

MAAS Collection Development Policy

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POLICY SUMMARY	
POLICY DETAILS	Title: <i>MAAS Collection Development Policy</i> Date: 23.09.2021 Review Date: 23.09.2023
KEY MESSAGES	<ul style="list-style-type: none"> • Documents how MAAS develops and enriches its unique and diverse collection of more than 500,000 objects. • Sets out a strategic framework for collection development across the Museum's collecting fields: agriculture and food; architecture and built environment; Asian and Pacific arts and culture; biotechnologies; computation and digital technologies; decorative arts and design; energy and climate science; engineering; fashion and dress; First Nations; health, medicine and wellbeing; mathematics and measurement; media and communication technologies; music, sound and performance; physical sciences; product and digital design; social history; space and astronomy; transport; visual communication. • Outlines collecting practices and assessment criteria consistent with other significant collecting institutions. • Provides relevant information and links to related MAAS policies, procedures and processes that underpin the development of the collection.
SCOPE	Applies to all MAAS employees (on-going, temporary, casual), volunteers and contractors.
USE	This policy provides the framework and strategic approach for developing the collection within MAAS.
COMPLIANCE	<p>This policy is associated with the following legislation, guidelines and conventions:</p> <ul style="list-style-type: none"> • <i>Australian Best Practice Guide to Collecting Cultural Material</i> 2014 • <i>Code of ethics for art, history and science museums</i>, Museums Australia 1999 • <i>Continuous Cultures Ongoing Responsibilities: A Comprehensive Policy Document and Guidelines for Australian Museums working with Aboriginal and Torres Strait Islander Cultural Heritage</i>, Museums Australia 2005 • <i>Convention on International Trade in Endangered Species of Wild Fauna and Flora (CITES) (Amendment)</i> 1979 • <i>Create in NSW: NSW Arts and Cultural Policy Framework</i> 2015 • <i>International Council of Museums (ICOM) Code of Ethics for Museums</i> 2017 • <i>Movable Heritage Principles</i>, NSW Heritage Office 2000 • <i>Museum of Applied Arts and Sciences Act</i> 1945 • <i>Museum of Applied Arts and Sciences Regulation</i> 2017 • <i>NSW 2021 Plan</i> 2011 • <i>Protection of Movable Cultural Heritage Act</i> 1986 • <i>Significance 2.0</i> https://www.arts.gov.au/sites/g/files/net1761/f/significance-2.0.pdf • <i>UNESCO Convention</i> 1970
POLICY OWNER	Curatorial, Collections & Programs This is a public policy for publication on the MAAS website

1. Purpose

The *MAAS Collection Development Policy* supports the Museum of Applied Arts and Sciences (MAAS) to develop and enhance its unique and exceptional collection of more than 500,000 objects. MAAS is committed to developing its interdisciplinary collection incorporating technologies, design, science, engineering, fashion and contemporary practice ensuring that the collection remains relevant and representative of human creativity and ingenuity. This policy sets out the rationale and strategic framework for enriching the collection to ensure that the development of the collection remains vibrant, sustainable and responsive to current practices and issues across the applied arts and sciences and provides a legacy for future generations.

2. Policy Statement

Founded in 1880, MAAS is a publicly funded institution governed by the Museum of Applied Arts and Sciences Act 1945 (NSW) (the MAAS Act). By virtue of the MAAS Act, the power to develop the collection is vested in the Board of Trustees.

The MAAS Act identifies two main areas that inform collecting practices: objects demonstrating the 'industrial advance of civilisation and the development of inventions and manufactures' and those promoting 'craftsmanship and artistic taste by illustrating the history and development of the applied arts' (MAAS Act 14(1)(b)(i-ii)). In 2015, MAAS established a new direction for developing the collection guided by eight strategic disciplines: architecture and the built environment, contemporary culture, design and decorative arts, engineering, fashion, health and medicine, physical sciences and technologies. MAAS continues this focus while expanding its existing vast and diverse collection through the addition of new collecting fields which draw upon the strengths of the collection. Collecting priorities include significant and innovative objects that demonstrate how technology, engineering, science and design impact Australia and the world. Collection development is outward focussed and responsive to contemporary ideas and issues, representative of national and global developments as well as representing our place in New South Wales.

