

NELSON MANDELA BAY MUNICIPALITY

ECONOMIC DEVELOPMENT AND
RECREATIONAL SERVICES DIRECTORATE

NELSON MANDELA BAY MUSEUMS

POLICIES, CODES OF ETHICS AND RULES

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ACKNOWLEDGMENTS

The NMBM Museums are committed to the SAMA/ICOM Code of Ethics and the SAMA De-accessioning Guidelines (2001) and all relevant legislation and municipal policies.

This policy document has been informed by:

The International Council of Museums Code of Ethics [<http://icom.museum/ethics.html>]

The ICOM Ethics of Acquisition (1970) [<http://icom.museum/acquisition.html>]

The South African Museums Association Code of Ethics for Conservators

Statement of principles of museum documentation, CIDOC, August 2007

South African Museums Association "Professional standards and transformation indicators" (2006)

The National Heritage Resources Act, No 25 of 1999

The White Paper on Arts, Culture and Heritage

The Nelson Mandela Bay Municipality Youth Development Policy

The NMBM Recreation and Culture vision and mission

The NMBM International Relations Policy

The NMBM Communications Policy.

PART ONE

1. INTRODUCTION

1.1 BACKGROUND

1.1.1 Nelson Mandela Metropolitan Art Museum

Originally named the King George VI Art Gallery, the Nelson Mandela Metropolitan Art Museum was founded by the Port Elizabeth Municipality in 1956 and, from 1960 to 2007, operated under the control of an independent Board of Trustees. The Board was established by a resolution of the PE City Council on 28 July 1960 and was formally constituted with effect from 1 January 1961. The Board was "entrusted with the entire management and financial control of the affairs of the Art Gallery" and comprised nine statutory members and nine additional co-opted members. The statutory members were appointed by their respective authorities. The co-opted Trustees were elected by the Board of Trustees. The statutory members represented the City Council, the PE Technikon, the University of Port Elizabeth, the Cape Provincial Administration, the Eastern Province Society of Arts and Crafts, the Director of the Port Elizabeth Museum (subsequently re-named Bayworld), and the King George VI Art Gallery Association (subsequently re-named the Friends of the Art Museum).

With the proposed re-naming of the Art Museum (which was approved by Council in December 2002) the Board entered into protracted negotiations with the Nelson Mandela Bay Municipality Council regarding the Art Museum's function within the metropole.

The Art Museum's Board of Trustees implemented the following policies:

1. Mission statement, collecting policy and strategy
2. Selection Committee policy and code of ethics
3. Board of Trustees policy and code of ethics (incorporating the Director's duties and responsibilities)
4. Exhibition policy

1.1.2 Red Location Museum

As early as 1995 the establishment of a museum that would portray inter alia, the struggle against apartheid, was conceptualized by ANC Councillors of the first

democratic City Council of Port Elizabeth. This museum was loosely termed the “Apartheid Museum”. A recommendation was made to Council that the proposed museum be situated in Red Location, in one of the oldest townships of the city, New Brighton. Red Location with its complex layers of history was ideal, for this was the centre of resistance and where “civil disobedience” began in 1952, when Raymond Mhlaba ignored the “*Europeans Only*” sign at the New Brighton railway station.

A national architectural competition was launched in August 1998 as part of an urban regeneration project aimed at reflecting the history of the community as well as promoting education, culture and the arts. 51 entries were received by September, after which five finalists were instructed to develop their designs. The designs were to include an Apartheid Museum, Creative Art Centre and Gallery, Market, Library, Hall and Conference Centre at an eventual projected cost of R44 Million. The competition was won by Johannesburg architects, Jo Noero and Heinrich Wolff, who also took the 4th prize. The winning design for the museum attempts to capture the “very structures of representation that suffer due to the passing of time”, coined by Andreas Huyssen as the “twilight of memory”. The architects argue that the new buildings speak to a functional and industrial language, acting as a link to a proud union past and seeking to remember the labour of the people who gave up their lives for the struggle.

The first staff were appointed in February 2005 and the building completed in June of the same year. A striking feature of the building is the twelve giant corrugated containers that underpin the notion of memory. The design was conceptually brilliant but posed ‘creative’ challenges as a functional museological institution. One of the primary tasks of the newly-appointed staff was to develop the content for the new structure. This was no easy undertaking since the Museum’s architecture requires the exhibition content to work in synergy with the structure. In early June 2005 a workshop was called to consider the building from the perspective of management, maintenance and the practical and technical aspects of programming as well as long term content development. This workshop followed an earlier meeting called in May 2005, to craft a mission and vision for the Museum. Following the two workshops and a visit to the World Culture Museum in Sweden, in early June 2005, the management opted for an open-ended curatorial model. Programming will not be fixed, or permanent, but rather follow a narrative that is linked to ongoing community projects, redefining its content in the present.

Red Location Museum opened its doors on 11 November 2006 with no less than 17 exciting exhibitions, of which 70% were interactive containing multimedia displays. Red Location Museum is an ideal space to honour the struggle of the city’s unsung heroes.

