

Open, Inclusive, Transparent, and Professional

Ethical Guidelines for Museums in Norway

NORGES
MUSEUMS
~ FORBUND



ICOM International
Council
of Museums
Norway

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Preface

The need to have an ongoing conversation on ethical issues is more relevant in recent years, partly due to the growing discussions surrounding free speech, freedom of expression, and fake news. In this document, we address current topics such as inclusion and power, new rules for the management of genetic resources, gift philanthropy and sponsorship, as well as new means of collaboration.

Museums are highly respected in society. Given the recent discussions mentioned above, these institutions and their professionals must meet high standards in all academic work. When museums worldwide join ICOM, they commit to abide by

the ICOM Code of Ethics that was last revised in 2004. Today's discussions challenge the interpretation and understanding of the Code of Ethics. At the same time, there is a generational change pertaining to museum staff, many of whom bring in work experience from other cultural sectors unfamiliar with the ICOM Code of Ethics.

Members of the Norwegian Museums Association have reached out to ICOM Norway for advice on ethical issues, and specifically for up-to-date ethical guidelines. As a result, this document was developed to meet the request for an updated and more “in-depth” version of the guidelines. The document

aims to encourage more discussion about current ethical challenges. The governing bodies of the two organisations concluded that it is important for individual institutions to convene ongoing discussions about ethical guidelines, and how to implement them in the workplace. Norway's museums are encouraged to develop such guidelines for the work at their own institution. Installing fundamental ethical awareness among all museum staff members, and in museum governing bodies is essential to secure and maintain the trust of the community. By large the primary responsibility to achieve this lies within the individual institution.

Prior to the launch of the project there was discussion about possible ways to initiate a specification of the ICOM Code of Ethics for museums in Norway. As a result, ICOM Norway and the Norwegian Museums Association set up working groups comprised of representatives from the respective organisations. All museums in Norway were invited to suggest relevant and essential topics to be addressed. The museums were also asked to recommend representatives to participate in smaller groups that would work on guidelines to each of the topics.

Many feasible suggestions were proposed and as a result, ten expert committees were formed with three

participants each. The committees worked separately at first and later met for a joint gathering in autumn 2019. There was dialogue across the committees that raised several overall issues and overlapping topics. Some of the committees consulted with additional professionals. Several pointed out the need for a separate subsection for dissemination, but the theme is integrated into all sub-themes. The first draft was distributed for review in Spring 2020. We are grateful for the many suggestions and comments which helped to refine the guidelines. Discussions of the second draft in autumn 2020 were followed by a final review at the end of the same year.

With the specification of the ethical guidelines, it is our aim to provide a Code of Ethics for our members. This Code is based on ICOM Code of Ethics and will be accompanied by its

revised version as soon as it is available. At the General Assembly of ICOM in Prague in 2022, a new museum definition was voted upon and approved, and also the work to revise the ICOM Code of Ethics is now on its way. Once this work is completed, there might be a need for future revision of the guidelines for museums in Norway. A follow-up evaluation to consider such a need for changes, in light of hands-on experience of museum professionals with this document, will be beneficial to its efficacy.

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Introduction

All museums are unique. Therefore, each necessitates distinct priorities, approaches, and adaptation to the everyday workflow. Norway's museums are accountable to many forms of legislation in addition to international conventions, standards, and policies. The ethical guidelines are essential to a museum's foundation. The International Council of Museums (ICOM) sets a minimum standard for professional work in museums around the world in its Code of Ethics. This document is the basis for ethical assessments in museums. As members of ICOM Norway and the Norwegian Museums Association, cultural heritage institutions agree to comply with the ICOM Code of Ethics. It provides direction to the museal framework, especially in the case of key priority areas, such as agreed declarations and resolutions.

ICOM's guidelines support and supplement applicable conventions as well as national and international legislation.

The guidelines presented in the following, are a specification of the ICOM Code of Ethics, that were adapted to meet the current needs in the workplace at museums in Norway. The document is based on the international regulations but is even more accurate in its recommendations. The ICOM General Conference in Kyoto 2019 adopted the resolution "On Sustainability and the Implementation of Agenda 2030, Transforming Our World" to meet the UN Sustainable Development Goals. The resolution was an ethical imperative that obliges ICOM members, both institutional and individual, to use Agenda 2030 as a basis for their work and in so doing ultimately achieve a sustainable future.

