

Museum Committee Agenda

Monday, 7 September 2020 at 2.30 pm

The meeting will be held digitally. A viewing link to the meeting will be posted on our website nearer the time.

For further information, please contact Democratic Services on 01424 451484 or email: democraticservices@hastings.gov.uk

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Agenda Item 3 Public Document Pack

MUSEUM COMMITTEE

9 MARCH 2020

Present: Councillors Forward (Chair), Beaney, Levane, Sinden, Patmore, and Barnett. Mr Peak, Mrs Farley-Green and Mr Street.

1. APOLOGIES FOR ABSENCE

Councillor O'Callaghan sent her apologies and Councillor Cox is present as substitute. Apologies were also received from Councillor Bishop and Mrs Palfrey-Martin.

2. DECLARATIONS OF INTEREST

None.

3. MINUTES OF THE PREVIOUS MEETING

RESOLVED – That the minutes of the previous meeting held on the 25th November 2019 be approved as a true record.

4. MUSEUM UPDATE REPORT

The Museum and Cultural Development Manager presented a report to update museum committee on the museum's work since the last formal meeting.

He started by confirming in paragraph 2 of the report, the decision is because the painting has been recently on show and now needs to rest or it will suffer long term damage.

On paragraph 5, the schools project fund has been confirmed at £62,000 for the year which is the same as the past two years. The Art Fund Conservation Grant scheme had been withdrawn by the funders.

As of the end of February, we have had 61,779 visitors since the end of April last year which is up 65%. This is most likely because of a change in programming, being shortlisted for national awards. In 2017/18, the reported figures for school pupils visiting the museum were 500. This year it's 4182. The museum ended up having to turn schools away. Every school in the borough has visited this year.

The committee thanked the Museum and Cultural Development Manager for putting together such a comprehensive report and was pleased by the positive news that the museum is doing better than previous years.

The committee asked about the proposed reduction in opening hours as stated in the budget for 2020/21.

ACTION: The Museum and Cultural Development manager to share with the committee the end of programme report for the two year education programme.

MUSEUM COMMITTEE

9 MARCH 2020

RESOLVED (unanimously):

To accept this report and recommend approval by Cabinet.

5. COLLECTIONS REPORT

Museum and Cultural Development Manager presented a report to update museum committee on collections care, access, acquisitions, loans and objects being considered for rationalisation.

Since the beginning of the 'Wunderkammer: Hastings Curiosities' exhibition and collections project over 1300 objects have been cleaned, repacked, photographed and recorded.

The museum stores are at capacity and there is no further space to expand into. The museum's offsite store still needs to be closed. Due to the budget pressures the council cannot invest in new storage buildings. The lack of storage space is the main collections challenge the museum is facing.

There have been five acquisitions since the last meeting. The objects listed in the report for rationalisation were approved for ethical disposal.

Councillor Sinden relayed thanks from a couple who got married at the museum and expressed how great of an experience it was for them.

RESOLVED (unanimously):

To accept this report and recommend approval by cabinet.

(The Chair declared the meeting closed at. 3.15 pm)

Agenda Item 5



Report To: Museum Committee

Date of Meeting: Monday, 9 September 2020

Report Title: Museum Update Report

Report By: Damian Etherington, Museum and Cultural Development Manager

Key Decision: N

Classification:

Purpose of Report

To update the committee on the museum's work since the last formal meeting

Recommendation(s)

1. To accept this report and recommend approval by Cabinet.

Reasons for Recommendations

Introduction

1. This report summaries the work of the museum since the last formal Museum Committee meeting.

Performance

2. The museum's visitor figures ended the reporting year of 2019/20 significantly above target. The increased number of events and activities throughout the year contributed to this. The Museums & School Programme has also been central to these increases.

Visitors	Q1	Q2	Q3	Q4	Total
Actual	17,644	20,587	13,444	11,834	63,509
Target	11,000	14,000	9,500	11,000	45,000
Previous Year	10,457	13,764	8,757	12,627	45,605

3. The museum has exceeded its income target for the first time in three years. However, it has not yet shown consistent growth in earned income in all areas. This was through an improved use of the building for hires. New income streams are also starting to make returns.
4. Ceremonies have been badly hit by Coronavirus. There were nine wedding ceremonies expected from April 2020 until the end of the year. All except for one have been cancelled or rescheduled for 2021. Ceremonies are now allowed to go ahead under certain conditions the registry office has in place. The museum has limited the number of guests in the Durbar Hall to 10, although this will change as the guidance from government does.
5. The Museum Futures programme has also been impacted by Coronavirus. The central training programme has had to be cancelled or delivered digitally. The Museum Futures Trainee's work at the museum has been adapted to fit with remote working. The programme has now been extended and Rowan will remain with the museum until April 2021. The museum's collaboration with Gamar Ltd to create interactive trails around the museum has been cancelled due to Coronavirus.
6. The *What's in the Box?* project has not been a casualty of Coronavirus. The project officer, Kasey Ball-Scott, is now in post as is the project evaluator. Working started with local Home Education Groups using digital activities rather than on-site. A second callout for families to will go out shortly. Planning for the second strand, working with local LGBTQ+ residents, is well under way. Contact has also been resumed following easing of lockdown with the Syrian Resettlement Programme Coordinator the HVA Link Project to start building contacts for the third strand of the project.
7. Lockdown has been an extremely busy time for the museum. Starting on 17 March, the museum moved its focus online to create Hastings Digital Museum. #HastingsDigitalMuseum was established with aim of providing a space to reduce social isolation and loneliness by creating opportunities for people to engage in cultural activities on

Facebook, Twitter and Instagram. Initially planned for 12 weeks, it ran for 23 weeks. The programme of activities was co-designed by the museum team with the support of creative freelancers. The freelancers were funded by a generous £5000 donation from the Chalk Cliff Trust and funding from Museums & Schools Programme. One-off activities have included online immersive games (The Crocodile Tear Game, The Unbuilt Room), community art projects (Hastings from your Window, Hastings Digital Quilt) and online learning opportunities (lectures, paper costume making courses, creative writing and photography workshops). Behind the scenes the team has worked with a number of local groups, including Arts on Prescription who we have developed courses with and fund materials for their clients as well. Alongside this, members of the team have been working alongside other council services such, the crematorium, the homelessness team and with the Community Hub.

8. The impact:

- Hastings Digital Museum has reached nearly 1.45m devices. Our average digital reach during lockdown was 340,000 per month, before it was 30-40,000 per month
- The Digital Quilt is now on [Art UK](#) and generating income for the museum through sales to be used to fund further projects
- Our LGBTQ+ Zine activity has through teacher and museum networks and has been accessed by around 1.7 million people across the country
- New audiences, both local and international, now know of Hastings Museum & Art Gallery.