1.1.3 The Nelson Mandela Bay City Council resolved on 6 December 2007 to incorporate the Nelson Mandela Metropolitan Art Museum and the Red Location Museum into the Municipality and to rescind the Art Museum's Board of Trustees. The Museums now fall under the authority of the Directorate: Economic Development and Recreational Services.

This policy will replace the original constitution and all existing policies of the Nelson Mandela Metropolitan Art Museum and Red Location Museum.

1.2 MISSION STATEMENTS

1.2.1 The MISSION of the NELSON MANDELA METROPOLITAN ART MUSEUM is to collect, preserve, exhibit, and foster the understanding and enjoyment of works of art at the highest possible museum and scholarly standards.

1.2.2 RED LOCATION MUSEUM engages the public in educational and awareness-raising programmes on arts, culture and heritage; lends itself to partnerships and collaborative work, partakes in poverty alleviation and entrepreneurship-growing initiatives, affirming indigenous knowledge; adheres to international codes of practice; and embraces ongoing intellectual engagement and critique.

1.3 VISION STATEMENTS

1.3.1 THE VISION of the NELSON MANDELA METROPOLITAN ART MUSEUM is for the Art Museum to be a place that the citizens of Nelson Mandela Bay value and take pride in and that will promote our city nationally and internationally. We want our collections to be universally accessible and to provide a source of inspiration that will make a positive difference to peoples' lives.

1.3.2 RED LOCATION MUSEUM will focus on the memorialisation and depiction of the apartheid story. It will portray the horrors of institutionalized racism and the heroic efforts of the anti-apartheid movement. Responsive to the developmental needs of the local community, the Museum will be an integral component of initiatives associated with the empowerment, education and redress of the local community.

1.4 CORE VALUES

The CORE VALUES of our museum staff are as follows:

PEOPLE come first, are treated with dignity and respect, and are encouraged to achieve their full potential.

RELATIONSHIPS are built on honesty, integrity and trust.

DIVERSITY of people and thought is respected.

EXCELLENCE is achieved through teamwork, leadership, creativity and a strong work ethic.

EFFICIENCY is achieved through wise use of human and financial resources.

COMMITMENT to intellectual achievement is embraced.

1.5 LONG-TERM GOALS

1.5.1 Nelson Mandela Metropolitan Art Museum

1. Building up a definitive collection of the art of the Eastern Cape, supported by a representative collection of African and South African art.
2. Promoting the appreciation of visual art in Nelson Mandela Bay and the Eastern Cape Province.
3. Encouraging the production of visual art in the Eastern Cape and the promotion of this art nationally and internationally.
4. Breaking down perceived barriers between visual art, craft and design.
5. Broadening public appreciation for visual arts from diverse cultural origins.
6. Promoting the formal study of South African art in general and Eastern Cape art in particular at schools and tertiary institutions.
7. Providing sources of inspiration for practising artists.
8. Making the Museum's permanent art collection accessible to the widest possible audience, nationally and internationally.
9. Promoting the economic value of the visual arts to the Metro. This will be achieved through recreational activities, tourism, community upliftment, education and services to artists, designers and craftspeople (e.g. publications, exhibitions and training).

1.5.2 Red Location Museum

1. Collect and preserve cultural artefacts that are significant to Red Location, New Brighton and Nelson Mandela Bay, specifically within the context of the Eastern Cape Struggle.
2. Produce exhibits and public outreach programmes that are firmly rooted in the areas of endeavour in which Red Location Museum is or has been engaged.
3. Provide a research and teaching resource for the New Brighton community and larger Metropolitan community.
4. Engage members of the Metropolitan community in Museum activities and provide facilities where they can meet and work together
5. Red Location Museum seeks to advance knowledge for the benefit of society and to give students an active, practical education firmly associated with the struggles of the past and real world problems.
6. Red Location Museum supports thriving arts and humanities programmes.
7. Red Location Museum provides sound management in line with the department of Recreation and Cultural Service's guidelines of innovative and distinguished work.

Our COMMITMENT is to provide a world-class service that is creative, inclusive, up-lifting, and innovative.

2. DEFINITIONS AND ABBREVIATIONS

Museum:

“A non-profit making, permanent institution in the service of society and of its development, and open to the public, which acquires, conserves, researches, communicates and exhibits, for purposes of study, education and enjoyment, material evidence of people and their environment” (International Council of Museums)

Preventive conservation:

includes all non-interventive actions taken to prevent damage and minimize deterioration of artworks.

Interventive conservation (restoration):

is radical conservation treatment which addresses the aesthetic appearance of an object and is intended to restore an artwork to more closely resemble its original appearance using physical or chemical intervention.

Mission-related:

Goals or activities that specifically relate to the Mission of the respective Museum.

Visual Art:

Artefacts of aesthetic merit, irrespective of media, function or geographical origin.

