access; and
- an advocate for cultural preservation.

## **SCOPE**

The Museum plays a leadership role by:

- Being a centre of museological excellence by protecting and presenting knowledge about Burnaby's historical and cultural heritage.
- Supporting and promoting enjoyment through accessibility and excellence in Burnaby's cultural heritage expression.
- Increasing understanding and appreciation of Burnaby's history, achievements, symbols, traditions, and institutions.
- Promoting full and equitable participation and involvement through community and institutional partnership.
- Fostering a shared sense of community, common identity, and history through cultural awareness, advocacy, and dialogue.

## **STATEMENT OF PURPOSE**

The Museum fulfills its mandate as a steward, facilitator, and advocate through its commitment to and collaboration with the community it serves. It is in the spirit of managing a cultural institution and as an active partner in the cultural activity of the City that the following Statement of purpose is made.

## **MUSEOLOGICAL EXCELLENCE**

### **Stewardship**

- To establish and maintain the highest standards in stewardship for cultural property management through the collection, preservation, research, exhibition and interpretation of artifacts, buildings, and information significant to Burnaby's history.
- To carry out research and acquisitions that increase the foundation knowledge for the development of exhibits and programs at the Museum.
- To consider community need in the development or redevelopment of properties owned or operated by the City for museum purposes and to support initiatives to build or improve facilities dedicated to cultural endeavours.
- To practise fiscal responsibility and operational efficiency to maximize the use of its financial resources.

### **Access**

- To provide and encourage opportunities for learning, enjoying, and participating in the cultural history of the City, accessible to those who live in, work in, or visit the community.

### **Enjoyment**

- To increase visitor satisfaction and pleasure through creative and innovative activities and exhibits.

### **Understanding**

- To establish and maintain programs and services for learning.

### **Appreciation**

- To enhance the level of public awareness of the benefits of valuing the history of the City.

## **PARTICIPATION**

- To promote museum attendance at the museum.
- To contribute to community heritage involvement.
- To promote individual, community, and institutional partnerships.
- To promote contributions of service and donations.

## **SHARED COMMUNITY AND IDENTITY**

- To promote cultural understanding through public awareness, advocacy, and dialogue.
- To encourage and support individuals and organizations involved in historical and cultural heritage activities in Burnaby and its region.
- To acknowledge achievements that promote the value of our cultural history.



## **COLLECTIONS POLICY**

### **PREAMBLE**

#### **Background**

The Burnaby Museum is responsible for the collection and preservation of artifacts and archival material that represent the history of Burnaby. These objects are central to the existence of the museum and represent the basis for research of and interpretive programs about Burnaby. The management of the collection must be guided by the recognition of the need to preserve the collection while providing access to its contents for the public and for researchers. This policy sets out the requirements for the management of the collection.

#### **Philosophy**

The Museum will collect objects for the collection selected following the acquisitions procedure, to enhance the understanding about Burnaby's history. These objects shall be available as widely as possible for research and public use consistent with their conservation requirements and/or legal or ethical constraints.

#### **Factors Affecting the Practice of the Policy**

The Burnaby Museum professional staff has the responsibility for the development and management of the Museum.

*External factors* affecting the collection include:

- Municipal, provincial, federal, and international legislation which may govern the collecting and transport of objects or funding level for the collection;
- Acquisition of objects and management of the collection which may be affected by budgetary changes in funding and by revenue-generating opportunities.
- Accountability to the public as the Museum may be affected by public comment on museum practices.
- City of Burnaby Archives' mandate and acquisition policy with respect to collecting archival material specifically related to records created by the Municipal Government.

*Internal factors* affecting the collection include:

- The recognition of the role and judgement of the professional staff, essential to the facilitation of museum management.
- The selection criteria for acquiring objects, critical to ensuring the validity of an object's relevance to Burnaby.
- The conservation of the collection and its documentation for the future, which depends upon staff resources and facilities being available to maintain it for use, and for long-term preservation and interpretation.

## **The Collection as the Museum's Priority**

The collection is the cornerstone of the Museum.

The Museum conforms to accepted standards of museum practice established by the Canadian Museums Association and the B.C. Museums Association. Within the scope of its mission, the Museum also acknowledges the need to secure resources in direct proportion to its custodial responsibility.

The collections policy enables the Museum to fully develop, use and integrate its collection with its interpretive programs while ensuring the preservation and quality of the collection.

## **ADMINISTRATIVE PROTOCOL**

The Burnaby Museum is owned by the City of Burnaby and governed by the Parks, Recreation and Culture Commission. To facilitate the ongoing, daily development and management of the collections, the Commission delegates its responsibilities as follows:

- The Director of Parks, Recreation and Cultural Services has authority for the operation of the Museum and reports to the Commission.
- The Assistant Director Cultural Services receives authority from the Director of Parks, Recreation and Cultural Services and may act on behalf of the Museum in the capacity of Museum Director. The Museum Director can:
  - ▶ Implement and conduct comprehensive planning,
  - ▶ Establish and maintain policies, and
  - ▶ Approve de-accessioning.
- The Curator receives authority from the Museum Director through the Operations Manager, and may act on behalf of the Museum. The Curator is responsible for setting standards for the development and management of the collection and collection content in accordance with the policy.
- The Conservator receives authority from the Curator. The Conservator establishes and maintains standards and practices for the care and preservation of the collection.

## **THE COLLECTION**

The collection of the Burnaby Museum shall relate to the history of Burnaby.

The collection can include artifacts, archival material, documents, original buildings, and recorded information relevant to the history of Burnaby.

The Curator manages collection acquisitions and collection content and the Conservator cares for the collection in accordance with the policy.

## **COLLECTIONS ACQUISITION**

The Museum shall assume a proactive role in determining collection strategy and in defining acquisition priorities.

Material can be added to the Museum's collection through donation, bequest, purchase, exchange, and/or field collecting.

All additions to the collection by any source shall conform to the policy.

The Acquisition Policy requires that acquisitions conform to the Museum's mandate and are made with due consideration for the long-term implications of acquiring the objects.

No addition shall be accepted for the collection which is subject to conditions imposed by a previous owner constraining the Museum's right to exercise full stewardship, care, use management or de-accessioning according to the policy.

Human remains will not be collected.

## **Ethical Issues**

### **Laws and Regulations**

The acquisition of objects shall conform with all existing binding international conventions, federal, provincial and municipal laws and regulations. The Museum will cooperate with the City of Burnaby Archives respecting its mandate and acquisition policy.