ICOM's decision on sustainability and implementation of Agenda 2030 will thus also be the basis for the museum ethics policy and all members of ICOM Norway and the Norwegian Museums Association. All museums are encouraged to incorporate the ICOM resolution on sustainability into their strategies and policies, and to involve the entire institution in the development and implementation of environmental and climate programs.


A critical principle to address is the state policy on income-generating activities within museums, which surely will continue Political ambitions for public-private partnerships (offentlig-privat samarbeid, OPS) and private funding, challenge museums and create a pressing need for further discourse on ethical issues. Here, the principle of arm's length between museums

and governmental and financial bodies is important to protect. This increases the urgency of discussion regarding the ethical challenges ahead, to maintain and strengthen a well-founded, professional practice.

The management and administration of museums in Norway is traditionally characterised by the arm's length principle. The importance of this principle becomes evident when one takes into account that museum directors and managers in other European countries are also subjected to similar political pressure. Recent surveys show that also museum directors in Norway are under increased pressure from the outside to influence the museum and its choice of content. This makes it even more important to introduce the Code of Ethics immediately

when museums hire new directors and/or when the composition of the governing body changes. This is especially relevant as the museum sector recruits more and more directors and managers from other areas of expertise.

Current hiring practices and high turnover in staff highlight the need to keep the dialogue about ethics front and centre in museums and their governing bodies. To ensure that museums make independent and professional decisions in all areas of their work, it is crucial to anchor the arm's length principle to all levels of governance and funding, including external partners. ICOM Norway and the Norwegian Museums Association wish to underline that each museum institution must inform and implement, with ongoing discussions, how



Ethical assessments are to be emphasised in the regulatory frameworks of a specific institution or situation. Ethical guidelines must be dynamic; discussed, debated, and weighed against alternative options.



the museum, its governing bodies, and staff will integrate the present ethical guidelines in their daily activities.

The management shall commit to ongoing training of staff and museum trustees in the use of the guidelines and shall facilitate the implementation of the guidelines in the organisation. In addition, all museum staff have an individual responsibility to familiarise themselves with the guidelines and monitor whether they are compliant within their own institution. The consequences of the various choices of action must be taken into consideration. It is strongly recommended that the rationale for final decisions are documented in writing.

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must be dynamic; discussed, debated, and weighed against alternative options.

Four key values were repeatedly mentioned during the process with these guidelines, both during the submission and feedback rounds, and within the work of the expert committees on the final guidelines. The identified four values are highlighted in the title of this document and reiterated throughout its content.

Openness

about choice of action, and awareness during the work process.

Transparency

of interests, work styles, and sources.

Inclusion

of all genders, different demographic groups, and a multitude of voices.

Professionalism

in the performance of all tasks related to museal activities.

Core values

for Museums in Norway

Museums safeguard their professional integrity.

Museums rely upon valid ethical assessments that aim to uphold and maintain confidence in the integrity of museums within society at large.

Museums are societal institutions and responsible for the management of cultural heritage and collections that are of importance to people in the past, in the present, and for future

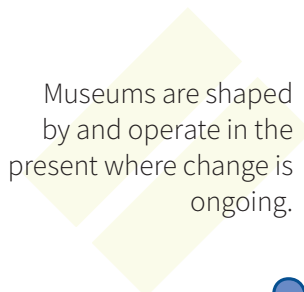
generations. Museums execute considerable power to function on behalf of society and its members. For this reason, it is important that museums, with their governing bodies, managers, and staff, ensure that their

integrity is extensively well founded.

It is equally important that museums remain autonomous institutions and operate by the arm's length principle. Museums have a responsibility to guarantee their professional autonomy as well as freedom of action. Museums do not permit public authorities, private interests, or commercial interests to undermine society's trust in their integrity nor their professional independence.

Museums operate in the present and relate to societal processes of change, and how these affect humans and human interactions, both with each other and the nature around us.

In a rapidly changing world, it is evident that perceptions of museums' role in society have changed. Migration and



Museums are shaped by and operate in the present where change is ongoing.



globalisation increase the social and cultural complexity of communities. Climate change, biodiversity loss and pandemics have led to a heightened attentiveness to the world's vulnerability. New knowledge challenges traditional hierarchies and relationships and creates power struggles among authorities. At the same time, international conventions serve to provide stronger protection of the public's right to access and to representation and participation. Museums are shaped by and operate in the present where change is ongoing.