ABBREVIATIONS

CIDOC	Committee on Documentation of the International Council of Museums
ICOM	International Council of Museums
NMBM	Nelson Mandela Bay Municipality
SAMA	South African Museums Association

3. CORE FUNCTIONS OF THE MUSEUMS

COLLECTION MANAGEMENT:

Development and maintenance of the collections

COLLECTION

Acquisition of cultural artefacts by purchase, donation and bequest

DOCUMENTATION

Cataloguing of the collections, registration, file management, archives

RESEARCH AND PUBLICATIONS

Research on the artefacts in the collection; presentation of professional papers and articles; publication of exhibition catalogues etc; writing of text for exhibitions, educational projects etc.

MAINTENANCE OF THE COLLECTIONS

Preservation of the collections - Conservation, framing, mounting, cleaning, restoration, storage and security

SERVICES TO THE PUBLIC:

EXHIBITIONS

Exhibitions of art and cultural artefacts from the permanent collections

Temporary exhibitions utilizing outsourced artworks and cultural artefacts

EDUCATION

Informal education: tours, workshops and other presentations for members of the public.

Formal education: tours, workshops, seminars and other presentations for school groups, students, researchers, professional colleagues, etc

Outreach programmes and collaboration with other institutions

INFORMATION SERVICES

LIBRARY/RESOURCE CENTRE

Maintenance of a specialised reference library and mission-related archival resources.

Dealing with mission-related public enquiries

MARKETING AND PUBLICITY

Development and maintenance of museum branding; regularly updated press-releases, maintenance of the Museum's web-site; preparation of promotional material locally, nationally and abroad.

ADMINISTRATION

Staff management, general administration, finances, reporting to Council

PART TWO: POLICIES, CODES OF ETHICS, RULES

4. COLLECTION MANAGEMENT

4.1 COLLECTING POLICIES AND STRATEGIES

“The acquisition and conservation of permanent collections sets a museum apart from any other institution. The nature and scope of collections define the exhibitions that can be mounted, the services that can be offered, the research that is undertaken and the skills required to manage them. As such, collections management is a key factor in institutional transformation and is underpinned by practically all the transformation values. It is through collections that museums can address issues of accountability, diversity and inclusiveness, redress imbalances from the past and promote a sense of identity and ownership of heritage.”

(Professional standards and transformation indicators, South African Museums Association, 2006:6)

4.1.1 THE NELSON MANDELA METROPOLITAN ART MUSEUM COLLECTING POLICY AND STRATEGY

The collecting policy of the Nelson Mandela Metropolitan Art Museum is intended to promote the development of a dynamic regional collection that will reflect the history and character of art, craft and design produced in the Eastern Cape and its relationship to national and international trends.

COLLECTING POLICY

1. ART OF THE EASTERN CAPE

Eastern Cape Africana 18th-19th centuries

Art, Craft and Design - 20th century

Contemporary Art, Craft and Design

2. SOUTH AFRICAN ART

Art, Craft and Design - 20th century

Contemporary Art, Craft and Design

3. AFRICAN CONTEMPORARY ART

4. INTERNATIONAL PRINTMAKING

5. BRITISH ART

6. ORIENTAL COLLECTION

Indian miniatures

Japanese prints

Chinese ceramics, painting, textiles and embroidery

4.1.1.1 ART OF THE EASTERN CAPE

Eastern Cape Africana 18th-19th centuries

This is a collection of oils, works on paper and prints dating from 1790-1890. Much of this collection was built up by the Municipality before the Art Museum opened in 1956. Thematically, most of the works relate to Port Elizabeth and are an important historical resource. Stylistically they illustrate important links between British and South African art of the 19th century. Highlights of this collection are works by Frederick Timpson l'Ons, one of South Africa's earliest full-time professional artists, a collection of works relating to Port Elizabeth by Thomas Baines, prints by Thomas Bowler, and early depictions of the city by early residents and visitors to the city. Acquisitions in this field are made whenever suitable opportunities arise.

Eastern Cape Art, Craft and Design - 20th century

This collection includes representative artworks by artists working in the Eastern Cape during this period. Apart from the Ann Bryant Gallery, East London, and the University of Fort Hare, the Nelson Mandela Metropolitan Art Museum is the custodian of the largest collection of art works in this field. Highlights of this collection are

- a. Extensive collections of works by leading artists such as Pickford Marriott, Dorothy Kay, Betsy Fordyce, Fred Page, Gladys Mgudlandlu, Joan Wright, Phil Kolbe, Alexander Podlashuc, Hylton Nel, George Pemba, Hilary Graham, Robert Brooks, Tom Matthews, Derrick Erasmus, Lynnley Watson and Trevor Melville. The Art Museum collects aggressively in this field, in particular the works of George Pemba and other Black artists previously unrepresented in the collections.

- b. Extensive collections of Eastern Cape historical and contemporary craft, particularly ceramics and beadwork. The Art Museum collects aggressively in these fields.

Eastern Cape Contemporary Art, Craft and Design

The Art Museum is responsible for acquiring a representative selection of outstanding contemporary works in all media. It actively supports local community arts initiatives through both the purchase of works and the promotion of artists operating in such frameworks. It also supports artists who work in digital and other new media through its exhibition programme and its bi-annual competition and award.