### **Conflicts of Interest**

The Museum recognizes the right of its employees to be involved in activities as citizens of the community but employees must keep their roles as private citizens separate and distinct from their responsibilities as public service employees and they must avoid conflict of interest situations.

Conflicts of interest include situations:

- Where an employee's private affairs or financial interests are in conflict with his/her duties, responsibilities and obligations or result in a public perception that a conflict exists;
- Which would impair the employee's ability to act in the public interest; or
- Where an employee's actions would compromise or undermine the trust which the public places in the Museum.

Employees may not misrepresent their museum connection to promote their personal collecting.

Personal collecting by employees and their immediate families is not to be in competition with the collecting activities of the Museum.

The Museum is a primary resource for the citizens of Burnaby and museum employees are an obvious and significant reference source for the community.

Employees can respond to inquiries from the public for references to alternative public or private collectors/collections when the offered object has been deemed inappropriate for the Museum's collection. If there is any concern that there may be or appear to be a conflict of interest, the employee must submit a conflict of interest disclosure in accordance with the policy.

## **DOCUMENTATION**

The documentation of records at the Burnaby Museum is associated with the registration process. The documents record the legal status of objects within the collections and provide a method to control the movement, care, display and general "use" of the collections.

The Curator is responsible for all objects in the collection and for collection data.

The Conservator is responsible for maintaining conservation condition and treatment reports.

All accessioned material will be fully accessioned without undue delay. Artifacts will be catalogued to standards established by the Canadian Museums Association and the B.C. Museums Association.

The records for the collection may consist of the following information:

- ▶ offer of donation, purchase, exchange, or transfer
- ▶ donation form, bill of sale or proof of transfer
- ▶ appraisal form
- ▶ temporary receipt
- ▶ copies of official receipts for Income Tax purposes
- ▶ copyright information
- ▶ accession register
- ▶ catalogue information on artifacts
- ▶ condition reports
- ▶ information on donors, location, insurance value, deaccession status, etc.

Information supplementary to that recorded for objects at the time of registration shall be preserved, as appropriate, to increase knowledge or to assist in collections management. Such information may include records regarding the care, use, analysis and treatment of objects and related material or additional data relating to their context and significance. Comment on the quality and reliability of data may be recorded as deemed appropriate by the Curator.

## **COLLECTIONS CARE AND PRESERVATION**

The care and preservation of the collection is the responsibility of the Conservator.

Practices of care and preservation shall be consistent with the best available information on the subject within the discipline. Collections care standards shall be established by the Conservator.

Regular maintenance of the collection shall be conducted to ensure adequate care of each object consistent with the stated tier-level classification file.

Records of condition and conservation treatment will be maintained and updated, and when artifacts are requested for exhibit.

The ability of the Museum to provide for the adequate storage and conservation of an artifact shall be a consideration in determining whether an artifact should be accessioned.

## **USE OF THE COLLECTION**

### **General**

Objects may be used as appropriate to the tier-level of classification so as to further the mission of the Museum.

With Director approval, any proposed use which is contrary to museum responsibilities and policies, or which the Curator or Conservator deems for any sound professional reason to be inappropriate, shall be denied.

Collections may be used for research, exhibit, and interpretive programming purposes in conformity with museum policy.

### **Use by Non-Burnaby-Museum Staff**

Individuals or representatives of other organizations may have reasonable access to collections for valid research and information-gathering purposes at the Curator's discretion.

Cost to the Museum (including staff time and use of facilities), collections care and security, and relationship to the Museum's responsibilities and priorities shall be taken into account in considering such public access. Commercial research requests will be assessed fees.

### **Use for Profitable Purposes**

Any use of the collection intended for the financial profit of another organization or individual may be considered only if it is consistent with the mission, responsibilities, and policies of the Museum and is clearly for the public benefit.

Use of exhibits, buildings and artifacts for commercial photography and for film location shooting may be permitted for a fee negotiated in a contractual agreement that will include relevant staffing required, conditions of access and use and insurance. The Curator and Conservator may deny some requests.

### **Loans**

Loans may be for up to one year, and may be renewed. Any loan shall require a written agreement signed by authorized representatives of the Museum and the lender or borrower.

Loans of artifacts may be made to other institutions or agencies for specific research, exhibition, or education reasons on or off site.

All loans shall be approved by the Curator. The Curator shall maintain full documentation of each loan. The Conservator shall maintain condition reports for each loan. Borrowers must insure items at their expense.

Loans of artifacts may be accepted from other institutions, individuals or agencies for specific research, exhibition, or education reasons (incoming loans).

### **OBJECTS BELONGING TO OTHERS**

Museum staff may identify and authenticate objects in the possession of other organizations or individuals when it is in the interest of the Museum and the discipline to do so.

Museum staff shall not provide monetary evaluations of any objects belonging to others without the permission of the Museum Director.

### **Ethical Issues**

Given that artifacts donated to the Burnaby Museum were donated in good faith, with the spoken or unspoken understanding that these items would receive proper care and would remain at the Museum, the staff are morally and ethically bound to care for objects accordingly.

## **INSURANCE**

The Museum is included in the City's insurance policy and follows its protocol. Objects are assigned insurance value when accessioned.

## **RESIDUAL OWNERSHIP OF THE COLLECTION**

All artifacts and material purchased, donated, transferred, exchanged with or collected by the Museum are held in the public trust for the citizens of Burnaby. Should the Museum cease to exist the Burnaby Museum collections that are the property of the City of Burnaby must go through the formal due process for de-accessioning established in the policy, if de-accessioning is recommended.

Burnaby Museum acquires objects in order to achieve the highest possible quality in heritage exhibits and programs to fulfill its mandate to collect, preserve, and tell the story of Burnaby's history. As an institution which is responsive to its community, the Museum assumes a proactive role in determining collection strategy and in defining acquisition priorities. One advantage to this is more direct involvement with the community. It serves to promote the Museum and to make people aware of the current limits set on acquisitions. Each offer of historical material must be submitted to the Museum's acquisition review process for consideration. Only then can the Museum accept the material into the collection.

De-accessioning is also seen as a means to improve the collections at Burnaby Museum. By removing non-essential or inappropriate objects, Museum resources can be more effectively used. Each object in the collection identified for de-accessioning must be submitted to the Museum's de-accession review process for approval. Only by following this established protocol can the Museum remove the material from the collection. Advance approval by the Museum Director is required for all de-accessions.