3. Scope

This policy is the authoritative MAAS source for collection development and is a public facing document published on the MAAS website. This policy is applicable to all MAAS employees, casual employees, contractors and volunteers. All references to 'employees' within this policy should therefore be read to include volunteers and contractors as well as paid employees. The policy is essential for employees with collection development responsibilities aligned to their role statements.

4. Guidelines for Collecting

4.1 Rationale

MAAS is a unique institution that embodies the best of human ingenuity, design and innovation and reflects the growth, changing shape and our aspirations for the future of our city and region. As custodians of an exceptional State collection, MAAS is a highly successful interdisciplinary institution that sits at the intersection of the arts, design, science and technology. The expansion of the museum to include a flagship museum Powerhouse Parramatta, Powerhouse Ultimo Renewal, Powerhouse Castle Hill and Sydney Observatory provides a major opportunity to develop the collection with a future focus aligned with exhibitions, curatorial projects, programs and research initiatives that will form the Powerhouse Program.

Collecting priorities and plans recognise general themes and collecting fields as listed in this Policy (5.1 & 5.3) and are mediated by collecting criteria (4.3) and a continued focus on forward looking collecting that increases our ability to respond to present and future challenges. Collecting plans are reviewed regularly,

ensuring that the collection remains manageable, sustainable and relevant. MAAS adheres to Australian and international best practice in relation to developing its collection to the highest ethical standards and does not support the illicit trade of cultural objects.

4.2 Collecting practices

MAAS curators rigorously research objects including provenance which is guided by the [Provenance Research Project](#). Consistent with the practice of other institutions, the Museum's provenance research results are published on our website to ensure accessibility by the public and other researchers including those who may be able to add to the provenance information. This information can assist the Museum complete its documentation and, in the event that it identifies an illicitly traded object, to reconstitute that object to its rightful owner. Acquisition proposals are prepared according to the [MAAS Acquisition and Accession Policy](#) which also details the acquisition approval and processing policy for MAAS.

MAAS curators will work with artists, designers and other makers to provide access to the collection to closely engage in contemporary creative practice and production through the lens of arts, sciences and technology. Through commissions and residencies the collection development approach includes a wide range of voices and perspectives through direct exchange with creative practitioners.

A significant shift in MAAS's collecting practice is in the growth in Australia and globally of born digital materials and, consequently, their acquisition in their own right as well as for reasons of contextualisation. Digital objects are assessed for acquisition according to the collecting criteria (4.3) with reference to current museum practices for managing and preserving digital material.

Objects are acquired by MAAS with the intention of ensuring their long-term care and preservation. From time to time however, for reasons summarised below (6.0), material is recommended for deaccessioning which is undertaken in accordance with the [MAAS Deaccession Policy](#).

4.3 Collecting criteria

MAAS curators assess the significance of all proposed objects and material with reference to the existing collection. Significance is assessed against consistent criteria:

4.3.1 Each object collected will have significance to past or present Australian society within a global context, reflecting important innovations, changes, themes and processes in material culture with regard to *one or more of the following criteria*:

- *design*: the object's innovative, effective and/or highly creative design and production and/or its inherent ability to reflect a design trend, theme or movement, and/or the influence and reputation of the designer/maker;
- *scientific and research significance*: the object illustrates significant innovations in science, technology and industry, and/or has, alone or in association with other objects, significant research potential;
- *historic significance*: the object's association with people, events, places and themes; its history of use; how it operates and/or functions, and its implications for the future;
- *cultural and social significance*: the object has symbolic status that links it to cultural traditions or social/spiritual contexts, and/or reflects beliefs, customs and lifestyles in Australia or globally.
- *aesthetic significance*: the object may be aesthetically significant for its artistic merit, craftsmanship, style, technical excellence, beauty, demonstration of skill and quality of design and execution.