4.1.1.2 SOUTH AFRICAN ART

Art, Craft and Design - 20th century Contemporary Art, Craft and Design

The general South African collection includes representative collections of important trends, media, and leading artists with a national profile. This collection complements and supports the Eastern Cape collections and is an important educational resource. There is a large and important collection of South African studio ceramics and the intention is to expand the general collection of South African crafts and design. Acquisitions in this field are made whenever suitable opportunities arise.

4.1.1.3 AFRICAN CONTEMPORARY ART

At present there are a small number of items falling into this category. In keeping with the importance of Pan-African art in the current school and tertiary syllabuses it is desirable that the Art Museum build up a collection of contemporary Africa art from as broad a range as possible.

4.1.1.4 INTERNATIONAL PRINTMAKING

This collection includes prints in a variety of media from France, Britain, Holland, Germany, Spain, etc. They range from Dutch 17th century etchings to 20th century American serigraphs and provide examples of international genres, styles and techniques. This collection makes up approximately 2.5% of the permanent collection. New acquisitions are limited to donations and bequests.

4.1.1.5 BRITISH COLLECTION

This collection ranges from the 17th to the 20th century and is representative of general trends in British art, e.g. portrait, genre, landscape, abstract etc. There are important works by Robert Bevan, Ginner, LS Lowry, Burra, Cedric Morris and others. This collection makes up approximately 4% of the permanent collection. New acquisitions are limited to donations and bequests.

4.1.1.6 ORIENTAL COLLECTIONS

Some of these collections form part of the original acquisitions made before 1970 - the Chinese ceramics, Indian miniatures and some of the Japanese prints were acquired for the Art Museum by the first Director in acknowledgment of the large Chinese and Indian population in Port Elizabeth at that time. These collections were augmented by the establishment of a collection of Chinese textiles relating to Qing dynasty costume. These collections make up approximately 1% of the permanent collection. It is not anticipated that any new acquisitions will be purchased unless items of unique quality and relevance become available.

4.1.2 RED LOCATION MUSEUM COLLECTING POLICY AND STRATEGY

4.1.2.1 RED LOCATION COMMUNITY: ORAL HISTORY AND ARTEFACTS

Oral history records of the community of Red Location and artefacts in support of these accounts. This will include written documents and books, photographic images, films, video footage and memorabilia from the following periods:

- Red Location from its beginnings in 1902-3
- The early decades: 1902-1940s
- The apartheid years: 1948-1950s
- Repression and resistance: 1960s and 1970s
- New uprising: 1980s
- The Transition: 1989/90-1993
- First decade of Democracy: 1994-2004

4.1.2.2 ANTI-APARTHEID STRUGGLE: BIOGRAPHIES

Biographies of prominent contemporary figures of the struggle in Red Location and the Metropole. This will comprise photographs, drawings, prints, films, videotapes, audio tapes, paintings, art works, furniture, decorative arts, and written materials that will document their histories.

4.1.2.3 ANTI-APARTHEID STRUGGLE: RECORDS AND ARTEFACTS

A collection of material specifically relating to the Anti-Apartheid Struggle in Red Location, New Brighton and NMBM comprising photographs, drawings, prints, films, videotapes, audio tapes, paintings, art works, furniture, decorative arts and written materials of the 1980s.

4.1.3 COLLECTING: CODE OF ETHICS AND GUIDELINES

4.1.3.1 ACQUISITION OF MUSEUM OBJECTS

A museum is not a mere repository of objects - it is concerned with the acquisition of objects as part of a specific programme of research, education, conservation, and demonstration of cultural heritage.

Objects to be acquired should come with a provenance i.e. information about different owners, places of origin, legality of export, and other relevant data. The museums will be responsible for being able to ascertain that the NMB Municipality can obtain valid title to each object.

Selection standards:

The objects being considered for acquisition may come from within a wide spectrum of standards, the two extremes of which may be summarised as being:

- a. Objects/artworks recognised by scholarship and/or the community where they have their full cultural significance as having a unique quality and are beyond value.
- b. Objects/artworks which, though not necessarily rare in themselves, have a cultural and/or aesthetic value.

The acquisition of objects should not be limited to what is necessary for exhibition purposes. Objects shall never be acquired solely for their commercial value.

For security reasons acquisitions meetings shall take place on the museum premises during normal office hours. At least two members of staff shall be in attendance to handle objects on view. No other person/s shall directly handle the objects.

Meetings shall be minuted and voting formally recorded.

The Museum Director is the official source of all recommendations for acquisitions. Items to be presented for consideration should be brought to his/her attention as soon as possible for inclusion on the agenda. In cases of urgency the Museum Director may invite members of the selection committee to view and vote on prospective acquisitions individually, and their votes shall be formally recorded and reported.

The collection is the prime responsibility of the museum. The acquisition, preservation and presentation of the objects contained in the collection are the cardinal responsibility of the Museum Director.

The Nelson Mandela Bay Museums subscribe to a policy of selective acquisition. The collections may be as varied as policy establishes. However, because of thematic, space and financial limitations, it is not feasible, desirable or ethical for the Museums to allow unrestricted growth of their collections. No objects should be acquired which have no part to play in the aims of the Museums.