This policy provides the guidelines for defining, evaluating, and approving artifacts for the collection which are representative of the history, are from within the geographic boundaries of Burnaby, are of relevance to Burnaby, and which can be used for research, exhibits, and/or interpretation purposes. This policy also provides the guidelines for defining, evaluating, and recommending artifacts in the collection for de-accessioning from the collection.

The policy should be understood by all Museum staff and governing agents in positions that deal with the collection, acquisition/de-accessioning, and the public. Museum staff and governing agents shall:

- Be well-informed about the Museum's acquisitions/de-accessioning procedures, purposes, and nature;
- Endeavour to increase public awareness about the need and legitimacy of acquisition and preservation; and
- Be aware of legislation relevant to acquiring material for collections and de-accessioning material from the collections.

## **MODES OF ACQUISITION**

Objects can be acquired actively or passively through donation, bequest, purchase, exchange, and field collecting except where precluded by government act or regulation.

All objects must be evaluated and approved by the Curator before the Museum can accept any object into the collection.

## **COLLECTION CRITERIA**

### **Selection Criteria**

The following selection criteria are broadly applicable to the acquisition of objects for the collections at the Burnaby Museum.

#### **Agreement**

Agreement with the Museum's mission statement and mandate.

Agreement with the Museum's strategic plans.

#### **General Criteria**

##### ***Relevance***

All accessions must relate to the history of Burnaby by provenance or as examples of items used in Burnaby. The extent and quality of the provenance are factors in deciding on acquisitions. The object must contribute to the completeness, comprehensiveness, scope, or historical usefulness of the Museum collection and/or exhibits.

##### ***Time Period***

All accessions may emanate from any time period relating to the history of Burnaby.

##### ***Geographical Limits***

All accessions may have a direct relationship to historical development within the geographical boundaries of Burnaby, but also may be made from outside the boundaries of Burnaby so long as the above criteria apply.

#### **Physical Condition**

The object is evaluated on the following physical properties prior to consideration for acquisition.

- ▶ extent and value of the information intrinsic to the object;
- ▶ the completeness of the object and the integrity of that completeness;
- ▶ level of technical or artistic achievement displayed in the object;
- ▶ the stability of the object and the potential for its preservation;
- ▶ the relative cost of repair, restoration or conservation needed.



### **Resources Required**

The Museum can properly care for the object.

The Museum must have the resources to provide for the storage, protection, preservation, interpretation of and public access to the objects.

### **Uses of the Object**

As determined by the Curator and Conservator, the object can be used for display, demonstration in present or future exhibits and programs and/or used for research.

### **Clear Title**

#### ***Ownership***

The acquisition of objects requires full and unconditional transfer of ownership.

#### ***Unencumbered***

The object must not have any unreasonable restrictions in the transfer of ownership, use, copyright, access, placement or other encumbrances constraining the Museum's right to exercise full stewardship, care, use, management or disposition of the material according to the Museum's policy.

#### ***Copyright***

- ▶ The transfer of rights to create or use any object, documentation, including photographs, and/or stories acquired with the object, must be specified.
- ▶ Full copyright should be obtained whenever appropriate.
- ▶ If copyright limits are agreed to it must be between the legal parties who have clear right to do so and must have the written approval of the Museum Director.

## **ACQUISITION PLAN**

An Acquisition Plan shall be drafted annually by the Curator. The Curator seeks input and support for the plan from conservation, research, design, exhibition, programming and communications staff, and approval by the Museum Director.

The Acquisition Plan identifies and prioritizes the Museum's anticipated acquisitions. The plan lists those buildings and artifacts which the Museum needs to enhance its collection or its exhibition displays as per the museum's Strategic Plan.

The plan shall be developed with reference to the collection criteria.

The plan shall address short-term needs and priorities as well as long-term goals, and be able to allow the consideration of unanticipated opportunities.

The Plan shall recognize the Museum's commitment to overall planning and integration by providing details of timetables, needed resources, impact on collections management, conservation concerns, interpretation development, operations funding, and new or ongoing projects.

## **FUNDING FOR ACQUISITIONS**

The Acquisitions budget shall be assigned on an annual basis in accordance with the City of Burnaby's fiscal year.

Signing authority for acquisitions shall conform to Museum policy.

The Curator has discretion over the expenditure of the allocated acquisitions budget.

Purchases in excess of the designated acquisition budget shall require the Museum Director's written approval in advance.

The Museum may seek and accept support from external sources for the development and maintenance of the collections. External support shall be sought only with the permission of the Museum Director.

## **DE-ACCESSIONING AND DISPOSAL FROM THE COLLECTIONS**

The de-accessioning and disposal of artifacts from Burnaby Museum collections must be approached with caution. Given that artifacts donated to the Museum were donated in good faith, with the tacit understanding that these items would receive proper care and would remain at the Museum, the staff are morally and ethically bound to manage this property carefully.

### **De-accessioning Criteria**

The Burnaby Museum recognizes the need to upgrade the Museum collection through replacement and culling.

De-accessioning requires evaluating an object using the collection criteria. An object may be de-accessioned if the object:

- ▶ does not conform to the Museum's mandate;
- ▶ does not have a direct bearing on the history of Burnaby;
- ▶ has deteriorated beyond usefulness or repair as determined by the Curator in consultation with the Conservator;
- ▶ cannot be given appropriate care at the Museum as determined by the Curator in consultation with the Conservator; and/or
- ▶ will not be required for use in the future.

## **De-Accessioning Procedures**

All recommendations for de-accessioning from the Burnaby Museum shall be prepared by the Curator.

The Museum Director reviews and authorizes the Curator's recommendations. When in the judgement of the Museum Director, the value or significance of the item in question make it necessary, the Museum Director shall advise the Museum's governing body of its recommended action.

When an object has been approved for de-accessioning, the Curator shall follow these guidelines. The Curator shall

- ▶ if relevant, take all steps within reason to advise the donor of objects approved for de-accessioning.
- ▶ advise other public museums and institutions of the availability of the material for exchange or for donation if of interest to another museum, and shall arrange for its transferral.
- ▶ if relevant, obtain an appraisal of the object from an informed, outside evaluator to establish market value when appropriate if the object is to be discarded or exchanged.

All proceeds from collections de-accessioning shall be dedicated to the acquisitions and conservation of the collections at the Burnaby Museum.