4.3.2 The main criteria for assessing significance are modified by considerations of:

- *provenance*: preference will be given to objects with established provenance and detailed documentation in accordance with the [MAAS Acquisition and Accession Policy](#);
- *rarity*: preference will be given to unique and rare objects documenting important developments, themes and processes.
- *representativeness*: in some cases, the fact that an object is typical of its kind will add to its significance.

- *condition, material stability and completeness*: sufficiently robust to render the object suitable for storage, management, preservation, access and use in MAAS programs.
- *interpretative potential*: having the capacity to demonstrate achievements, themes and changes in technology and design practice, and /or to communicate social and cultural practices and meanings for our diverse audiences.

The criteria above are a modified version of guidelines published in the Collection Council of Australia's [Significance 2.0: A Guide to Assessing the Significance of Collections \(2009\)](#). The criteria reflect the nature and breadth of the MAAS collection and the MAAS mission and vision.

4.4 The significance statement

The significance statement is a key component of an object's documentation and can be accessed by the public through the MAAS website. It is guided by the same criteria that determine the selection and acceptance of objects for the MAAS collection (see 4.3). Prepared by curators during the acquisition process (and also retrospectively for objects acquired prior to the introduction of this requirement), the significance statement is essentially a concise summary of the values, meaning and importance of an object or collection of objects. Recognising that statements of significance reflect the expertise, knowledge and judgement of a curator at a particular point in time, they are signed and dated, and details of any references used are included.

4.5 The significance category

Essential to the acquisition process is the identification of the significance category for each object or collection of objects. Significance categories assist MAAS to appropriately manage the collection under risk management principles identified in the Strategic Collections policy framework. They are as follows:

A: objects that are irreplaceable and deemed by their intrinsic value, historic association or cultural significance to be national or international treasures. A collection of objects can be identified as 'A' even when individual objects within that collection are not of great national or international significance.

B: objects that are likely to be very difficult or expensive to replace and deemed by their intrinsic value, historic association, cultural significance or rarity to be of importance in a state, national or international context. A collection of objects can be identified as 'B' even when individual objects are not of great cultural significance.

C: objects have considerable cultural or social significance. They may be replaceable but are still deemed to be of importance because of their intrinsic value, historic association, scientific, artistic and cultural significance or rarity. Most acquisitions will fall within this category.

S: objects of particular significance to the state of NSW. These are objects that are deemed excellent examples of the movable heritage of the state because of their association with historic or contemporary events, people, regions or sites. These can also be A or B objects.

In accordance with the *MAAS Collection Management of High Significance Objects Policy*, the classification of objects within these categories is periodically reviewed and may be subject to change.

5. Collecting Priorities

5.1 Curatorial Principles

Collection development will be guided by the following principles which are pertinent to all active collecting areas:

- **Community** – foster community and industry involvement in developing and enriching our collection, representing human ingenuity across time and cultures
- **Contemporary** – inspire new ways of thinking about the collection and recognise that its relevance is continuous and ever-changing
- **First Nations** – representation of First Nations Peoples, cultures, identities and expressions deep connections with First Nations cultures and continuing practices in the applied arts and sciences
- **Research** – inspire engagement with the collection through creative practice research and transdisciplinary collaboration
- **Technology** – focus on the far-reaching presence of digital technologies across the collection

5.2 General themes

Collection development priorities focus on the following contemporary ideas and issues that impact society at a local, national and international level and provide a platform for debate and dialogue:

- Disruption
- First Nations
- Humanness
- Identity
- Innovation
- Production
- Resilience
- Urbanism

These general themes are underpinned by our commitment to recording and fostering creative industries and traditional and contemporary craft skills and to documenting changes in science and technology in the 21st century. MAAS prioritises the strategic development of First Nations collections across all disciplines, guided by the [MAAS Australian Indigenous Intellectual Cultural Property Protocol](#).

5.3 Collecting fields

The core collecting areas of MAAS span broadly across the applied arts and sciences. There is considerable overlap across collecting areas which share interests in a range of contexts which might include social, cultural, creative and technological factors that mediate the individual and collective experiences of our past and present. These interdisciplinary links and multi-layered histories are actively explored through a broad understanding of design practice, materials, processes and production technologies. They are based on the belief that shared perspectives enrich our understanding and appreciation of material culture and enable MAAS to construct more encompassing and meaningful stories about our heritage and living in a contemporary world.