The acquisition policies shall reflect current cultural, scholarly, educational and museological standards, and shall meet the ongoing research, display and educational requirements of the Museums. As these are subject to change the policies should be reviewed at least once every five (5) years.

Objects DONATED OR BEQUEATHED to and accepted by the Museums become the full legal property of Nelson Mandela Bay Municipality. Restrictive conditions of donation are not encouraged and may be cause for refusal. In no case will restrictions be accepted without a termination date. Any materials donated or bequeathed which are found to be inappropriate to the Museum holdings shall be subject to disposal in keeping with accepted policies, procedures and ethical practices.

4.1.3.2 DISPOSAL OF MUSEUM OBJECTS

Only for clear and compelling reasons should a cultural artefact/artwork belonging to the Nelson Mandela Bay Municipality in the care of the Museums be disposed of against the advice of the Museums' professional staff. The ICOM definition of museums makes it clear that it is a key function of a museum to acquire items and to keep them for posterity. Consequently there must always be a strong presumption against the disposal of items to which Nelson Mandela Bay Municipality has assumed formal title. Any form of disposal, whether by donation, exchange, sale or destruction, requires the exercise of a high order of curatorial judgement and should be recommended only after full expert advice has been obtained. Should the matter of disposal of objects or collections be raised, the Museum Director must bring all qualifying conditions relating thereto to the attention of the municipal authorities. Voting procedures in reaching a decision should be at least as rigorous as those for acquisitions.

Objects de-accessioned from the collection will be disposed of in accordance with the following principles:

(a) The manner of disposal chosen will be in the best interests of the Museum, in accordance with ethical standards and discipline-oriented norms.

(b) Items which are part of the cultural heritage of the Republic of South Africa shall remain within the country.

(c) Items from the collection may not be acquired privately by any museum employee, officer, volunteer, or committee member, unless they are sold publicly and with the complete disclosure of their history.

(d) All disposals shall comply with the Assets Management Policy of the Nelson Mandela Bay Municipality.

Exchanges are formal reciprocal transfers of art works or collections of museum material between institutions involving legal transfer of ownership. Exchanges should be mutually beneficial, and advance the cause of art historical research, educational and/or exhibition objectives. All exchanges must be in keeping with the accession and de-accession policies and procedures set forth in this document.

4.1.3.3 RULES AND PROCEDURES FOR PERSONS INVOLVED WITH THE SELECTION OF CULTURAL ARTEFACTS/WORKS OF ART

1. They shall be adequately informed in matters pertaining to the relevant mission-related disciplines of the NMBM Museums. i.e. they shall be academically equipped to practice their discipline; or have at least five years relevant experience in their academic field.
2. They shall meet when required in order to consider purchases, donations and bequests.
3. They shall deal with the Museum Director and staff openly and with candour, without in any way usurping their duties, diminishing their professional roles, or interfering with their prerogatives. Their relationship with Museum staff is formal and communication with staff can only be conducted through the Museum Director, or with the Museum Director's knowledge.
4. When conversing with staff they shall exercise discretion and refrain from expressing personal opinion in such a way that it might be confused with official policy.
5. They may not act in an individual capacity. All actions must be taken as a committee in conformance with the policies, rules and procedures or applicable resolutions.
6. They each have an obligation to subjugate his/her own interests to those of the Museum in any situation where, in the work of the Committee, the two conflict.

7. They should treat information learned during the course of their Art Museum activities as confidential, especially if such information could impair the reputation of the Museum or be financially detrimental to it.
8. They shall not compete with the Museum for objects or take personal advantage of information available to him/her because of his/her membership. An obvious area where this might happen is where they, members of their families or close associates personally collect items of a type also collected by the Museum. Where such conflict arises between the needs of the individual and of the Museum, those of the Museum must prevail.
9. It shall be incumbent on them to disclose in writing to the Municipality any interests and affiliations they and those of persons close to them might have which could be construed as being Museum-related, or which impinge upon the purpose, programmes and activities of the Museum. Disclosure statements should be updated periodically or whenever significant changes occur.
10. Whenever a matter arises in which there is possible conflict or the appearance of conflict between the interests of the Museum and a personal or outside interest of a person involved with the selection of works of art or that of a person close to him/her, the outside interest should be made a matter of record. They should also avoid discussing any planned actions, formally or informally, from which s/he might appear to benefit; s/he should abstain from voting on the matter, and if neither disclosure nor abstention is sufficient, it would be expected of them to offer to resign.

4.2 DOCUMENTATION AND RESEARCH

The documentation and research policy of the NMBM Museums is intended to:

1. Outline the professional standards for the cataloguing and handling of (a) the Museums' collections and (b) objects temporarily on loan to the Museums.
2. Provide a framework for the collection and organisation of information pertaining to the collections and objects received on loan.
3. Provide professional frameworks for museological and mission-related research carried out at the Museums.
4. Define the relationship of documentation and research to the Museums' other professional services.