9. Participant feedback:

- “I have enjoyed the experience greatly and feel more like part of the community.”
- “The crowdsourcing element has been truly unique and has enabled us to engage with art and culture from our own homes...”
- “It’s been a joy to be part of the project”
- “Thank you for this great project. So many engaged of all ages”

10. Over 70 local residents responded to our invitation to keep a daily record of their experiences during lockdown. Participants range in age from 12 to +70, and have differing perspectives – working from home, home educating, shielding, volunteering and performing key worker roles. The project was covered by BBC South East Today and local press, with a follow-up piece on the BBC website in July. The lockdown journals will become part of the collections and provide future generations with valuable insights about the impact of Coronavirus on people living in and around Hastings.

11. Participant feedback:

- “Thank you for the opportunity to put my musings to paper, it has kept my brain active and given me something worthwhile to do.”
- “it is important to keep records of life of ordinary people through crises of historical proportions.”
- “I have found the daily diary entry very therapeutic.”

12. In response to the Black Lives Matters protests the museum developed micro-commissions for local artists from Black, Asian and Minority Ethnic backgrounds. We have commissioned four pieces of work. The first, Maggie Scott's 'STOP' video piece was posted on the museum's social media channels in July. During August-September we will sharing the other commissioned works by: Jack Kennedy AKA Paris Grande, Anna-Maria Nabirye, and Euan Roberts.

Programming

13. *Wunderkammer: Hastings Curiosities* opened on 7 December 2019 and closed early due to Coronavirus. In total 300 objects were put on display with. It was visited by 13,942 people before lockdown. The volunteer programme that accompanied the exhibition was oversubscribed and worked well in supporting the museum's collections work. The events programme also worked well at drawing in new and existing audiences. It has received positive reviews from visitors and good coverage in the media, including on BBC TV South East Today. We are grateful to blackShed Gallery for framing artworks and to Hastings Contemporary and De La Warr Pavilion for supplying the plinths and case covers used in the exhibition.
14. On the walkway, *LGBTQ+=Me* (18 February – 17 March) was cut short by Coronavirus. The exhibition was co-curated by local young people, the museum and other East Sussex cultural organisations. It reflected on the past 100 years of LGBTQ+ history, and changes in science, law, society and attitudes over that time. The exhibition received good coverage, including on BBC South East Today, and was used for #HastingsDigitalMuseum activities.
15. We marked VE Day with our first online exhibitions called #VEDay75 – *three perspectives*. Hosted on Art Steps it looked at the end of the Second World War from different perspectives. *FALAISE: the cost of victory* focused on a small selection of photographs taken between 1944 and 1946 in the French town of Falaise. *ALL GLORY TO THE VICTOR* looked at the visit to Hastings by Field Marshal Montgomery. *POST-WAR COST* is an exhibition of photographs taken by Hastings Council over the August Bank Holiday weekend in 1945.
16. We have reopened with *Hastings Open 2020* (27 August 2020 – 3 January 2021). We had received 1700 entries which was reduced to a long list of 290 artworks from which the final selection has been made. The final exhibition is made up of 92 artworks by 69 artists. Monika Veriopoulus, an artist based in Hastings was selected as the prize winner for *Hastings Open 2020*. We would like to thank the judges, Ben Urban, Ellen Prebble, Kate Adams, Patrick Adam Jones and Kenton Lowe for their help and support as the selection panel.
17. 'My Vital Life – Laetitia Yhap at 80' (23 January – 9 May 2021) A celebration of the life and work of Laetitia Yhap, Hastings resident and acclaimed British 20th century painter, co-curated in partnership with ExploretheArch. The exhibition will reflect Laetitia's unique approach to the world and the stories she attaches to objects. Explore her 'vital life' through a selection of her drawings and paintings alongside everyday objects and artworks from the museum's collection.

18. The summer's exhibition, *Ingenious Contraptions* (29 May – 29 August 2021), has been rescheduled to summer 2021 (18 July 2020 – 1 November 2020). The exhibition will bring together automata from Cabaret Mechanical Theatre's collection and objects from the museum collection. It is intended to be a fun, entertaining and engaging exhibition for families and for those who have an interest and a desire to create, invent and design. It will feature automata by Paul Spooner, Keith Newstead, Carlos Zapata and Patrick Bond. The exhibition has been made possible with the help of Sarah Alexander and Andrew Horowitz.

Schools and Learning

19. Since the last formal meeting the Museum & Schools programme has delivered learning activities to 120 students from five schools. Since the closure of the museum in March the museum has lost 611 visits from students from six primary schools and four secondary schools. We have had enquiries for three provisional bookings and several enquiries for loan boxes for the next academic year. However, due to coronavirus we do not expect to take school booking before January 2021.
20. The LEGO® Education Innovation Studio was continuing to grow in popularity. We have been working with Creative Hut to understand how best to deep clean Lego sets between schools and family sessions. We are confident that the kits and tablet computers can be used safely once group visits are permitted.
21. Several projects mentioned in the last report have had to be paused, including our work with Historic England and The Family Activity project with Active Hastings. We have had to pause recruitment for our 'Transformations' project, which supports year 6 students in their transition to secondary school. We had expressions of interest from three schools with a total of 150 students. Working with Dens and Signals, a shortened digital version has been produced and circulated to all schools in Hastings: <http://vimeo.com/437204230>
22. Our Arts Award offer has also been affected by the lockdown. A "Digital Discover" Arts Award will be available shortly on the museum website where young people can explore the museum's collection remotely. Our work with Skills East Sussex has produced some interesting videos for students on different job opportunities and the skills involved. These videos feature some great views of the museum and our collections: https://www.youtube.com/watch?v=X6Ku3mZBm6I&list=PLHp8vwKUL3bhXXlr_innrvm2EO0xBWu5&index=28

Volunteering

23. Volunteering had to be paused during lockdown. We are currently trialing new ways of working with volunteers to ensure their safety and ours.

Building

24. The building has undergone planned maintenance projects since last report. New fencing has been installed to replace the temporary fencing around the museum. New LED track

lighting has been installed in the Art Gallery thanks to funding from the Art Fund Weston Loan Programme. The lighting was supplied by ERCO, a leading international specialist in architectural lighting whose clients include the National Portrait Gallery and the Serpentine Gallery.

25. A number of unplanned works have also been completed to make the building Covid-secure. The doorway between the Story of Hastings Gallery and the Seaside Gallery has been reopened to create better flow around the building as part of social distancing measures as well as other minor changes such as new hand dryers.