MAAS collects historical and contemporary cultural material designed, made and used in Australia but also representative of production or use in a range of countries, regions and cultures. Whenever possible, collection material is acquired with contextual and narrative information such as associated archives, documents, stories, images, drawings, devices, systems, models, prototypes and displays, advertising material, audio visual recordings, digital files, oral histories and socio-cultural meaning, in order to capture the many dimensions of tangible and intangible cultural heritage.

5.3.1 Agriculture and food

Agricultural technologies include the equipment and methods for cultivating and harvesting plants such as cereals, flowers, grasses, and trees; and for the breeding and husbandry of animals such as sheep, cattle, poultry, bees, and fish. The collection contains many examples of implements and machinery for cropping, of equipment such as shearing machines used in the wool industry, and photographs depicting farming, grazing and forestry activities in NSW. The Museum will continue to collect representative examples of agricultural and food production practices in Australia, the development of new plant and animal varieties, water and soil management systems to facilitate environmentally sustainable agriculture, and significant Australian innovations in agricultural technologies.

5.3.2 Architecture and built environment

This collecting field includes the art, science, design, construction, management and use of buildings and structures and spaces that provide the setting for human activity, from large scale civic places to personal domains. It also includes the supporting infrastructure. Collecting in this area includes historical and contemporary architecture and urban planning projects incorporating the design, construction, management and use of buildings and structures and spaces that provide the setting for human activity. It includes architectural drawings and research, documentation and models, agricultural and urban vehicles, mass transit systems, roads, railways, ports and airports and their control systems, and urban infrastructure and systems (gas, electricity, power, communication, water, sewerage and waste systems).

5.3.3 Asian and Pacific arts and culture

This collecting area encompasses all fields of decorative arts, design and cultural practice across Asia and the Pacific region. It focuses on continuity and innovation as well as critically referencing the way this material has been collected in the past to include contemporary responses to global developments in technology and cross-disciplinary creative practice. We will collect examples of applied arts, crafts and design that demonstrate innovation in transnational cultural practice and which reflect diverse cultural values and perspectives. By actively engaging with a broad range of communities in collecting, displaying and interpreting this material the museum acknowledges and recognises the importance of tangible and intangible cultural practice created by communities across the Pacific and Asia including East Asia, Southeast Asia, South Asia and the Middle East. This approach extends to the diasporic communities based in Australia.

5.3.4 Biotechnologies

Biotechnologies use genetic materials from plants, animals, microbes and viruses to produce foods, medicines, vaccines, fuels, waste treatments, and new manufacturing materials. The collection includes products of traditional biotechnologies such as brewing and food preservation. There are also examples of synthetic drugs, vaccines, and diagnostic kits. Collecting in this area will focus on Australian innovations in biotechnologies and products and processes which show applications of biotechnologies in environmental management, waste treatment, health, medicine, agriculture, fuel and food processing. It also includes the social and political contexts surrounding the implementation and acceptance of genetic technologies in Australia and internationally.

5.3.5 Computing and digital technologies

Computing and digital technologies have transformed all aspects of our lives and significantly changed who we understand ourselves to be. Within this field we seek to understand the technology, its development and applications, its social and cultural impact, including the way it reflects and influences our understanding of who we are. Collecting priorities in this field include artificial intelligence and robotics, human computer interaction, gaming, virtual environments and augmented reality, data visualisation, digital manufacturing and quantum computing. Where in the past the

museum has concentrated on hardware, we now recognise the importance of software – programs, applications and data – and will collect significant examples from across our collecting fields.

5.3.6 Decorative arts and design

Decorative arts and design are diverse and broad collecting fields covering tangible material culture and intangible cultural heritage, with a focus on aesthetics, function and process. Collecting in this area includes historical and contemporary objects and stories from the extraordinary to the everyday. Created through one-off, studio, multiple and digital production, objects encompass all media such as ceramics, glass, plastics and metalwork, jewellery, textiles, furniture and woodwork, graphic design and photography, toys, games and childhood material, numismatics, arms and armour, product and interior design. Collecting will include the contexts of design, production and use, with an emphasis on creative development, studio practice, manufacturing and consumption.