## **Disposal Methods**

In support of Burnaby Museum's position as a steward of the public trust, and recognizing the desirability of improving the Museum's image and relationship with the community, and determining that there are not legal impediments, the following methods of disposal are permitted:

- ▶ Transfer to programming collection.
- ▶ Transfer or exchange to a public agency or public group whose purposes are compatible with those of Burnaby Museum, such as museums, educational institutions, etc. When appropriate, preference should be given to B.C. institutions.
- ▶ Failing the above, sale through auction or exchange, whichever gives the best return, if applicable.
- ▶ Discarding after removal of all marks linking it to the Burnaby Museum.
- ▶ Other methods approved by the Museum Director.

## **Legal Impediment to Disposal**

Donations cannot be returned to donors who have received a tax receipt for the gift unless taxation requirements are met.

## **Ethical Issue**

Museum staff shall not be permitted to purchase through auction or sale or acquire any artifact being de-accessioned from the Museum's collection.

## CONSERVATION POLICY

### PREAMBLE

The collection poses a range of unique management challenges. The climatically controlled storage areas are kept to accepted standard conservation methodologies.

In contrast to this storage, the open-air museum and non-climatically controlled storage areas present severe difficulties with regard to artifact and building preservation and care. Heritage resources in these areas require active intensive management to slow the rate of deterioration.

The Conservator employs the funds, facilities, and personnel to discharge these responsibilities effectively and safely.

The following “Conservation Policy Statement” describes the activities for which conservation is responsible to ensure the above.

### ETHICS

The Conservator is guided by the *Code of Ethics and Guidance for Practice* for conservation professionals working in Canada, established by the International Institute for Conservation - Canadian Group, 1989, and any subsequent updates.

- Practices of care and preservation shall be consistent with the best available information on the subject within the discipline; and
- Regular inspection and maintenance of collections shall be scheduled.

### RESPONSIBILITIES

The Conservator is responsible for the care and preservation of the collection.

The Conservator is responsible for taking preventive conservation measures for the accessioned objects in the collection and interventive conservation treatments at a later stage if necessary.

The Conservator is also responsible for the special situations involving preservation and restoration of the artifacts and historic buildings in the open-air Museum component.

The Conservator establishes and maintains a high standard in conditions of storage, display, use, and handling of historic buildings and artifacts.

The Curator and the Conservator secure consensus on artifact priorities and treatments.

The delegation of specific conservation treatments to others will not invalidate these responsibilities.

## **GENERAL RESTRICTIONS**

The Museum prohibits smoking in areas that contain museum objects. Food and beverage consumption and storage are restricted in historic buildings and around artifacts at the discretion of the Curator and Conservator.

The Museum maintains strict control of access to non-public areas and storage areas.

## **CONSERVATION PRIORITIES**

Preventive conservation is a primary objective of the Conservator and must be considered prior to other forms of intervention.

- The *first* priority shall be to slow further deterioration of the accessioned objects and heritage buildings in the collection.
- The *second* priority shall be active intervention such as conservation treatment.
- The *third* priority shall be restoration.

Objects and heritage buildings or exhibits scheduled for exhibition use will be given priority over objects remaining in storage.

The Conservator shall also give priority according to the tier-level classification assigned to the objects by the Curator.

All conservation methods and procedures must be in consensus with the Curator.

Any exceptional circumstances will be reviewed with the Museum Director.

## **HERITAGE AND REPLICA BUILDINGS**

Heritage or historic buildings require vigilant preventive conservation and maintenance to ensure their longevity and to protect the collection exhibits housed therein.

The Conservator is responsible for assessing the condition of the historic buildings and determining the delegation of the work to be done. Non-historic buildings are a routine maintenance issue. Due to the nature of the site there must be close co-ordination between maintenance and conservation in supervising the work to be done.

The Conservator in co-ordination with the museum maintenance staff will determine if the work to be undertaken is conservation in nature or if it can be delegated to maintenance as a building and operations upkeep.

Contractors brought on site will report to the department which originated the work order. All staff must be advised of impending work.

The Curator will be responsible for the Collections Storage Areas.

The Conservator may also secure the help of the City's engineering department in the regular maintenance of heritage buildings.

The Conservator shall obtain all the necessary City approvals for any works related to Heritage buildings, resources, and other buildings or facilities on the site.

## **ENVIRONMENTAL CONTROLS**

The Conservator is responsible for monitoring the environment housing the collection of artifacts and historic buildings.

The Conservator shall act in an advisory capacity to the Curator, Museum Designer, City Engineer and Planners in the determination of appropriate environmental control systems for new exhibits and storage facilities.

### **Relative Humidity**

The Conservator will specify the appropriate relative humidity and temperature for artifacts in travelling, short-term and long-term exhibits or loans.

Conservator will advise on the protection of accessioned objects and heritage buildings when fluctuating temperature and relative humidity jeopardize their preservation.

The Conservator will inform the Curator and maintenance and then consult with them to find solutions to environmental problems.

The Conservator will assess facilities reports from borrowing institutions, with reference to environment, when considering loan requests for accessioned artifacts.

## **Light**

Lighting standards in the environmentally controlled areas of the Museum where artifacts are housed and displayed will comply with those accepted by the international conservation standards. The historic and buildings housing artifacts in the open-air Museum will comply with guidelines established by the Conservator.

The Conservator will advise on the type of lights, the appropriate light levels and measure the light levels.

The Conservator will specify the correct light levels for artifacts in travelling, short-term, and long-term exhibits or loans.

## **Pollutants**

The Conservator is aware of conservation-related factors involved in the construction and manufacture of display and storage systems and the materials used therein, and seeks to ensure that these materials are compatible with objects, both in the short term and the long term.

Atmospheric pollutants may have a deteriorating effect on some artifacts. The Conservator will assist by identifying the problem, and offering solutions to alleviate the problem and prevent recurrence.

## **PEST CONTROL**

The Conservator will train museum staff and volunteers to recognize signs of infestation of the premises and in the collection of any pests.

The Conservator will monitor and make regular periodic checks for infestation in all collections and all areas containing artifacts.

Maintenance will make regular periodic checks of the building exteriors.

The Conservator uses methods of containing and eliminating infestation and makes staff aware of correct procedures.

The Conservator retains a pest-control contractor when appropriate. The Museum's staff are informed of, and takes recommended precautions, when dealing with any toxic pest control substances.