Covid-secure Measures

26. Hastings Museum & Art Gallery is committed to being as safe and healthy a place as can be for our visitors, volunteers and staff. To try and ensure this we have introduced several measures in response to the pandemic to allow us to re-open. The purpose of these actions is to mitigate against the potential for transmission of Covid-19 at the museum and within our communities. These measures have been informed by the government and industry guidance as well as the experience of other cultural and arts venues who have already reopened.

- Reduced public opening hours. The museum will be open Thursdays to Sundays each week, from 10am to 12.30pm and 2pm to 5pm. This will allow staff to clean the building between the morning and afternoon sessions
- Ticketed entry. Only people who have pre-booked a free ticket will be allowed into the museum. If visitors do not have access to the internet, they can book by phone on 01424 451052
- Timed visits. Visitors should arrive within 10 minutes of the start time on their booking and queue at the front entrance. A museum member of staff will manage your, and other peoples, entry into the museum to maintain social distancing rules
- Face masks are compulsory. All visitors aged 11 and older must wear a face mask in the museum. Only a letter from a medical practitioner will be accepted as evidence of being exempt from wearing a face mask
- Symptom free. Visitors with symptoms of Coronavirus or who have been in contact with someone with symptoms of Coronavirus will not be allowed into the museum
- Hand sanitiser stations. All visitors will be asked to use hand sanitiser on entering the building. Hand sanitiser is available throughout the building including at the lifts and toilets. Visitors should make use of them during their visit
- One-way route around the building. A single route through the ground and first floors has been introduced. Visitors should keep to this route and maintain at least 1m+ from people not in their group
- New directional signage. New signs have been introduced to guide you through the building. Additional staff will be on duty to point you in the right direction if needed
- Fewer gallery activities and interactives. Many of the learning activities in galleries have been removed. Those that remain are regularly cleaned each day. Touchscreens have their own disinfectant wipes/spray for visitors to wipe down the interactives before and after use – please make use of them

- Single occupancy toilets. To maintain hygiene standards and the enhanced level of cleaning required to counter Covid-19 and will use a 'one in one out' system. Sanitise your hands before entering the toilets and thoroughly wash your hands after
- Personal Protective Equipment (PPE). PPE is now being regularly used throughout the building:
 - Face shields and washable face masks for staff and volunteers
 - Disposable gloves for staff and volunteers
 - Personal belt packs which includes sanitiser, spare gloves, spare disposable masks, and a pen for staff
 - Perspex screens in the shop to protect visitors and staff
- Enhanced cleaning. New cleaning materials and routines have been introduced:
 - Increased cleaning routines, including cleaning points before, during and after public opening hour
 - Colour coded cleaning equipment for use in different areas. ○ Cleaning products with BS EN 1276 and 14476 ratings
 - A preopening deep clean has been completed and on-going cleaning is scheduled by external cleaning contractors.
- NHS Test and Trace. We will keep a record of when people visit the museum for 21 days after their visit. This record will include their name, or the leader of the group visiting, and a contact phone number or email address. After 21 days this information will be deleted or securely destroyed. This information will not be used for any other purpose
- Cancelled all in-door events at the museum except weddings
- Reduced the temporary exhibition programme until April 2021
- The Local Studies Room has been closed but will be replaced with an alternative service later in the year
- Introduced new risk assessments and operating procedures

27. We will continue to review our Covid-19 measures as government guidance changes long with how they are working at the museum in practise.

Options

28. To accept this report and recommend approval by Cabinet.

Public Exemption

29. This report contains no exempt information.

Timetable of Next Steps

30. Please include a list of key actions and the scheduled dates for these:

Action	Key milestone	Due date (provisional)	Responsible
Discussion by Museum Committee	Museum Committee	March 2020	Museum and Cultural Development Manager
Approval by Cabinet	Cabinet	April 2020	Museum and Cultural Development Manager

Wards Affected

All Wards

Policy Implications

Reading Ease Score: 46.7

Have you used relevant project tools? Y

Please identify if this report contains any implications for the following:

Equalities and Community Cohesiveness	No
Crime and Fear of Crime (Section 17)	No
Risk Management	No
Environmental Issues & Climate Change	No
Economic/Financial Implications	No
Human Rights Act	No
Organisational Consequences	No
Local People's Views	No
Anti-Poverty	No
Legal	No

Additional Information

Officer to Contact

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Agenda Item 6



Report To: Museum Committee

Date of Meeting: Monday, 9 September 2020

Report Title: Collections Report

Report By: Damian Etherington, Museum and Cultural Development Manager

Key Decision: N

Classification:

Purpose of Report

To update the committee on collections care, access, acquisitions, loans and objects being considered for rationalisation.

Recommendation(s)

1. To accept this report and recommend approval by Cabinet.

Reasons for Recommendations

Introduction

1. This report outlines the collections related activities that have taken place at the museum since the last formal meeting of the committee.

Collections Care

2. Collections care has been maintained throughout lockdown, through regular onsite visits and remote monitoring of environmental conditions. Work has been on going to make the collections database more functional and easier to use. This has included more thorough training on 'Modes', our management system.
3. The *Wunderkammer* project has seen 2,550 objects been documented, repacked and stored. This comprises 1460 Natural Science objects, 562 art works, and 527 objects from the social history and world culture collections. This information is being used to update the collections management system and led to 333 new records being created.
4. The Integrated Pest Management programme has continued. During lockdown the displays have continued to be cleaned and a new rota for the stores has been started. This will reduce the potential for infestations by removing dust and debris such as dead flies and spiders.
5. There have been further improvements made to the museum's environmental control measures. A new Dehumidifier and Relative Humidity controlled heater was installed in the Bungalow in May. Comparable time periods from last year show this has made a significant improvement environment making it a much better storage area for collections. The humidity range has gone from 32% to 0.3%. Earlier in the year the data monitors were moved to help improve the quality of the data they were producing. The data we now have provides a snapshot of other areas where improvements needed. Actions are being planned in the Upper Durbar Hall and Bonery and will be implemented over the next 18 months.
6. Upgrades to the council's IT systems and the rollout of new laptops have limited the lifespan of the current monitoring soft wear we use. To update the programme is estimated to cost £2000.

Collections Access

7. Since September, the curators have received 26 enquires related to the collections. Local history remains the most common collection asked about.
8. The local studies room has been re-opened on Wednesdays, 10.30am-12.30pm and 2-4pm. To fit with Covid-secure guidelines people using the room are required to book a two-hour session. The sessions are bookable through the museum website (<http://www.hmag.org.uk/collections/research/>) or by calling 01424 451052 and remain free.

9. Sarah French, PhD Brassey Researcher, travelled to the US late February for her fellowship at the Huntington Library to research the Brassey Collections. Due to Covid-19 the 3-month fellowship was suspended after 3 weeks. It is hoped the research trip may resume in mid-2021. She is currently working on University related academic and admin tasks and hopes to resume archival research and writing in September. The PhD is expected to be completed in Spring 2022.