Museums are not neutral. They are in a position to define, influence, and contribute to the basis of our understanding and interpretation of the past and the present. This is a position that museums cannot disregard. All museums should reflect upon and persistently discuss the values and guidance that are

fundamental to their role in society. This requires museums to demonstrate a responsibility to intentionally engage with historically underrepresented groups. These include indigenous people, minorities, women, LGBTQI, and people with disabilities.

Museums ask critical questions about the past and present. They challenge established truths and share knowledge which supports the general population, and underrepresented groups in particular, to participate in society.

Museums are institutions of knowledge. Their work is based on a comprehensive analysis of the local community. This means that the museum leadership and staff must be introspective of their own actions and critically question their own role in society. As

institutions of knowledge, museums are obliged to pose relevant questions and share knowledge and insight that might contribute to the advancement of society.

This can be accomplished by museums that assume a reflective stance on societal development, advocate for prevalent representations, and challenge established truths. Museums have a responsibility to challenge conventions and practices, and as such, they must be willing to approach contentious issues.

Museums aim to reflect the social and cultural complexity of society, to understand the interaction between humans and nature, and to be accessible and relevant to all.

Museums create and maintain cultural self-understanding, a

sense of belonging in the community, and understanding of nature's diversity through knowledge production, management and dissemination. Museums share a unique responsibility to highlight, in terms of value, the social and the cultural complexity of their respective society. Ongoing assessment and validation of the representativeness of the cultural expressions, knowledge and the human resources that make up the museum's organisation, management, research, and dissemination is vital. It is important to recognise and address the sources of social exclusion and discrimination. Under rapid global warming, the world is facing a serious climate crisis, resulting in the loss of species and genetic diversity, depletion of natural resources, change of landscape and ecological systems. Museums should document, disseminate, and protect the diversity of nature, and

further knowledge about the global crisis in the search for a more sustainable future.

Museums encourage diversity of opinion, participation, and citizenship.


In accordance with democratic principles, museums safeguard and encourage diversity of opinion, citizenship, and independent identity formation for everyone.

Museums working with underrepresented groups and diverse cultures must discuss these topics with those who are impacted and involve them in the museum's decision-making processes. Museums working with underrepresented groups and diverse cultures must discuss these topics with those who are impacted and involve them in the museum's decision-making processes. Museums must nevertheless set boundaries and

weigh the degree of influence they are willing to give to external actors.

Museums promote the culture, language, and rights of national minority groups.

Norway ratified the Council of Europe's Framework Convention for the Protection of National Minorities and the Council of Europe's Pact for Regional and Minority Languages. Kvens/ Norwegian Finns,



A noteworthy responsibility lies in safeguarding national minorities' rights to cultural representation and participation in cultural heritage management.



Jews, Forest Finns, Roma and Romani/Tater people have national minority status in Norway.

National minorities in Norway have been, and continue to be, subject to discrimination and exclusion. Museums play an important role in realising the obligation to respect the rights of these conventions. A noteworthy responsibility lies in safeguarding national minorities' rights to cultural representation and participation in cultural heritage management.

Museums protect indigenous culture, language, and rights.

ILO Convention No. 169 § 1 defines indigenous peoples as peoples of independent states who are descendants of the original inhabitants of a country or region and who have retained all or some of their own social, economic, cultural, and political

institutions. In Norway, the Sámi people meet the terms of this definition, and their rights are protected in Section 108 of the Norwegian Constitution and the UN Declaration on the Rights of Indigenous Peoples.

The Sámi language and cultural heritage is an important and time-honoured part of Norway's cultural heritage and therefore must be well integrated into all practices at museums in Norway. After decades of neglect the Sámi merit special consideration and action, not just lip service. The Sámi understandings of their languages, cultural, and natural surroundings must be the basis for research, dissemination, and management of Sámi cultural heritage.

The Sámi community largely wants to preserve and manage its cultural heritage in a respectable and progressive manner. Proactive efforts are needed for the repatriation of Sámi artefacts,

both nationally and internationally. The right of indigenous peoples, in connection with the utilisation of genetic resources collected in their communities, are safeguarded by the Nagoya Protocol of the convention on Biological Diversity.

Museums take into account the protection of individuals and community groups involved in the museum's work. No visitors, partners, or staff should incur unreasonably significant burdens.