The Conservator will examine all artifacts, loan, study, and exhibit material entering or re-entering the Museum or off-site storage for insect and other pest activity. The Conservator will record the results.

Conservation will clean or if appropriate, supervise the cleaning of insect and pest remains from objects or buildings suspected of infestation. Conservation will complete appropriate documentation.

## **HANDLING AND TRANSPORTATION**

The Conservator trains museum staff and volunteers in the appropriate care and handling practices for objects to be transported both on and off the premises.

Unnecessary movement of objects is not permitted.

The packing and support of artifacts during moving must be according to conservation standards and advice.

- The Conservator will advise on specifications for packing, and where appropriate supervise.
- The Conservator will advise on the preferred method of transportation available for the shipment or transporting of artifacts.
- Artifacts intended for use must be so identified. While replicas and duplicates are considered expendable, these artifacts must be treated with the care and consideration similar to that given the permanent collection.

## **STORAGE**

Conservation must be consulted about, and will advise on, appropriate methods of storage. The Museum's staff is aware of recommended techniques for storage of different types and sizes of artifacts.

Conservation will supervise and train staff or volunteers, if necessary, and will participate where necessary in the storage of specified artifacts.

New designs and modifications should incorporate conservation criteria appropriate to the safety (earthquake, water, and fire proof, ease of handling, etc.) of the artifacts.

Conservation will examine and advise on improvement of areas for short term and long term storage to ensure the physical stability of specific artifacts and heritage buildings.

## **LOANS, NEW ACQUISITIONS AND DE-ACCESSIONS**

Conservation shall examine objects for loans, new acquisitions, and de-accessioning. Conservation will determine when appropriate the staff time, cost, and storage required for stabilization, to assist in making logical decisions.

For loans, conservation shall advise the Curator as to the physical ability of the object for travel and exhibit, and specify and approve the environmental conditions at the new exhibit location.



## **IN-HOUSE EXHIBITIONS**

### **Planning**

The Conservator is part of the exhibition team and is consulted during the planning stage of the proposed exhibits.

The final choice of artifacts must be in consensus with conservation.

Design of cases, lighting, ventilation, and provision for physical security of, or mounts for, the artifacts or heritage buildings and replica buildings must be in consensus with conservation.

### **Object Assessment**

All artifacts chosen for exhibition must be reviewed by conservation for recording, examination, and if necessary, treatment.

Conservation must have a complete list of artifacts to be included in an exhibit prior to processing so that schedules can be drawn up for such inspection and treatment.

### **Installation/Construction**

Designs and materials used in the display of artifacts must be approved by the Conservator.

### **Maintenance of Exhibits**

Conservation is responsible for inspecting the exhibits, determining upgrading needs of artifacts and displays, and for the cleaning of artifacts and displays, employing relevant staff.

### **Dismantling of Exhibits**

A dismantling team would be made up of a conservator or qualified curatorial, education or design staff. Conservation will handle the objects and ensure their physical stability and inform collections as to object locations.

## **TRAVELLING EXHIBITIONS**

The Conservator makes recommendations on all artifacts being considered for travelling exhibition loans.

A condition report must be written for each object and a copy provided to the borrower.

The Museum seeks to ensure that the standards of care continue if the loan or exhibit travels (environment, care, packing and handling, etc.).

For visiting exhibitions, the Conservator will create condition reports on artifacts from other institutions and report any concerns to the lending institution, or individual.

## **TREATMENT**

In the field of conservation, methods and materials chosen change over time and with the advance of scientific knowledge, but the philosophy does not. Therefore practices of care and preservation shall be consistent with the best available information on the subject within the discipline.

Treatment of artifacts will be discussed and a decision reached in accordance with Conservation Priorities.

- Objects not accessioned are treated in conservation only under special situations.
- Artifacts will be cleaned and stabilized, preserved rather than restored, restored rather than replaced, and replaced only when essential.
- Conservation is responsible for all cleaning, care, and preservation of the collection.
- The use of materials which may become so intractable that intervention for their future removal could endanger the physical safety of the object is to be avoided.

Restoration means the replacement of any part of an object/building to return an artifact to a known previous state. Restoration is not essential for preservation but may be appropriate.

- Restoration may be undertaken at the request of the Curator or Conservator and may require approval of the Museum Director, and when deemed appropriate, with notice to the Director, Parks, Recreation and Cultural Services.
- Restoration will be undertaken only when there is evidence of the original appearance and Curator and Conservator agree that restoration should be done.

## **DOCUMENTATION**

The Conservator will document all artifacts he/she reviews or treats when appropriate. Conservation Treatment Reports should include measurements, photographs, technical description and analysis, current condition and treatments or examinations carried out.

If an object is to travel, an additional Condition Report accompanies the object and is updated at its destination and again upon its return.

This information is freely accessible to, and may be copied by curatorial staff.

## **SUPERVISORY AND TRAINING ROLE**

The Conservator shall supervise contract conservators, curatorial aides, film liaisons, restorers, conservation interns and volunteers who may be involved in any handling, repair, or moving of artifacts.

Due to the nature of the open-air museum component it must be clarified that contractors will be scheduled by both maintenance and conservation. The contractor will be responsible to the department originating the work order.

The Conservator shall train all staff

- ▶ in practices and procedures for the care and handling of objects,
- ▶ in the moving of objects,
- ▶ in the operation of environmental monitoring equipment, and
- ▶ in the detection of pests.

## **CONSERVATION UPGRADING**

Practices of care and preservation shall be consistent with the best available information on the subject within the discipline.

Conservator shall seek at all times to improve methods of treatment and care.

Conservator shall be required to attend professional meetings and appropriate courses and to communicate with peers to maintain the currency of his/her knowledge and skills.

## **EXTERNAL ASSISTANCE**

The Conservator may respond to the inquiries from the public regarding conservation needs or preventive conservation of their objects, but will not undertake any treatment of these objects. Staff may recommend that these patrons seek support of professional private conservators.

## **EMERGENCIES**

The Conservator will develop an Emergency Procedures Plan which should include contacts for external assistance, location of equipment and clean up material, prioritization of collection recovery methods. This shall be consistent with the City's Emergency Preparedness Policy.

The Conservator shall advise on practical measures to be taken to mitigate damage to artifacts which could be caused by emergencies.

In the event of a fire, flood, earthquake or other emergency in the Museum's collection areas, the Conservator will immediately participate in collection recovery or clean-up measures.