4.2.1 DOCUMENTATION

“Museum documentation is concerned with the development and use of information about the objects within a museum collection and the procedures which support the management of the collection. This information should be recorded in written or digital form in a museum documentation system and should be accessible to staff, researchers and the public. With effective documentation, a museum should be able to facilitate:

- collection policies;
- collection care and accountability;
- collection access, interpretation and use;
- collection research.”

(Statement of principles of museum documentation, CIDOC, August 2007)

The NMBM Museums are committed to effective collections management, professional cataloguing standards, and access of information for its staff, colleagues, and members of the public.

The Museums’ documentation systems shall conform to accepted professional standards and procedures such as accessioning, loans management and object location and movement control.

Data shall be kept in a secure environment and supported by manual and digital retrieval systems providing access to the information by legitimate users. Hand-written accessions registers and other important documents shall be stored in a fireproof safe when not in use.

Materials used in manual documentation must meet archival standards, e.g. permanent ink, acid-free paper.

Each object shall be assigned a unique accession number which is to be clearly marked on the item. At least one image of each object shall be recorded digitally and in the manual records.

The provenance of each object from its creation to the present shall be thoroughly investigated and recorded.

In addition to detailed information about each object the Museums shall develop information about themes and subjects of relevance to their collections.

The movement of objects, whether into, out of, or within the museum is to be strictly controlled and recorded by the Collections Manager or member of staff delegated to handle objects.

Only authorized staff may handle Museum objects.

4.2.2 LENDING OF MUSEUM OBJECTS:

Loans from the NMBM Museums' collections shall only to be made to museums and institutions sharing the same values as museums and not to individuals. The receiving institution shall be responsible for door-to-door all-risks insurance of the objects on loan.

Loans made to the Museums shall be cared for under the same conditions as objects held in the collections.

All loans shall be fully documented.

4.2.3 ARCHIVES:

All records/documents/research on objects and makers/artists shall be kept and maintained within one system, accessible to staff or bona fide researchers via the Collections Manager.

Original material may not be removed from files.

Confidential material shall be identified by the Museum Director and Collections Management staff and shall be kept under lock and key at all times. Confidential material may only be handled by authorised officials or bona fide researchers under strict supervision.

The Museums shall exercise control to avoid disclosing sensitive personal or related information and other confidential matters when collection data is made available to the public.

4.2.4 RESEARCH:

The collection, research files, records and reference library of the NMBM Museums shall be made accessible to the public, museum professionals, researchers and students subject to compliance with museum procedures, rules and regulations.

Research by museum personnel shall relate to the mission and objectives of the relevant Museum and shall conform to established legal, ethical and academic practices.

Professional staff of the Museums shall conduct research in order to augment existing research files, and develop new exhibitions and public programmes.

4.3 MAINTENANCE OF THE COLLECTIONS: CONSERVATION POLICY

The purpose of the conservation policy of the NMBM Museums is:

1. To set standards for preventive conservation, both practical and ethical, to maintain the physical integrity of objects under their care.
2. To set standards for the provision of access to objects under their care in order to minimise risk.
3. To define the extent of interventive conservation (restoration) undertaken.

4.3.1 PREVENTIVE CONSERVATION

Definition:

Preventive conservation includes all non-interventive actions taken to prevent damage and minimize deterioration of artworks. These include monitoring, recording, and controlling environmental conditions; inspecting and recording the condition of objects; establishing an integrated pest management program; and practicing proper handling, storage, exhibition, housekeeping and packing and shipping techniques.

The NMBM Museums shall maintain satisfactory environmental conditions with current accepted standards and will monitor the relative humidity, temperature, light levels and atmospheric pollutants in storage areas, exhibition halls, and offices where museum objects are present.

The Museums recognize that the preservation of the collection requires the co-operation of their staff.

Routine inspections shall be carried out on objects on display, in storage and on entering or leaving the building.

Regular pest control measures shall be implemented on a regular basis.

Preservative concerns are equal for all museum objects, whether on display, in storage or on loan.

When giving access to museum objects conservation requirements shall take precedence.

Each Museum shall implement a Disaster Plan which will provide guidance for all emergency situations

4.3.2 INTERVENTIVE CONSERVATION (RESTORATION)

Definition:

Restoration is radical conservation treatment which addresses the aesthetic appearance of an object and is intended to restore a museum object/artwork to more closely resemble its original appearance using physical or chemical intervention. Any treatment undertaken must give priority to the historical and aesthetic integrity of the object/artwork.

When cleaning, repairing or consolidating an artwork, only safe, non-harmful and reversible methods may be used.

Preventative methods of conservation should always precede restoration.

The examination and the actual treatment of objects/artworks will be recorded and documented by the Conservator using both written and photographic means, so that the objects/artworks' condition will be recorded prior, during and after treatment. This record shall form part of the permanent record of each object/artwork in the collection.

Members of the public may consult the conservation staff during office hours, strictly by appointment. The Museums do not undertake private conservation work but may refer members of the public to *bona fide* conservators.

5. SERVICES TO THE PUBLIC

5.1 EXHIBITIONS

The exhibitions policy of the NMBM Museums is intended to:

1. Define the nature and purpose of exhibitions held at the respective Museums.
2. Set academic, technical and ethical guidelines for those involved with the curatorship and installation of exhibitions at the Museums.
3. Set conditions for the commercial use of the Museums' exhibition spaces.