More and more museums are realising the value of directly involving individuals and community groups in the museum's decision-making processes wherein they are directly involved. Several museums have also served as valuable settings for sharing personal experiences and stories that shed light on controversial or sensitive present-day topics.

Museums' freedom of action and the social value of museum projects should be highly prioritised but must be weighed against other considerations. Museums are accountable to protect individuals, their integrity, and their ability to express themselves freely. Informed consent is crucial. Museums must protect and safeguard the public, consultants, their own staff, and their partners from harm and unreasonable tasks or burdens. This applies especially to children and young people.

Ethical Guidelines

for Museums in Norway

Research

Research and development are fundamental for all working areas in museums. Museum research adheres to the same standards as other research institutions and must be carried out in accordance with established scientific, ethical, and legal practice.

I. The museum must acknowledge research as a core task and take measures to ensure that researchers have allocated time for research. The governing body must endorse a research policy in which the guidelines for research ethics are clearly stated. Staff with research in their job description are encouraged to use their research expertise. Researchers must familiarise themselves with and contribute to furthering the institution's work with research ethics.

II. The museum must have the necessary expertise to administer the research at its own institution and be familiar with the

current contractual framework to assist the researchers. Museums that are institutions of research in accordance with the Research Ethics Act shall have research ethics committees with expertise in ethics and law. Other museums should consider similar arrangements and preferably in collaboration with other institutions.

III. Museums shall provide basic funding for research and development activities. External funding (public or private) shall not govern the choice of methodology, results, or conclusions of the research. There must be capacity for basic research that is unbounded, critical, and independent.

IV. Exhibitions, dissemination, collection acquisitions, and preservation should be based on research. The researcher shall be credited in all relevant contexts. The museum will contribute to the facilitation of collections for research. Information made available to the public about research projects and dissemination, such as an overview of scientific publications,

shall be initiated by the museum.

V. Researchers are obliged to work in accordance with established scientific, ethical, and legal practice within their field of study. This is especially important for assessments made by the National Research Ethics Committees. Researchers in museums must pay extra attention to matters related to the storage of source material, legislation on privacy, declarations of consent, and so on.

VI. Researchers' loyalty to the museum must not be at the expense of self-criticism of their own practice.

VII. Museum research, that is, research in, on and about museums, will be part of a scientific method to convey new insight to a wider audience. The researcher is responsible to a critical academic public, even if it entails new knowledge that

contradicts previous knowledge practices at the institution. Peer review shall be an important component.

VIII. When collaborating with other institutions on joint research projects and initiatives, agreements shall be drawn up that safeguard the museum's distinctive character and integrity. Such agreements must also contain authorisation to use research results and be endorsed by the head of the institution.

Collections management and collection development

Museums shall secure and preserve their collections as a tangible or intangible link between the past, present, and future. The collections shall be treated as cultural, scientific, and heritage assets. Museums are responsible for ensuring that collections are adequately secured and preserved in accordance with applicable standards and strategies.

I. Museums must engage in active and sustainable collection development. This applies to tangible, intangible, and living collections.

II. Particular care must be taken when considering offers from members of governing bodies, employees, or others with close connection/ties to the museum. This applies to both objects for sale, donation or as a gift given for tax purposes.

III. If an object or collection is to be acquired for the museum's collection, any expectations regarding research, management, and dissemination shall be discussed and clarified in writing prior to the change of ownership.

IV. New acquisitions and loans with unresolved, unknown, or illegal provenance must be denied.

V. Museum collections are shared heritage that cannot be treated as financially negotiable assets. The museum must be aware that disposal for financial reasons can damage the museum's reputation. In the event of disposal through sale, the profits shall be used for collection development and conservation.

VI. Museum collections must be documented in accordance with established standards for collections management to enable research and dissemination for the long-term. Documentation in

this context includes the management of all information related to both tangible and intangible collections. Knowledge must be maintained and renewed so that the collections are relevant, both now and in the future.

VII. The museum will keep the collections under close monitoring to determine when an object needs preservation or restoration and whether conservation expertise is needed. All conservation measures must be documented and, as far as possible, be reversible in that they could be “undone” without leaving damage.

VIII. Digital collections shall be preserved and protected no differently than the material collections. The museum must investigate and uncover threats and potential hazards in relation to the long-term preservation of digital collections and secure their storage systems accordingly. Sensitive information is managed within appropriate and relevant legislation.