- The initial concern must be for the safety of staff and visitors.

When an alarm is sounded and cleared staff are not available, maintenance staff shall have the authority to enter "protected secured areas" to investigate. Maintenance staff will immediately notify the Supervisory staff of any crises.

## **RESEARCH, INTERPRETATION, EXHIBITS AND MARKETING POLICIES**

### **PREAMBLE**

#### **Background**

The responsibility to human knowledge is a fundamental guiding principle upon which this museum policy is based. Research is the basis for this knowledge. Interpretation offers the public a wide range of opportunities to understand, appreciate, and enjoy the Museum and its collection. The provision of these opportunities will be based on the knowledge of the collection and on a knowledge of the nature and interest of the public.

Interpretation includes the specialized activities by which the Museum communicates an understanding and appreciation of the historic value of particular places, things, events and activities to visitors and the public. Interpretation may be accomplished through research, exhibits, programs (public, education, and special events), and communications. An understanding of public needs and interests is indispensable for effective interpretation.

The policy sets out protocols and requirements for interpretation which enables the Museum to provide programs and objective information about the history of Burnaby, past and present, in an accessible, consultative, and entrepreneurial style.

#### **Philosophy**

The Museum will develop exhibits and programs that use the collection to increase the understanding and appreciation of Burnaby's history, achievements, symbols, traditions, and institutions. The primary objectives are to provide the following:

- Research and Interpretation: to obtain new knowledge about the history of Burnaby through the study of objects and their context.
- Diffusion of knowledge: to present the results of the research and interpretation of the collections in a form which can be communicated to the public.
- Leadership: to assume a leadership role in Burnaby's community by being a steward, facilitator and advocate for cultural heritage.

Strategies for accomplishing these objectives include:

- Making our collections accessible through interpretive activities. The Museum will encourage activities that are consistent with the principles of cultural resource management and are appropriate to the Museum.
- Being aware that interpretation is an ongoing activity. Interpretation need not be complex to be effective. Therefore the kinds and levels of interpretation may range from simple access to creating a sense of the past.

## **Factors Affecting the Practice of Policy**

Museum staff have been delegated responsibility for the development and management of the Museum. Staff therefore ensure that the content and delivery of the interpretation programs are sound and are in keeping with the Museum's standards and mission.

*External factors* affecting interpretation are:

- Municipal, provincial, and federal legislation which may govern the funding level for programming.
- The nature, interests and expectations of the public served by the Museum.
- Competition from alternative sources of cultural and/or recreational activities.

*Internal factors* affecting interpretation are:

- The need for interdisciplinary teamwork to integrate planning and implementation in a timely fashion.
- The need to encourage those activities that are consistent with the principles of cultural resource management, and appropriate to the Museum.
- The need to co-operate actively with other agencies regarding cultural tourism and marketing.

## **The Museum's Interpretive Activity Priorities**

### **Research**

Research increases the value of the collection as a basis of knowledge. The main goal is to discover, record and communicate this knowledge innovatively through exhibits and programs at either a scholarly or popular level.

### **Exhibitions**

The main goal is to stimulate, educate, and entertain the public through the interpretation and display of artifacts and information at any venue.

### **Programs**

The main goal is to enrich the museum experience through creative, dynamic and variable activities, experiences and exchanges. Programs may occur on or off the museum site.

### **Communications**

The main goals are to promote the Museum's mission and programs and to encourage increased public attendance, exposure, understanding and heightening of awareness.

## **ADMINISTRATIVE PROTOCOL**

The Assistant Director Cultural Services acts on behalf of the Museum as Museum Director. In concert with the Curator, the Museum Director shall through the Manager Operations:

- ▶ Implement and conduct strategic interpretive planning,
- ▶ Establish and implement exhibition and programming policies,
- ▶ Initiate and develop interpretive programs and services, through program staff.

The Curator has responsibilities for the co-ordination of Interpretive programming i.e. the research, development, implementation, and evaluation of scholarly and popular interpretive programs.

The Curator ensures that the content and delivery of programs and services are sound and are in keeping with the Museum's mission and standards.

The Museum Programmer and the Publicity and Promotions Officer make recommendations in all aspects of interpretive activity to the Curator. Specific responsibilities of the Museum Programmer include the planning, development, implementation, and evaluation of programs and activities and the recruiting and training of programming staff and volunteers. Specific responsibilities of the Publicity and Promotions Officer include the planning, implementation and evaluation of promotional initiatives for programs and activities.

## **INTERPRETATION ACTIVITY**

For the purpose of this policy the following apply:

- Interpretation is based on historical research and on the collection.
- Interpretation encompasses activities, facilities, programs, exhibits and services that bring the public into contact with the Museum. either directly or indirectly.
- Interpretation may be scholarly or popular in nature.
- Interpretation is an ongoing activity. It will include the maintenance, monitoring and evaluation of interpretation programs.
- Interpretation includes communication which promotes awareness about activities for visitor use and public involvement, encourages visitation, and disseminates information about the Museum and its mission.
- Hands-on activities within the exhibits.

## Research

Research is the basis for innovative communication and programs. These learning opportunities appear in the form of but are not limited to the following activities:

### Exhibits

- ▶ Gallery exhibits of Burnaby's history allow the opportunity to communicate themes by using the collection.
- ▶ Historical exhibits re-create a specific time fragment of Burnaby's history with on-site interpreters.
- ▶ Travelling exhibits extend the collection and interpretive information to other venues for temporary display.

### Programs

#### *Public:*

- ▶ Interpretive tours
- ▶ Public lectures/meetings/forums
- ▶ Changing exhibits
- ▶ Slides, tapes, film, computers
- ▶ Animated period simulations/re-enactments, etc.
- ▶ Participating in off-site community activities

#### *Educational:*

- ▶ Curriculum-based programs for students
- ▶ Guided tours with key client groups
- ▶ Hands-on learning activities, etc.

#### *Special Events:*

- ▶ Seasonal events and exhibits
- ▶ Related cultural programming featuring performing arts: music, dance, theatre, storytelling, etc.; and visual arts and crafts
- ▶ Workshops
- ▶ Historical re-enactments, period demonstrations, and games, etc.

### Communications and Marketing

#### *Public Relations:*

- ▶ Promoting values of cultural awareness
- ▶ Contributing to community initiatives
- ▶ Encouraging, supporting and recognizing individuals and organizations involved in heritage activities.