5.3.7 Energy

Energy and power technologies encompass all the ways in which various energy sources (solar, wind, coal) are obtained, stored, converted, distributed and used. This also encompasses the Ultimo Powerhouse site which provided power for the Sydney tram network for decades. Collecting in this area includes domestic and industrial appliances, tools, controls, gas and electric fittings, meters, motors, solar cells and other devices which record the changing patterns of power supply and consumption in Australia. The political, social and cultural contexts of energy generation and use are also included.

5.3.8 Engineering

Engineering refers to the practical application of science and technology to commerce or industry and the built environment for the benefit of the community. This includes the design, manufacture, operation and maintenance of efficient and economical structures, machines, processes, and systems. It also includes the social, cultural and historical contexts in which engineering practice occurs. Collecting in this area includes civil, construction, mechanical, electrical, mining and materials engineering, transport technologies, bioengineering, trade tools and traditional crafts and skills, machine tools and production, manufacturing, robotics, engineering practices such as drawing, testing, modelling and prototyping.

5.3.9 Fashion and dress

Fashion and dress encompass clothing, accessories, textiles and related material that are designed, made and used across the contexts of fashion, occupation, sport and leisure, region, tradition and alternative style. The primary focus is on documenting Australian manifestations from creation to consumption along with the goal of establishing a global perspective on the varied contexts of fashion and dress. Collecting in these fields includes clothing and related media such as textiles and accessories as well as illustration, drawing, photography, design development, swatch books, marketing material, designer, company and personal archives, technologies, marketing and digital media as well as producing related documentation such as interviews and oral histories.

5.3.10 First Nations

This collection field encompasses objects by and stories from Aboriginal and Torres Strait Islander Peoples of Australia, and international First Peoples more broadly, reflecting the multi-disciplinary intersection of Indigenous knowledges and practices. This collecting area reflects the themes of resilience, continuity and innovation of cultural practices; sustainability, custodianship and care of Country; First Nations design principles; demonstrations of First Nations-led industry change; and objects and stories which have been created by First Nations People, for First Nations People and express self-determination within creative and cultural practice. Through consultation and engagement, we will commission contemporary creative practitioners to document key milestones

and moments of change in consultation with Indigenous communities. First Nations, as both a collection theme and collecting field, will intersect, relate to, and be reflected across and throughout other identified collecting fields and disciplines.

5.3.11 Health, medicine and wellbeing

Collecting in this field includes Australian innovations in medicines, drugs, vaccines, and surgery; Indigenous medical knowledge; medical devices and imaging technology; biotechnologies including genetic engineering and prosthetics; public health and safety; health education; new and existing diseases with significant impact on the community; issues such as mental health, vaccination, euthanasia, birth control and pseudo-science. Future collecting will look at technological excellence and expand to consider contemporary health issues around lifestyle, environment and mental wellbeing. Collecting in this area will focus on 3D printing, nanotechnologies, wearables and wellness apps, prosthetics, bio-enhancements and biohacking, mental health and body positivity, vaccination, disease and personalised medicines, addiction and IVF. Future collecting will take into consideration under-represented voices and communities traditionally excluded from western medical practice and the social challenges facing this area. In the wake of the COVID-19 global pandemic a core part of this collection's development will be collecting around the lived experiences of Australians and will document scientific research into vaccinations, disease tracking and patient experience through partnerships with leading research institutions.

5.3.12 Mathematics and measurement

Mathematics is the study of numbers, shapes and patterns through a shared system of abstract representation. It is often called the language of science but underpins understanding in economics, social sciences, finance and other fields. Measurement is the comparison of a quantity to an agreed standard. The existing collection consists of material that embody mathematical and measurement principles such as calculators, counters, geometrical and topological models, surveying and navigation equipment, cryptographic devices, mathematical teaching aids, mathematical texts and tables, logic machine and measurement standards. Collection development will focus on new approaches to mathematics education, the use of mathematics in the public sphere, new measurement standards and measuring devices, techniques and instruments.