Acquisitions

10. There have been no acquisitions since the last report.

Loans

11. No loan requests have been received in this period.
12. No loans have been returned in this period.

Rationalisation

13. No requests this period.

Collections Policies

14. Over the past year we've been working with researchers from the Universities of East Anglia and Kent on their Arts & Humanities Research Council-funded project, 'Beyond the Spectacle' to develop an Indigenous Engagement Policy. We have worked with the researchers and indigenous people to agree a text that acceptable to all parties. The policy sets out the principles the museum will follow when dealing with Indigenous people. It includes practical steps we should take as well as the considerations we should keep in mind when working with Indigenous people. This policy will allow us to work with source communities and understand the collections better.

Options

15. To accept this report and recommend approval by Cabinet.

Public Exemption

15. This report contains no exempt information.

Timetable of Next Steps

16. Please include a list of key actions and the scheduled dates for these:

Action	Key milestone	Due date (provisional)	Responsible
Discussion by Museum Committee	Museum Committee	September 2020	Museum and Cultural Development Manager

Approval by Cabinet	Cabinet	October 2020	Museum and Cultural Development Manager
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Wards Affected

All Wards

Policy Implications

Reading Ease Score: 44.4

Have you used relevant project tools? Y

Please identify if this report contains any implications for the following:

Equalities and Community Cohesiveness	No
Crime and Fear of Crime (Section 17)	No
Risk Management	No
Environmental Issues & Climate Change	No
Economic/Financial Implications	No
Human Rights Act	No
Organisational Consequences	No
Local People's Views	No
Anti-Poverty	No
Legal	No

Additional Information

HMAG Indigenous Engagement Policy

Officer to Contact

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Indigenous Engagement Policy



Name of museum: Hastings Museum & Art Gallery

Name of governing body: Hastings Borough Council

Date on which this policy was approved by governing body:

Policy review procedure: This policy will be published and reviewed from time to time, at least once every five years.

Date at which this policy is due for review: August 2025

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1. Introduction

Hastings Museum & Art Gallery is a community museum that aims to inspire people and connect communities. The museum aims to inform and inspire people's interest in the cultural and natural heritage of Hastings, and address relevant contemporary issues by:

- Collecting, preserving and interpreting material evidence of the past
- Enriching people's lives and creating a sense of place and identity
- Stimulating creativity, inspiration and enjoyment
- Engaging with the widest possible audience.

The museum has a long-term purpose and holds collections in trust for the benefit of the public in relation to its vision and aims. The museum's collections include a significant collection of Native American objects. This Indigenous Engagement Policy sets out the considerations for working with Indigenous collections and source communities.

This policy introduces guidelines for Hastings Museum & Art Gallery to use when working with Indigenous people and collections.¹ This includes, but is not limited to collections projects, storage, research, digital initiatives, commercial activities, major redevelopments, re-displays and exhibitions, significant funding bids, and educational programming. This policy provides a starting point from which members of staff should receive further training to support their work with Indigenous peoples and collections.

2. Principles

Hastings Museum & Art Gallery treats Indigenous people and collections with the utmost respect and dignity. We acknowledge that the museum acquired and continues to hold collections of material culture from Indigenous communities and nations and that this can create an imbalanced relationship between the museum and those collectives.

- We acknowledge that items now in the collections may have been acquired in situations of unequal relations of power related to colonial and imperial histories.
- We also acknowledge our responsibility to provide access to these collections for Indigenous communities and nations and to work with them to support their needs.
- We acknowledge that the presence of items in museums can be traumatic for Indigenous visitors to encounter because of the difficult histories attached to them, and wish to support Indigenous visitors during engagements with them.

Hastings Museum & Art Gallery acknowledges the UN Declaration on the Rights of Indigenous Peoples, to which the United Kingdom is a signatory, and this policy engages with Articles 11 and 12 of that Declaration:

Article 11

¹ Please note that the funding under which this policy was developed was from the Arts and Humanities Research Council via the *Beyond the Spectacle* research project. This funding was specifically entailed towards an examination of Native American interactions with the UK museum sector, and the recommendations which follow reflect that research focus. The document is however designed in such a way that its recommendations can with little adaptation be deployed to other collections and peoples from other continents.

1. Indigenous peoples have the right to practise and revitalize their cultural traditions and customs. This includes the right to maintain, protect and develop the past, present and future manifestations of their cultures, such as archaeological and historical sites, artefacts, designs, ceremonies, technologies and visual and performing arts and literature.
2. States shall provide redress through effective mechanisms, which may include restitution, developed in conjunction with indigenous peoples, with respect to their cultural, intellectual, religious and spiritual property taken without their free, prior and informed consent or in violation of their laws, traditions and customs.

Article 12

1. Indigenous peoples have the right to manifest, practise, develop and teach their spiritual and religious traditions, customs and ceremonies; the right to maintain, protect, and have access in privacy to their religious and cultural sites; the right to the use and control of their ceremonial objects; and the right to the repatriation of their human remains.
2. States shall seek to enable the access and/or repatriation of ceremonial objects and human remains in their possession through fair, transparent and effective mechanisms developed in conjunction with indigenous peoples concerned.

3. Definitions

3.1 Indigenous Peoples

This museum recognises the UN Definition of Indigenous Peoples (2004)²:

“Indigenous communities, peoples and nations are those which, having a historical continuity with pre-invasion and pre-colonial societies that developed on their territories, consider themselves distinct from other sectors of the societies now prevailing on those territories, or parts of them. They form at present non-dominant sectors of society and are determined to preserve, develop and transmit to future generations their ancestral territories, and their ethnic identity, as the basis of their continued existence as peoples, in accordance with their own cultural patterns, social institutions and legal system.

This historical continuity may consist of the continuation, for an extended period reaching into the present of one or more of the following factors:

- a. Occupation of ancestral lands, or at least of part of them;
- b. Common ancestry with the original occupants of these lands;
- c. Culture in general, or in specific manifestations (such as religion, living under a tribal system, membership of an indigenous community, dress, means of livelihood, lifestyle, etc.);
- d. Language (whether used as the only language, as mother-tongue, as the habitual means of communication at home or in the family, or as the main, preferred, habitual, general or normal language);
- e. Residence on certain parts of the country, or in certain regions of the world;

² United Nations Permanent Forum on Indigenous Issues, “Indigenous Peoples, Indigenous Voices – Factsheet,” https://www.un.org/esa/socdev/unpfii/documents/5session_factsheet1.pdf.

f. Other relevant factors.