#### *Promotion:*

- ▶ Promoting the institution, its collection and its services
- ▶ Disseminating information on research, exhibits, and programs
- ▶ Providing feedback from the community's evaluation of services offered.



*Business Development Partnering:*

Developing liaisons for co-operative joint ventures.

- ▶ Actively co-operate with appropriate agencies and groups with respect to tourism and marketing.
- ▶ Development activity for capital projects, events and programs with other institutions, not-for-profit groups and business partners.

*Revenue Projects and Services:*

Developing and co-ordinating revenue uses for the Museum's site and services.

- ▶ Target audience initiatives
- ▶ Site rentals
- ▶ Food/Beverage services
- ▶ Gift Shop services
- ▶ Film location services

## **CRITERIA FOR INTERPRETATION ACTIVITY**

(The Criteria for Interpretive Research is outlined under "Criteria for Interpretive Research".)

The following selection criteria are broadly applicable to the development of exhibits, programs and communications at the Burnaby Museum. In selecting the most appropriate means of interpreting the collection and themes related to Burnaby's history the following factors shall be considered.

### **Agreement**

- Agreement with the Museum's mission and mandate.
- Agreement with the Museum's Strategic Plan.

### **General Criteria**

- Relevance. Exhibits and programs must relate to the history of Burnaby.
- Creativity of the idea.
- Themes, purpose, and objectives.
- Interpretive potential of the exhibit and its themes.

### **Relationship to the Overall Presentation of the Site**

- Visitor needs and expectations offering a balance of popular and scholarly outputs.
- Opportunities for appropriate visitor interaction.

### **Resources Required**

- Feasibility of production, given the collection contents, available time, space, and human and financial resources.

## **RESPONSIBILITY OF THE CURATOR**

The Curator oversees the annual preparation of an Interpretation Plan, i.e. a prioritized schedule of exhibits, public programs, educational programs, special events, and marketing and communications programs. The Curator shall:

- ▶ gather together proposals
- ▶ ensure they are complete
- ▶ distribute them to staff for comment
- ▶ ensure that full discussion occurs for consensus
- ▶ provide feedback
- ▶ prepare the draft for consideration by the Museum Director, and
- ▶ ensure mechanisms are in place to schedule and monitor the production progress of interpretive outputs.

The Curator shall submit the plan to the Manager Operations and, in turn, to the Museum Director for approval.

The Curator shall be responsible for the co-ordination and implementation of the Interpretation Plan.

## **INTERPRETATION PLAN**

The Interpretation Plan shall be drafted annually by the Curator.

The plan shall be made in consultation with the collections and interpretation staff (including conservation, research, exhibition and design, education, public programming, publicity and communications).

The plan identifies and prioritizes how the Museum will interpret its collection, themes and sub-themes to the public. In selecting the most appropriate means of interpreting the collection and themes related to Burnaby's history, staff shall consider the interpretation criteria.

Special programs and events will be encouraged which contribute directly to public appreciation of the historic character of the collection and the site. Some special programs and uses that are otherwise appropriate may depict the past in ways not specific to the site.

The plan shall clearly and concisely state the interpretive output goals and objectives. The plan shall:

- define methods of delivery to be used i.e. self-guided tour, participatory exhibit, special event celebration, school program, lecture, performance, revenue program, etc.
- provide ongoing evaluation of all facets of the interpretive outputs.

The plan shall identify and prioritize the interdisciplinary relationships with other museum activities. The plan shall:

- outline the impact of interpretive activities on research, exhibit planning, public and educational programming, special events, and on the development of the Museum's overall publicity and communications plan.
- develop a schedule for the assessment, development, promotion, and production of the outputs.

## **INTERPRETATION PROPOSALS**

All exhibition and program proposals must be prioritized.

Proposals will be assessed using a staff-initiated criteria checklist. Proposals must be detailed, rigorous documents which outline exhibition concept, purpose, relationship to mission, desired audience, scope, preferred timing, programming and publishing enhancements, full costs (including internal staff time), and funding sources. Proposals must also provide rationales for why this exhibition/program should be selected ahead of other worthy options.

The proposal shall include the following details:

- ▶ identification of sections affected and roles of staff
- ▶ timeline, including production, installation, and duration
- ▶ exhibition/program goals and message
- ▶ storyline
- ▶ relevance to mission
- ▶ audience
- ▶ budget estimates (including money and time)
- ▶ funding sources (including development and ongoing operations costs)
- ▶ where and when appropriate, the potential for revenue generation
- ▶ general object list/artifact selection
- ▶ general conservation requirements
- ▶ space needs (exhibition space or land space)
- ▶ other special requirements (loans, graphics, photographs, etc.)
- ▶ enhancements, including programming (educational, public, special events) exhibits, publications (scholarly or popular), and opening
- ▶ promotion and publicity
- ▶ alternatives

## **RESEARCH**

### **PREAMBLE**

Research is a core museum activity. Research offers the potential for new information and increases the value of the collection as a basis of knowledge.

Research activities must have clearly defined ties with both the collection and the public.

This policy focuses on research related to the collection, programs, conservation, exhibit techniques, evaluative research into visitor behavior, and public service research.

Research at the Museum will follow directly from the mandate statement. The research will focus on collections as a supporting source of data and produce interpretive programming.

### **RESEARCH PRIORITIES**

The main priority of collections research is to provide new knowledge about the history of Burnaby through the study of artifacts and their context which may be used in the development of exhibits and programs.

### **CRITERIA FOR INTERPRETIVE RESEARCH**

The following selection criteria are applicable to the development of research at the Burnaby Museum.

All collections research must meet the Museum mission and mandate.

Research must clearly relate directly from or to the history of Burnaby, the collection and exhibits and their context and output, popular or scholarly, must relate to the history of Burnaby. Research shall consider the needs of the Interpretation Plan.

The Museum may seek and accept support from external sources for research. This research may be of a financial, supply, equipment, or service support nature. Such support shall be sought only with written permission from the Museum Director.

## **VISITING RESEARCHERS**

The Museum encourages co-operative research that is potentially of benefit to both parties.

To ensure security, visiting researchers may use the Museum's artifact and archival collections for research programs only under the direction and permission of the Curator.

Visiting researchers must follow all Museum policies and procedures.

Any outputs resulting from museum research by either a visiting researcher or from staff must credit the Museum.