5.3.13 Media and communication technologies

This field seeks to represent the many technologies that have been developed to facilitate human communication across both time and space. The museum holds significant collections relating to writing, printing and postal technologies, photography, cinema, sound and video recording and multimedia technologies. It also has significant telegraphy and telephony material, well as radio and television broadcast media. Our contemporary focus is around new digital media forms and their extraordinary impact on our society and culture. Collecting includes communication devices, output devices and storage media; material that illustrates media production; objects that document the increasing connectedness of people and systems; display technologies, examples of interface design, and examples of content including artworks; records of internet content, including databases and social and locative media; and computer games, virtual reality and augmented reality.

5.3.14 Music, sound and performance

This field looks at the ways Australians, both historically and in the present, entertain themselves, through forms of popular culture including music, the media and the arts, with a particular focus on the performing arts. The Museum holds a strong collection of musical instruments from across a broad range of cultures and musical genres. Other material culture linked to music and performing arts are also collected, including stage outfits, fashion and costume, theatre and film properties, production equipment and visual communication. Focus is increasingly given to sound recordings, and time-based media created by performing artists. Emphasis will be given to collecting objects

which document major Australian films, theatre and dance, with an emphasis on Aboriginal theatre and dance, Australian popular music and musical instruments, and entertainment on Australian television and streaming services.

5.3.15 Physical Sciences

Collecting in this area includes physics, chemistry, mathematics, astronomy, climate science, meteorology, material science and computational science. It also includes the history and development of those sciences as well as contemporary research, especially in Australia. Collecting will illustrate the understanding of those sciences in our society and their potential for our future economic, social and environmental well-being and success. Future collecting will focus on themes including contemporary advances in optical electronics, photonics, nano / micromachines, smart materials, satellite and GPS technology.

5.3.16 Product and digital design

This collecting field relates to the complete life cycle of the design, production, distribution and use of industrially produced objects. Collecting in this area includes furniture, communication technologies, consumer electronics, domestic appliances and scientific and medical equipment, intangible design such as interactive experiences, software and video games, and objects embedded with digital interfaces and smart systems. Design archives that record the design and production processes are also included.

5.3.17 Social History

This collection documents life and work in the past and present with items of domestic and work technology and practice from diverse cultural and social groups. Collecting in this area will continue to build on strengths around childhood toys and play, leisure, culture and community. The focus of future collecting will be on sites and events in NSW, changing work and leisure patterns, protests as well as community stories. This will include documenting and acquiring intangible cultural heritage. We will collect material in response to local and global issues such as identity, resilience, the body and consumption, including work by artists, scientists and makers.

5.3.18 Space and Astronomy

Collecting in astronomy will continue to include the themes of Sydney Observatory (astronomy, timekeeping, meteorology, navigation and surveying) with an additional focus on contemporary astronomical science (exoplanets and astrobiology, multi-messenger astronomy, big data, international collaborative projects). Collecting will be expanded in radio astronomy, interferometry, amateur astronomy, the history of Sydney Observatory since 1982 (including its education and public observatory roles) and the staff of Sydney Observatory beyond the Government Astronomers.

Collecting in space will focus on "Space 2.0" technologies: small satellites, disposable technologies, non-government space ventures such as SpaceX and Gilmour Space and enabling technologies such as automation and additive manufacturing. Also included will be material representing Australian amateur rocketry, space tourism, the return to the Moon and alternative 'decolonised' frameworks through which to approach space exploration.

5.3.19 Transport

The transport collection promotes appreciation and understanding of the past, present and future roles of transport in our society. It explores and interprets the history, technology, design, social impact and future of transport in Australia and within an international context. This collection features some of the Museum's most iconic objects such as the Boulton and Watt steam engine, Loco No 1 and the Catalina flying boat and encompasses many of the Museum's very large objects representing air, land and water transport. Future collecting will focus on contemporary research and

innovations in mass transit systems, sustainable transport and alternative power sources and the shifting trends in vehicle ownership.