On an individual basis, an indigenous person is one who belongs to these indigenous populations through self-identification as indigenous (group consciousness) and is recognized and accepted by these populations as one of its members (acceptance by the group).”

The museum acknowledges that Indigenous collections were obtained from living peoples, and that descendants of these communities still exist today for whom the objects have meaning. These collections include material recovered from archaeological contexts.

3.2 Knowledge and authority

Hastings Museum & Art Gallery recognises that its staff expertise is limited regarding Indigenous collections. We seek to increase our understanding of these materials by working with members of communities of origin as well as with specialist scholars.

Hastings Museum & Art Gallery aspires to create an internal working group tasked with developing a plan, as funding and resource permit, to identify or confirm identifications of Indigenous items in the collection. Where possible this will take place through collaboration with wider networks of museum and community experts, as a starting point for notifying communities of origin about the collections the museum holds.

The working group will meet at regular intervals to consider external funding options, discuss project possibilities and communicate with experts to offer preliminary identification of collections by region, culture and community, and to begin to link historic collections to contemporary communities. A key responsibility will be to obtain external funding support for consultation projects with community members in order to facilitate community access, develop educational programming, correct misinformation, and ensure best interpretation and care of collections. The working group will aspire to keep up to date with current events and heritage initiatives in the communities from which their collections originate.

Hastings Museum & Art Gallery staff are aware that Indigenous community members may have differing understandings of and views on heritage/cultural items in the collections and the museum will commit to incorporating these views into staff practice moving forwards. Staff will, with permission, record Indigenous views of the collections in the museum archives, under the understanding that such records are publicly accessible and that all sources of information are named as transparent practices of good scholarship around collections.

Where we are aware or are informed that objects have cultural or ceremonial significance, or problematic acquisition histories that makes their display or use potentially harmful to Indigenous visitors or communities, the museum will refrain

from publicly displaying these items without adequate consultation and permission from the communities involved, and if displayed, with full contextualisation.

Where we have reason to believe that items in the collection are modern fakes, we will document our reasons for this in museum records and refrain from displaying these materials without full contextualisation. We acknowledge that display of faked material can be offensive to Indigenous visitors, and we will signal clearly in all documentation that items are in fact non-Indigenous replicas. We would exhibit such items only in ways which acknowledge their problematic status and address Indigenous concerns about their provenance, and seek advice from Indigenous collaborators as to the most appropriate way to proceed with such objects.

4. Repatriation and Retention

Hastings Museum & Art Gallery holds collections from Indigenous communities for display, research and educational purposes. The museum presents a clear rationale for how it uses collections and will provide a clear statement on request as to why and how these collections are being used or stored. The museum will provide an honest, clear and realistic intention of future usage of these collections, and ensure that as far as is possible, access and engagement with the collections are not impeded when not on public display.

It may be that an Indigenous community will request that objects be repatriated. In this circumstance, Hastings Museum & Art Gallery's collections working group will discuss the repatriation of requested parts of the collections back to their source communities. This will be long-term negotiated process, through which decisions concerning the formal transfer of objects from the collection to communities will take place.

All relevant staff should be aware of the Indigenous Repatriation Handbook, compiled by Indigenous Canadian curators and the Royal British Columbia Museum, and be fully conversant with the issues it raises and the best practice it recommends. It is available for download at

https://royalbcmuseum.bc.ca/sites/default/files/indigenous_repatriation_handbook_rbcm_2019.pdf

Should Hastings Museum & Art Gallery receive a repatriation request from a community or authorised intermediary, the working group should set out to establish the following information:

- A full history of the object(s) in question, including the circumstances of acquisition and its use within the museum since acquisition.
- An understanding of the importance of the object to the community making the repatriation request.
- A designated person or institution, appropriate to act as receiver of the requested object(s).

This process can be time-consuming and require significant staff engagement. The working group should establish and communicate a realistic timescale for this process, outlining clearly the stages required to the requester. Where required, the working group

should identify external consultants qualified to review the claim, and prepare budgets and funding applications for the costs involved.

A report will be prepared outlining the findings of this research programme to be circulated to museum stakeholders and the makers of the repatriation request. This will outline clearly the contributory factors involved in deciding whether to proceed with the repatriation, and make a recommendation.

It is crucial that all outstanding claims on object(s) are settled before a decision is made. Communities who may have alternative claims should be consulted, and the process paused until all communities with a claim have reached an agreement on which of them should be the recipient of the object(s) in question. Any conditions which form part of this process on either side, such as photography or scientific study, will be agreed in writing at this stage.

Once a designated recipient has been determined, the claim will be assessed by senior museum management and the museum's governance body for approval. Decisions as to repatriation will be taken on a case by case basis, with the presumption that human ancestral remains, sacred or privileged artefacts, and acquisitions made under circumstances which would today be illegal will be prioritised for repatriation to their communities of origin.

The future use or care of object(s) by communities after repatriation will not be factor in this decision-making process, neither will it be contingent on any payment or payment-in-kind by the Indigenous community.

If the claim is not approved, the report and a detailed explanation of the decision will be supplied to the requestor, with the right of appeal. If the claim is approved, the working group will supply the report and all relevant documentation to its governing body, processing the repatriation claim in accordance with ethical deaccession policy, as described by the Museum Association (which are available online at <https://www.museumsassociation.org/download?id=11113>).

The governing body will, based on the recommendation of the working group, ratify the decision of the senior museum management, or if they do not, will present clear reasons why they have refused, with an invitation to resubmit once concerns have been addressed. Hastings Museum & Art Gallery Indigenous working group will take responsibility for packing the object(s) for repatriation, as well as obtaining UK export licences. Agreement on responsibility for of any fees resulting will form part of the repatriation agreement, with the understanding that external funding may have to be obtained as part of the process.

Hastings Museum & Art Gallery will also take responsibility for facilitating any ceremonial activities surrounding the repatriation, as required by Indigenous partners. All correspondence, reports and other documentation pertaining to the repatriation will remain on file at the museum for future reference, to establish process and authority over repatriation, should competing claims emerge in the future. Should a case arise in which Indigenous objects are no longer considered part of the museums core collections, and

are deemed for whatever reason unsuitable for return to source communities (for example, if provenance cannot be established or the community does not want them returned), then Hastings Museum & Art Gallery will follow Museum Association guidelines on ethical disposal in accordance with Hastings Museum & Art Gallery's Collection Development and Disposals policies.

5. Cultural Sensitivity

Hastings Museum & Art Gallery is aware that its collections may contain items which are deemed sensitive, gendered, animate, or secret/sacred to Indigenous peoples. We will strive to learn more about these issues as we work with members of Indigenous communities, and add any information received to the Museum's records about specific items and their appropriate treatment.