## **EXHIBITS**

### **PREAMBLE**

The Burnaby Museum has achieved a reputation for the excellence of its village exhibits. With the greatest authenticity possible, the “historic zone” represents the period 1925.

In its commitment to the collection and to the community the Burnaby Museum must determine how best to promote visitation and public understanding of the history of Burnaby and its collection through the development and presentation of coherent, thoughtful and dynamic exhibits. Genuine public understanding, appreciation, and enjoyment of the Museum’s cultural resources is also important. The Museum considers the potential consequences of proposed actions on the historic character of existing resources and plans accordingly.

### **EXHIBIT PRIORITIES**

The main priorities are to:

- stimulate, educate and entertain the public.
- develop and use the collection to produce exhibits that increase the understanding and appreciation of Burnaby’s history, achievements, symbols, traditions, and institutions.
- produce exhibits that are excellent in content and delivery.

### **EXHIBIT CATEGORIES**

The Museum adheres to the guidelines for the development of new exhibition sites established in a strategic site plan. Those exhibits not approved in advance in either a Strategic Plan nor in the Interpretation Plan schedule must undergo an internal impact assessment.

- **Category 1: *New Development***  
The proposed exhibit should be included in the strategic site plan and in the Interpretation Plan. The proposed exhibit changes the Museum site by the addition or construction of a building. There are significant capital costs and ongoing operational costs.
- **Category 2: *Redeveloped Exhibit Site***  
The proposed exhibit changes an existing exhibit site to a new interpretive use. The proposed exhibit interpretive use will be included in the Interpretation Plan.
- **Category 3: *Scheduled Seasonal Exhibits***  
The proposed exhibit interpretive use is included in the Strategic Plan, and the exhibit is in the Interpretation Plan.

## **PROGRAMS**

### **PREAMBLE**

Interpretation is an ongoing activity. The kinds and levels of interpretive programming may range from simple access to creating a sense of the past through a variety of techniques. There are three key categories for program activity. Combinations can be created when the need arises.

1. Public Programs
2. Educational Programs
3. Special Events

All programs are subject to the interpretation policy.

### **PROGRAM PRIORITIES**

The main priorities are to:

- Provide opportunities for emotional, enjoyable, evocative, intellectual and recreational experience and activities related to the history of Burnaby.
- Produce programs of general and specific scope which are relevant to short-term and long-term exhibitions.
- Produce programs which promote cultural understanding through public awareness, advocacy and dialogue.
- Pursue creative and innovative interpretation opportunities which are collaborative and consultative.
- Provide cognitive, affective, and psychomotor modes of learning.
- Provide physical as well as intellectual access, to the collection and its context.

### **PROGRAM CATEGORIES**

#### **Public Programs**

The public programs relate to the general public or sections of the public who visit the Village Museum or other venues to experience the interpretation of the history of Burnaby through activity and/or display for information, entertainment and appreciation.

#### **Education Programs**

Education programs relate to curriculum-based learning activity and/or sequential learning activity especially for students, established by learning (age) level, to enhance understanding and knowledge of Burnaby's history and relevance of elements therein.

## **SPECIAL PROGRAMS**

When there is demonstrated visitor demand or when expectations warrant, then a particular type of event or service may be developed consistent with museum policies and plans.

Some special events and uses that are otherwise appropriate may depict the past in ways that are not specifically accurate to the site. In cases where the Museum permits such special uses, these discrepancies will be acknowledged.

### **Special Events**

The event celebrates, commemorates or otherwise signifies a public holiday, culturally significant occasion or festive time through artistic, cultural, and other expressions, or celebrates an aspect of the collection or an element in the Burnaby “story”.

## **PROGRAM ELEMENTS**

By using diverse techniques, program staff can “animate” the interpretive experience with

- ▶ costume
- ▶ decoration
- ▶ didactic signage
- ▶ audiovisual equipment support
- ▶ skits, role-playing, theatrical events
- ▶ storytelling
- ▶ music, dance, song
- ▶ games
- ▶ interactive hands-on activity
- ▶ printed materials

Activities within the village and at any venue can replicate a period experience, expound upon it, or provide a diversity of interpretive programs and activities either occurring according to the approved schedule simultaneously or separately, or on a seasonal or themed basis.

This flexibility allows for a more creative interpretation of the large collection in a variety of venues, and ensures the integration of exhibits and programs. The communications and marketing components of the service will be better able to promote the entire institutional goals along with its elemental parts.



## **COMMUNICATION AND MARKETING**

### **PREAMBLE**

The museum has the following communication and marketing priorities:

- To promote attendance by developing effective marketing strategies for the museum's exhibits and programs;
- To develop comprehensive evaluation procedures to garner public response to programs and services;
- To strengthen liaisons and collaborations with other cultural tourism institutions and organizations.

In so doing, the museum pursues the following groups of activities:

#### ***Public Relations***

- ▶ To promote the values of cultural awareness;
- ▶ To contribute to community initiatives;
- ▶ To encourage, support and recognize individuals and groups involved in heritage activities.

#### ***Promotions***

- ▶ To promote the institution, its collection and services as an accessible public service;
- ▶ To disseminate information on research, exhibits and programs;
- ▶ To provide a response to community assessments of the museum's services.

#### ***Business Development***

- ▶ To increase attendance and the related admission revenues;
- ▶ To increase ancillary revenue from gift sales, food/beverage sales, facility bookings, film location activities, and related revenue sources;
- ▶ To sustain and expand financial partnerships through grants, donations, partnerships and related activities;
- ▶ To respond promptly to market needs, interests and opportunities.

The museum shall establish administrative procedures for the creation and monitoring of business and communications plans. Using an integrated approach, these plans shall conform with the museum's mission and mandate; expand awareness, participation and revenue and incorporate community and institutional partnerships.

## **VOLUNTEERS**

The Burnaby Museum is founded on community volunteer vision and effort. The Museum seeks to sustain a working relationship with individual volunteers and not-for-profit community organizations.

Engaged in reasonable balance and under the leadership and supervision of staff, volunteers assist in many aspects of Museum activities. To support volunteers, training is provided, and all City health, safety and risk management policies and procedures are applied.

Groups and individuals also provide financial contributions, gifts in kind, advice and information. These valuable partnerships ensure a vibrant relationship with the whole community and additional resources for the care and enjoyment of Burnaby's history.

## **REVIEW**

This policy may be reviewed and amended on a regular basis as recommended by the Museum Director.