The NMBM Museums are committed to a dynamic exhibition programme that will foster the understanding and enjoyment of their respective missions. A balance between permanent, temporary, travelling and group exhibitions shall be maintained.

OBJECTIVES

1. Exhibitions shall endeavor to be inclusive, accessible and engage all visitors through innovative interpretations and methods. To ensure clarity and inclusivity printed material shall comply with the municipality's language policy.
2. Exhibitions shall support research on the Museum's permanent collections.
3. Exhibitions shall endeavor to improve on and maintain academic, educational, technical and aesthetic standards of excellence.
4. Exhibitions shall be designed to encourage repeat visits by existing audiences and develop new audiences in line with the Museums' policies and show commitment to social inclusion and community development.
5. Through the planning of exhibitions the Museums shall endeavour to promote partnerships with other bodies to contribute to the Municipality's cultural strategy.
6. Exhibitions must offer stimulating learning opportunities.

RULES

1. Exhibitions and displays shall not compromise either the quality or the proper care and conservation of the collections and must comply with accepted standards as regards security, conservation and public safety. In all exhibitions

careful consideration shall be given to display equipment, colour, lighting, and style so that the selected objects/artworks are displayed to their best advantage.

2. No objects shall be installed in either Museum by any person/s other than Museum staff except with the permission of the respective Museum Director. If an exhibition is hung by an external person/s they must be supervised at all times by Museum staff.
3. All exhibitions are selected by the Museum Director or representatives appointed by the Museum Director. In the event of controversy the Museum Director reserves the right to make final judgments regarding the addition or omission of objects/artworks intended for exhibition.
4. Solo exhibitions (i.e. exhibitions featuring the artworks of one individual) shall be scheduled at the discretion of the Art Museum Director, providing that the artist's work is innovative, reflects the highest standards in concept, style and technique and has cultural or regional significance.
5. The Art Museum has a responsibility to promote local and Eastern Cape art and has undertaken to host annual and bi-annual group exhibitions and competitions for this purpose.
6. The Museums are not commercial venues and neither Museum nor any of the exhibition spaces are available to for hire. However, the sale of objects/artworks on display shall be allowed under the following conditions:
 - a. A commission, as determined by the City Council, may be levied on objects/artworks sold, in aid of funds for the relevant Museum.
 - b. Exhibitions curated by the Museum staff: sales shall be administered by the Museum's souvenir shop.
 - c. Solo exhibitions and group exhibitions NOT curated by Museum staff: sales shall be administered by the organisers and/or participants and NOT by the Museum.

5.2 EDUCATION

The NMBM Museums believe that education is the key to making their collections accessible to the public. The MISSION of the respective education departments is to

use the cultural resources at their disposal to foster the understanding and enjoyment of the collections and exhibitions by people of all ages, backgrounds and abilities.

The Education departments will provide quality learning programmes and projects in an environment which is friendly, enjoyable and encourages exploration and discovery.

OBJECTIVES

To promote the Museums and their collections and activities to relevant target audiences working in collaboration with the Museums' exhibition and marketing teams.

To provide a quality experience for each individual visitor by providing effective customer care through continuous staff training.

To identify non-visitors and set in place outreach projects, off-site special events and related services.

To make the Museums' permanent collections accessible to the widest possible audience, and especially to all historically disadvantaged individuals and groups.

To utilize existing Municipal networks to maintain a continuous dialogue between the Museums and all local communities in order to respond to the communities' needs and aspirations.

To encourage local communities to become active partners in the development and use of the Museums.

To promote the value of the Museums as centres for lifelong learning.

To provide a high-quality service in terms of projects and programmes, utilizing the best materials and equipment available.

To broaden public appreciation for art and history from diverse cultural origins. To encourage unbiased views, freedom of expression, understanding, tolerance and unity of all nationalities, cultures and communities.

To promote the formal study of the Museums' mission-related disciplines. The learning activities offered by the Museums shall not duplicate school learning programmes but shall enhance and support those programmes

To support the Nelson Mandela Bay Municipality Youth Development Programme by offering productive and sustainable mission-related skills development programmes.

To promote literacy through mission-related learning activities.

5.3 INFORMATION SERVICES

5.3.1 MUSEUM LIBRARIES/RESOURCE CENTRES

The Museum Libraries/Resource Centres are reference libraries/archives which provide support for the research needs of the Museums' staff and visitors.

OBJECTIVES

1. To acquire books and material which reflect the permanent collections and the Museums' core functions.
2. To make library and research material accessible to learners and researchers.
3. To provide an efficient information inquiry service.

RULES

The Library/Resource Centre is non-circulating.

Museum staff shall have unrestricted access to all materials. Any material taken from the library by staff must be recorded.

Members of the public may use the Library/Resource Centre by appointment and shall work in designated study areas.

Photocopies shall be made available to readers at a fee stipulated by the Museums.

All readers shall obey copyright regulations.

The Librarians are available to assist with queries but not for the carrying out of research on a reader's behalf.