We will endeavour to catalogue and describe all Indigenous collections clearly to provide warnings when items are deemed to be culturally sensitive by Indigenous communities. This will enable people to avoid encountering the object or photographs of it should they not wish to see it. This consideration particularly applies to human remains, material thought to have been removed from burial sites and objects with religious or spiritual power. The museum will make every effort to store, conserve, interpret and display collections in accordance with the cultural protocols of the source communities. We will seek guidance on culturally appropriate collections care issues from Indigenous consultants and in collaboration with specialist researchers and organisations, such as the Museum Ethnographers Group, who can share knowledge from Indigenous co-researchers.

The museum will make decisions regarding display, storage and access of collections on a case-by-case basis on objects that have cultural restrictions placed on them by source communities, based on advice from those communities. It will consider the feasibility, legal implications and health and safety regulations when making these decisions. Once decisions have been made Hastings Museum & Art Gallery will make all parties, staff and Indigenous communities aware of the reasons for choosing the action it takes. This information will be added to the collections management system and also the object files.

6. Governance / Indigenous voice

We recognize the importance of including Indigenous peoples in the care of Indigenous heritage items. As part of our plan to improve the care of Indigenous collections, we aspire to locate and build relationships with appropriate Indigenous advisors who can participate in meetings and provide guidance on a regular basis. We will build into future planning, research, storage and gallery projects appropriate budget lines to include advisors for particular Indigenous collections to advise the Museum on future care and display of these collections, including honoraria for advisors and appropriate travel funding. We will minute, archive and implement Indigenous advisors' advice as far as possible given resource limitations. We will communicate Indigenous advisors' guidance to the museum's governing stakeholders, and when appropriate, we will consider appointing Indigenous collaborators to governing bodies.

7. Guidelines

The following sections each provided detailed guidance on how Hastings Museum & Art Gallery will appropriately handle engagement with Indigenous collections and the peoples from whom they came originally.

7.1 Opening communications with Indigenous communities

Indigenous communities have the right to know where their material culture is kept in collections. The Museum acknowledges its responsibility to ensure collections are accurately identified and to maintain contact with communities of origin, as resource permits.

Once communities of origin are confirmed by the working group listed in Section 3 , the Museum will, as resource permits:

- Aspire to proactively contact tribal cultural centres or heritage officers where possible to inform them that Hastings Museum & Art Gallery may hold collections from their communities.
- Provide these correspondents a list of the objects within the collection, with images where possible, and include any information known about their circumstances of transfer to the Museum (including collector name)
- Ensure that the Indigenous community understands that they are welcome to nominate representatives to give advice to the working group on appropriate storage, display and interpretation of the objects, and to inform Museum staff how the Museum can most productively work with community members to support community access.

The working group is aware that heritage officers, NAGPRA officers, cultural centres and other community contacts change over time, and will aspire to maintain contacts and if necessary locate other appropriate community advisors if initial contacts fail to respond. The Museum recognises that many Indigenous people live outside Indigenous communities, and aspires as resource permits to make images and information about the collections available publicly, where possible online.

When engaging in dialogue with Indigenous people Hastings Museum & Art Gallery will aspire to:

- make every effort to fulfil requests for images and information in a timely manner
- keep Indigenous correspondents honestly informed of resources and timescales, alterations based on their advice and limitations of what is possible
- ask Indigenous contributors if it is appropriate to record information and where that is the case, permanently archive, as far as is compliant with data-protection and GDPR laws, all communications with Indigenous communities or correspondents.

- Remember that community partners are often working voluntarily, and do not impose deadlines or conditions upon them, allowing them to define the pace of progression on any collaboration.
- Ensure that any professional work undertaken by Indigenous partners at the museum's behest is compensated appropriately, at industry rates.

8. Digital Access to collections by Indigenous peoples

Hastings Museum & Art Gallery will endeavour where possible to make Indigenous collections accessible via the internet. The Museum aspires to include the following information where possible:

- digital images of the objects. These can include but are not limited to low and high resolution images, survey images of the reverse, underside, inside, and construction/decoration details
- place of collection
- date of collection
- who it was collected by
- A clearly defined process by which Indigenous correspondents can provide feedback on records, through correspondence with the museum.

Where possible materials connected to living and identifiable descendants should be prioritised for digitisations of Indigenous collections. For further information on photography refer to section 6.7.

The Museum acknowledges advantages to participating in digital portals such as GRASAC and UBC's Reciprocal Research Network in order to provide greatest digital access for Indigenous peoples. The working group will explore opportunities to collaborate with these networks, aspires to participate in principle, with the understanding that external funding and resources will likely be required to implement such participation.

9. Physical access to collections by Indigenous peoples

We acknowledge that Indigenous researchers may have personal and cultural requirements for their engagement with collection items, and we will support these to the best of our ability. When planning visits by Indigenous peoples to visit Hastings Museum & Art Gallery will:

- Explain in the first instance the nature of the collections which are available
- Provide a range of dates on which the collections can be accessed
- Provide details of the physical and environmental nature of the space in which the encounter will take place
- Provide details of any regulations attached to the visit and discuss normal museum protocol for working with researchers (eg. visits are normally invigilated by staff; staff work with visitors to determine the limits of handling for especially fragile items; what happens with gifts and offerings; how smudging (the burning of sweetgrass as a blessing) or water cleansing are normally managed)
- Ask Indigenous visitors for any specific requirements they may have – these may include but may not be limited to a desire for privacy while working with collections,

prayer, ceremony (including making offerings and smudging or cleansing with water) or performance in honour of the objects, a desire for handling or wearing of objects in question.

- Be open to serious discussion of issues such as authority over collections and repatriation, with reference to existing established policy and processes, and including key stakeholders.
- Hastings Museum & Art Gallery will try to facilitate access to as many objects as possible during visits by Indigenous groups. However, it will be honest about the restrictions with Indigenous visitors, and will agree a list of objects to be viewed during the visit in advance to limit any disappointment.
- Agree who from the museum staff will be present during the meeting
- Ask for a list of the Indigenous groups delegation members
- Agree photography permissions for taking photographs of the visit by the museum for any use including for publicity or publications
- Make visitors aware of local refreshment options, agreeing catering and dietary requirements where possible.
- Offer the opportunity for the delegation to deliver engagement activities and/or staff training as part of their visit to the museum's visitors, but do not expect these services to be provided without compensation.
- Follow up requests for further information made during the visit in a timely manner

When supporting Indigenous visitors access to the collections on site Hastings Museum & Art Gallery staff will:

- Approach these interactions with an open mind and in a respectful manner.
- Acknowledge that the encounter may be deeply emotional and even distressing for Indigenous visitors, as well as inspiring, and seek to support visitors
- Verbally reconfirm permission for taking of photographs during the visit and discuss how images might be used by the museum. All photographs taken will be made available to the delegation for use without reservation or restrictions. Any museum uses of images should be reconfirmed for each use (e.g. social media, annual report, grant applications). Staff members also have the right to refuse to appear in photographs.
- Offer opportunities for educational programming or public speaking should visitors wish to engage with the public, and be open to discussion of commercial opportunities for visitors within the museum's commercial spaces.