5.3.20 Visual Communication

Visual communication refers to the practice of commercial art, graphic design and photography. This collection area includes illustrations, posters, cartoons, artists books, advertising and other works on paper. The largest component of the collection is photography from early daguerreotypes to contemporary born digital images. Future collecting in this field will build on existing strengths, focusing on social issues, identity politics, fashion, art and design, branding, marketing and manufacturing, innovation and technology. It will also focus on contemporary practitioners in the field of graphic design, simultaneously exploring new media, digital environments and public spaces.

6. Deaccessioning

Deaccessioning is the process of de-registering an object from the collection. The policy for considering and approving the deaccession of items from the MAAS Collection are detailed in the [MAAS Deaccession Policy](#).

Deaccessioning is an essential aspect of intentional and sustainable collection development and management to ensure that the whole collection is maintained to an optimum level. Deaccession occurs within an accepted framework to ensure compliance with legal, ethical and cultural considerations.

The maintenance of a thoughtful deaccessioning program has a positive impact as it enables the refining and therefore strengthening of museum collections in addition to reducing storage and conservation costs.

7. Roles and Responsibilities

MAAS Board of Trustees

By virtue of the MAAS Act, the power to develop the collection is vested in the Board of Trustees.

MAAS Chief Executive

Approves acquisitions

Director of Curatorial, Collections and Programs

Chairs the Collection Development Review Committee

Director, First Nations

Member of Collection Development Review Committee, approval of First Nations and ICIP related acquisitions

Head of Curatorial

Responsible for the review and implementation of this policy and recommending acquisitions to the Collection Development Review Committee in consultation with the curatorial team.

Curatorial, Collections and Programs employees

Responsible for using this policy in undertaking core business. This policy is essential for Curatorial and Strategic Collections employees.

8. Related Museum plans, policies and/or procedures

This policy complements:

- *MAAS Development Policy*

- MAAS Donor Recognition Policy
- MAAS Indigenous Cultural and Intellectual Property Protocol
- MAAS Reconciliation Action Plan
- MAAS Strategic Collections Policy Framework

9. Relevant legislation and external context

This policy recognises:

- *Australian Best Practice Guide to Collecting Cultural Material* 2014
- *Code of ethics for art, history and science museums*, Museums Australia 1999
- *Continuous Cultures Ongoing Responsibilities: A Comprehensive Policy Document and Guidelines for Australian Museums working with Aboriginal and Torres Strait Islander Cultural Heritage*, Museums Australia 2005
- *Convention on International Trade in Endangered Species of Wild Fauna and Flora (CITES) (Amendment)* 1979
- *Create in NSW: NSW Arts and Cultural Policy Framework* 2015
- *International Council of Museums (ICOM) Code of Ethics for Museums* 2017
- *Movable Heritage Principles*, NSW Heritage Office 2000
- *Museum of Applied Arts and Sciences Act* 1945
- *Museum of Applied Arts and Sciences Regulation* 2017
- *NSW 2021 Plan* 2011, particularly goals 15 and 27 to 'improve education and learning outcomes for all students' and 'enhance cultural, creative, sporting and recreation opportunities'
- *Protection of Movable Cultural Heritage Act* 1986
- *Significance 2.0* (<https://www.arts.gov.au/sites/g/files/net1761/f/significance-2.0.pdf>)
- *UNESCO Convention on the Means of Prohibiting the Illicit Import, Export and Transfer of Ownership of Cultural Property* 1970
- UNIDROIT – *Convention on Stolen or Illegally Exported Cultural Objects* 1995
- United Nations – *United Nations Declaration on the Rights of Indigenous Peoples* 2007

10. Acknowledgement

N/A

11. Responsible Officer

Head of Curatorial

12. Responsible Department & Unit

Curatorial Department, First Nations Department

13. File No

N/A

14. Amendment history

Version	Date issued	Notes	By
1	30/10/2020	Updated from 2018 version	Head of Curatorial
2	2/11/2020	Reviewed by curatorial team, managers in collections team	Head of Curatorial
3	17/11/2020	Reviewed by SLT	Senior Leadership Team

4	23/9/2021	Reviewed by Executive	Director, CC&P
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