5.3.2 **MARKETING AND PUBLICITY**

Marketing is a museum-wide function and an integral part of all planning. It serves to support and enhance the Museums functions and services through the planning, management and implementing of marketing activities.

OBJECTIVES

1. To create awareness of what the Museums have to offer in the way of services, programmes and events.
2. To attract and sustain totally inclusive audience participation.
3. To improve the Museums' public profile.
4. To investigate and determine what the public expects and wants.
5. To develop and nurture relationships with support groups and other organisations.
6. To secure additional financial support through fund raising and sponsorship.
7. To ensure effectiveness through evaluation.
8. To expand and improve internal communication

STRATEGIES

1. Investigate and determine the scope of **MARKETING POSSIBILITIES**.
Keep in touch with the latest marketing trends.
Ensure easy access to information, real and virtual.
Distribution of information through media releases, newspapers, magazines, radio, television, leaflets, brochures, newsletters, posters, advertisements, websites, email, catalogues, publications, and word of mouth.
2. Develop existing **AUDIENCES**, attract new audiences.
Identify and consider different audience groups: specialists, artists, tourists, teachers, schools, special interest groups, cultural groups, families, adult groups, people with special needs, other sectors such as business.
Strive to reach and inform all communities.
Understand community needs and respond accordingly.
Provide information in three languages: English, Xhosa, Afrikaans
Encourage visitors to refer new ones.
Develop and maintain a comprehensive database of addresses.
3. **PROMOTE** and publicise the Museums using the highest standards of promotional material (within budgetary limits). e.g. visible branding on letterheads, compliment slips, motor vehicles, internal and external signage.

4. Improve PUBLIC RELATIONS.
Eliminate misconceptions and bad impressions.
Continuous training for front-of-house staff.
5. NETWORKING with: Municipal departments, “Friends” of the Museum, other museums, Tourism organisations
6. FUND RAISING
Organise events, Hire of venues, Art Museum shop sales, Ticket sales, Workshop fees, Business sponsorship, Donors
7. Maintain detailed RECORDS of visitor figures
Run questionnaires and interviews
Conduct visitor surveys and observe trends
8. PUBLICATIONS
Newsletters
Quarterly and annual reports
Internal distribution of information through the Municipal electronic mail.

5.3.3 ART MUSEUM SOUVENIR SHOP

The purpose of the NMBM Museums’ souvenir shops is

1. to provide a commercial outlet for the Museums’ products (publications, reproductions, promotional goods)
2. To provide a source of high-quality souvenirs relating to the Museums’ collections and exhibits.
3. To provide an outlet for the arts and crafts of Nelson Mandela Bay.

RULES

Items sold in the shops should serve as a souvenir of the Museums’ collections or of objects on display in the exhibition halls. The shops may not stock non-mission-related items.

The museum shops have a responsibility to local economic development and source items from artists and crafters of Nelson Mandela Bay.

The Museum shops shall offer items that are educational, safe and of the highest quality.

Museum staff will carry out the selection of items. The Museum Director reserves the right to make final judgments regarding the addition or omission of souvenirs intended for sale.

All replicas sold in the shop must be identifiable and indelibly marked as such.

The sale of any item represented in the Museums' permanent collection through the museum shop is prohibited.

The sale of any object or merchandise that is manufactured from or incorporates parts of any endangered species is an offense against the moral principles upon which museums are established. Sale of illicitly-acquired antiquities is offensive to the affected cultures and destructive to archaeological sites. The Museums fully support existing laws and recognizes the need for their rigid enforcement in order to preserve and protect our dwindling cultural and natural resources from wanton commercial exploitation

Public perception of the museum shops is closely tied to the Museums; it is the responsibility of shop personnel to be fully aware of the source, quality, and authenticity of all items sold in the store. Misrepresentations, whether intentional or not, reflect upon the reputation of the Museums as well as the souvenir shops.

5.4 VISITOR GUIDELINES AND GENERAL REGULATIONS

1. Opening hours for each Museum shall be made public through signage, brochures and publicity.
1. Visitors shall be requested to leave umbrellas, parcels and bags at the information desk.
2. First aid kits shall be situated at the information desks.
3. Visitors may not touch objects on exhibition.
4. Visitors may not smoke, eat or drink inside the Museums.
5. The NMBM Museums welcome people with disabilities. Special parking and wheelchair ramps shall be available at all times. A wheelchair at each venue shall be available on request.
6. All children under the age of 7 (seven) must be accompanied by a responsible adult.

7. Photographs may be taken for private purposes only using a hand-held camera/cellphone **without** a flash. Applications for the use of a tripod, power pack, lights, extension cables, video cameras, recording equipment or any other electronic equipment must be made in advance.

8. Advice on works of art/cultural artefacts: Staff will assist with enquiries made by post, fax, email or telephone. Staff may be consulted during office hours by appointment. **NO EVALUATIONS WILL BE GIVEN.**

9. The Museums welcome the opportunity to host cultural, professional and educational functions. Each Museum shall maintain a list of rules and guidelines for such functions. Tariffs for such functions will be determined by the Council.