10. Facilitating ceremonies by Indigenous visitors

Ceremonies in relation to object collections are common, and range from prayers in Indigenous languages through dances honouring historic ancestors, burning of food stuffs or other materials and smudging ceremonies. Hastings Museum & Art Gallery will honour requests from Indigenous peoples for ceremonies as far as possible by:

- Providing clear guidance for visitors on accessibility and capability via the museum's website.
- Honest communication in the initial stages of the visit can allow for respectful negotiation on these issues in advance

- Working with Indigenous researchers to understand what kind of space is needed and with colleagues to provide suitable spaces for ceremonies within the building, the Museum grounds, or identifying and securing appropriate permissions for suitable alternative nearby locations for the ceremonies (e.g. public parks).
- Clarify in advance whether the ceremony is public or private. If public then the museum should make patrons aware that it is to take place, the serious nature of the event and the importance of respectful observation.
- Clarify in advance whether museum staff are welcome to participate or to witness and what is not appropriate for staff to do.
- Determine whether smoke detectors can be turned off for ceremonies involving smoke, and if not, explain to Indigenous visitors and offer outdoor spaces. Ceremonial participants may be asked to work with staff to facilitate such ceremonies indoors by limiting the amount of material burned so as not to set off smoke detectors; fire personnel may be appropriately involved as witnesses; or staff may choose to move collections outdoors so they can be smudged.
- Agree a timetable and include time for quiet reflection after the ceremony.

The space in which an interaction between Indigenous peoples and collections takes place should be prepared in advance of the visit. Hastings Museum & Art Gallery will make sure that:

- The room is uncluttered and with space for the visitors to move about. Care should be taken that there are no materials in the room which might cause offence. Where a choice of rooms is possible, the room should be situated so that inappropriate environmental conditions, such as excessive noise, do not intrude
- Suitable lighting is provided if there is limited or no natural light
- The room is accessible for all visitors; Indigenous groups often include elders who may have mobility difficulties
- Only staff essential to the visit and approved in advance are in the room

11. Staff briefing and approach

The museum will nominate a manager to coordinate the visit, who will:

- Ensure staff interacting directly with supporting Indigenous visitors are aware of supporting material to fulfil the encounter in a respectful manner and support collaborative engagement.
- Make all museum staff aware, whether or not they are specifically involved in coordinating the visit, that Indigenous people will be visiting the museum and ensure that visitors receive a warm welcome. Respectful protocol for engaging with visitors, including modes of address, should be established in advance and circulated to all staff, and where staff are aware that Indigenous engagements with collection items may require specific ceremonies, all colleagues should be briefed on what to expect and how to behave.
- All staff and volunteers directly facilitating the visit should be briefed regarding the nature/cultural affiliation(s) of the visitors, the nature of the collections to be worked with the agreed timetable, and any known requirements on space and noise and any potential disruption to the museum's standard operations.

- Ensure that the visit is integrated with the museum's environment. For example, quiet contemplative visits or engagements with ancestral remains/sensitive materials should not be disturbed by noisy school groups or routine maintenance. Visitor services/front of house staff should also be supported in any potentially emotionally charged conversations with visitors or ceremonial activity in the public areas of the museum.
- Museum staff must recognise that Indigenous visitors can come to the museum as learners rather than as experts, and that even Indigenous visitors who know about items may not wish or be able to comment on them. Terms under which information is shared should be agreed in advance, and staff should refrain from directly questioning Indigenous visitors during the visit about the collections they are working with outside these agreements. After a visit it may be appropriate for staff to ask if the visitor has information they wish the Museum to add to the records, making it clear that such records are publicly available and online. Information volunteered by the Indigenous visitors should be recorded and placed directly into the catalogue records for the object in question with permission and full attribution.

12. Handling

In order to facilitate culturally appropriate forms of engagement with historic collections, and reconnection with items long held away from communities, Hastings Museum & Gallery will endeavour to support handling access to Indigenous collections during visits – even if this goes against normal procedures and practice. Handling will only not be permitted when the collections pose a risk to health or are too fragile to be touched, and will be clearly explained to visitors in such cases. Where possible staff should work across departments (conservation, curatorial, technical services) to support handling and use.

Hastings Museum & Gallery will ensure standard collections care assessment practices are followed when assessing the suitability of collections for handling during these visits. Where it is not possible to touch the collections this will be communicated in advance to the delegation and full and proper reasons given for this decision.

The museum will aspire to ensure that requests for more elaborate forms of contact with collections are met where possible. These may include requests to wear clothing or even to dance in it, to play musical implements or to experiment with weapons and equipment handling. These should be considered on a case by case basis, and where harm to the object and visitor can be minimised and where doing so would have a significant beneficial effect for the visitor it should be permitted.

Staff are encouraged to work with Indigenous visitors to seek creative solutions in order to support Indigenous engagements. Staff should not view physical alterations to items as a result of handling as damage to the object, but as marks of the item's ongoing biography and interaction with the Indigenous communities from which it came.

13. Privacy

Hastings Museum & Art Gallery will honour requests for Indigenous visitors to spend time alone with the objects. Where it is imperative that staff do remain in the room, those staff should make every effort to remain inconspicuous and provide the visitors with privacy in

the space. Ensure phones are off or silent, avoid typing or other intrusive activity and do not take photographs unless explicitly invited to do so. Do not interrupt unless safety is imperilled.

14. Children

Hastings Museum & Art Gallery welcomes children as part of Indigenous delegations. We recognise the critical opportunities for education and exploration that these experiences offer for children of Indigenous communities. Children will be permitted in the research space and other secure areas of the museum, and provided with appropriate health and safety and safeguarding procedures are followed.

15. Photography

Hastings Museum & Art Gallery will provide existing digital images of collections to Indigenous people for free and without any restrictions on copyright or use. Low- or high-resolution images should be supplied as required and available and accessible. New images should be available for commission at cost.

16. Catering

For some Indigenous visitors, particularly those who live in very different conditions to the UK, diet can be highly problematic (many Indigenous visitors may be diabetic, lactose-intolerant etc.). will acknowledge any catering and dietary requirements in advance of the visit, and attempt to provide local options for visitors as possible.

17. Gifts

Gifts are a common part of many Indigenous encounters with museum collections, and are usually reflective of a mutual respect and collaboration. Museum staff should prepare to receive gifts at the end of a visit, and should prepare to reciprocate with an appropriate gift. This could be a guidebook to the museum or local community. Institutional gifts of substantial value should be accessioned into the museum's collection as a respectful legacy of the exchange. Gifts of token value may be kept by staff, based on personal and management discretion.

18. Collections care and management

Hastings Museum & Art Gallery welcomes maintains its collections management and care practice in line with Accreditation and sector best-practice standards.

18.1 Documentation

Hastings Museum & Art Gallery will, where possible, update collections documentation to include Indigenous terminologies and taxonomies. The museum is mindful that traditional categorisations used by UK museums may be inaccurate and can be offensive to Indigenous visitors, and in such cases staff will endeavour to consult directly on appropriate terminology, replace offensive terms where possible and provide content warnings where not (i.e. historical document archives).

18.1 Storage

- Access to the collections stores is strictly controlled, to ensure that untrained or unauthorised persons are unable to interact with the collections in ways which might potentially be disrespectful.
- Storage of collections adheres to best practice guidelines for the sector but can be modified to meet cultural protocols. Indigenous visitors should be granted access to any storage areas housing material culture from their communities, supervised for their safety, to see how materials are stored.
- If the museum uses plastic wrap, Tyvek or other forms of non-organic protective covering, particularly if these materials will still be present during a visit to the collection, then the reasons for this should be clearly articulated within the museum's own policy document, explaining the hazards they mitigate, the materials from which they are made, and the methods by which they are attached.

19. Display and interpretation

Hastings Museum & Art Gallery will follow these guidelines to ensure that all displays which feature Indigenous material culture or history are respectful and appropriate. Many Indigenous visitors will visit [museum name] without prior announcement, and the museum should aspire to ensure that all such visitors are accommodated in the museum space without prior individual arrangement.

19.1 Consultancy

For new projects involving Indigenous collections, including redisplay, Hastings Museum & Art Gallery will aims to include Indigenous voices in the process. This will be achieved through using Indigenous consultancy determined through

collaboration with communities of origin and incorporated into funding applications to support this work where there is no core budget available. Indigenous consultants will be incorporated into the decision-making process via a clear working agreement, and involved in developing the schedule to ensure that community decision making, via workshops and presentations, is made possible. Feedback should be documented and incorporated whenever possible, and when it is not clear rationale for its omission based on time, resource and institutional policy should be given to the Indigenous consultant in writing and preserved for the record.

19.2 Key priorities

Hastings Museum & Art Gallery accepts that Indigenous priorities within a gallery space are not necessarily the same as British priorities, and these potential competitors must be reconciled as part of the development process.

Key Indigenous priorities to enable this process include:

Recognition of cultural difference. European-imposed categories rarely apply effectively across Indigenous collections for Indigenous peoples. Indigenous collections come from specific peoples and places, and where known these original owners should be acknowledged in displays, along with Indigenous ways of understanding the objects.

Recognition of continuity. Although it is common for European collections to have been obtained in the late nineteenth and early twentieth centuries, displays should ensure that they extend beyond this period in depiction – ensure that Indigenous communities are portrayed as living peoples, with evolving traditions, not fixed in time or authenticity due to the short-comings of collections. Acquire contemporary art where possible, and portray and discuss contemporary Indigenous life. Acknowledge in displays the harm which European governance and collecting practices has caused to Indigenous communities, as a first step to mitigating or even starting the healing process.

Indigenous objects are not art in a classical European sense. Even contemporary Indigenous art does not exist without context, historic Indigenous art is nothing but context. Focusing on aesthetics to the exclusion of this context primitivises and misappropriates the object. Indigenous objects are not curiosities. They have meaning and significance which is often difficult for non-Indigenous audiences to grasp.

Provide clear information on how visitors can provide feedback on the display, and review feedback regularly. Any feedback from Indigenous visitors will be specifically reviewed by the working group, who will assess the feasibility of affecting changes. Recognising that Indigenous objects require motion and voice to be properly understood is essential. Work with Indigenous consultancies to incorporate physicality and movement to the displays. Show how objects moved and interacted in their original contexts, for insight into their original roles in Indigenous material culture.

20. Educational programming

Hastings Museum & Art Gallery provides educational resources to assist visitors, particularly school children, in interpreting the collections, and delivers educational programs to elementary, secondary and higher/further education students. Such materials should be developed based on or in association with Indigenous consultancy, and should operate under the same consideration as the digital and physical gallery space listed in the previous section.

Activities should be respectful of Indigenous sensitivities, and avoid simplifying or objectifying objects or cultures, particularly those held to be sacred or socially reserved. Mimicry, which can be easily interpreted as mockery, such as non-Indigenous staff or visitors performing Indigenous songs or ceremonies, dressing-up or re-enacting exercises, should be avoided entirely unless specifically designed and permitted by an Indigenous partner.

Educational materials should emphasise continuity of Indigenous life, and direct students towards digital resources created by Indigenous people which highlight in particular Indigenous music, dance and other art forms not represented in the gallery space. All educational material developed by specialist museum educators should be developed jointly by educational and curatorial teams, and double-checked by curatorial teams before publication to ensure errors have not occurred in the editorial process.

Hastings Museum & Art Gallery welcomes requests from Indigenous visitors to present on some aspect of their culture or art practice to our visitors. The museum will make all possible efforts to facilitate this opportunity, dependent on notice, space and scheduling. Hastings Museum & Art Gallery will not edit or censor these engagements, even when the visitor is critiquing or criticising the museum as part of the event. The museum will accept the criticism as constructive advice and try to act to resolve the issues raised.

21. Commercial opportunities

If a museum is displaying Indigenous artworks, either historic or contemporary, it is important to recognise that the continued viability of commercial Indigenous art plays a vital role in the continuance of Indigenous artistic traditions.

Museums should therefore offer Indigenous artists from collaborating communities the opportunity to sell products, including but not limited to books, textiles, souvenirs, small-scale mass-produced artworks and large-scale commercial art, in the museum's shop, on terms mutually agreed under contract (such as sale-or-return, or on commission). Non-Indigenous commercial designers, makers and other artists who wish to access Indigenous collections to develop commercial applications should be referred to appropriate Indigenous communities in the first instance, and only then to speak to the museum. This will ensure that there is no cultural appropriation of collections for commercial gain.

22. Publicity

Hastings Museum & Art Gallery should promote and acknowledge the important Indigenous collections in their galleries through promotional literature and advertisements,

but in doing so should follow the guidelines above to ensure that exploitation and stereotype are avoided and that such materials are sensitive and positive in their portrayal of Indigenous cultures.

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