IX. Museums must make every effort for their collections to be accessible for research and dissemination. Museums must always balance their role as custodian and make collections accessible. All accessibility must comply with the current privacy policy. Sensitive information and the disclosure of such information must always be taken into consideration, even when the activities are lawful.

X. Museums that have human remains or DNA extracts in their collections must have established guidelines outlining the rationale for such collections and specify in which cases the museum will acquire, preserve, dispose of and/or repatriate human remains. Museums must actively consult existing source communities when communicating, managing, and researching human remains.

XI. Ethical and sustainable collection management requires a cooperative effort to coordinate and prioritise collection

development in order to achieve judicious sustainable conservation.

Intangible cultural heritage

The relationships between tangible and intangible cultural heritage in museums must be seen as being in close connection to each other. Protection is not just about physical preservation, but also about helping to keep knowledge and cultural expressions alive through practice.

Intangible cultural heritage can, among other things, take the form of practices, representations, language, knowledge, and skills – as well as associated instruments, artifacts, and cultural spaces. This cultural heritage is transmitted from generation to generation and impacts today's people. Intangible cultural heritage is also recognised as tradition, action-borne knowledge, tacit knowledge, or knowledge “in”, unlike knowledge “about.”

I. Intangible cultural heritage is managed by its practitioners, who themselves define the scope and boundaries of cultural heritage. The museum is co-steward of this cultural heritage, through dialogue, participation, and facilitation.

II. The museum shall place equal emphasis on skills and knowledge related to practices and resulting products. Continuance of the knowledge must take place with direct interaction between tradition bearers and new practitioners.

III. The museum shall enlist its own staff and their cooperation with external actors and facilitators for the documentation and management of intangible cultural heritage. Consent is required from the practitioner when using the material for publications and exhibitions.

IV. The museum's collection management policy will specify how the museum will collect, document, and promote intangible

cultural heritage. Museums decide which collections of cultural expressions and practices should be prioritised. This should be coordinated within the national museum network to ensure diversity and representativeness as well as to avoid unnecessary overlap.

V. The museum has a responsibility to acknowledge the diversity of traditions and shall not show partiality to one version or one single cultural expression.

VI. For museums, the history behind the living expression can be just as important as the fact that the expression is alive today. As such, the museum can focus on the identification, reconstruction, and revitalisation of extinct traditions.

VII. Museums have a special responsibility for the intangible cultural heritage of Indigenous peoples, minority cultures, and marginalised communities.

Photography, film, and audio

Photography, audio (sound), and film are live media, and frequently involve privacy policy and intellectual property rights, both ethically and legally. Museums use live media to document human actions, discourse, and experiences. These records may have intrinsic value as independent artistic works. Accordingly, these media share special documentation qualities that provide effective and valuable information.

I. Collecting, documenting, disclosure and dissemination of photographs, film and audio involves several agents and stakeholders: originator, pictured/documentated, donor/involved, institution/creator of archives, and audience (public and research). The actors' various roles and interests must be balanced in accordance with relevant copyright law. As a rule, the museums' explicit responsibility to inform the public must be prioritised, transparent, and accessible.

II. Ethical considerations regarding collections development and the use of photo, audio, and film requires professional competence. The museum's management is held accountable for all work involving media as errors of judgement can affect the museum's reputation.

III. Photography, audio, and film represent important primary source material and therefore are to be used judiciously on the same terms as other sources. Evaluation of primary source materials requires background knowledge of the media including its technical and social history.

IV. Declaration of consent must be the foundation for all contemporary collections and recordings with photo, sound, and film. Individuals and their surroundings must be involved in the documentation work as to how they are represented. When entering into an agreement on the preservation and use of photography, sound, and film, the purpose and intended use

of the material must be specified in writing and approved by all parties involved. Copyright matters must be clarified.

V. Material that may be perceived as controversial, offensive, or sensitive requires special ethical consideration. The museum must have a strategy in place to inform and engage in dialogue with the concerned and interested parties. The museum must also be prepared to manage any consequences or controversies.

VI. Information that relates to processing and crediting must be included in the documentation that accompanies the material, even after an expired deadline.

VII. Processing of material that alters the original content or expression must be validated, rescindable and documented.

VIII. The raw material represents the official starting point and must be preserved and documented for future research purposes.

Accessibility, use, archive, and digitisation

Museums manage various collections and areas of knowledge on behalf of society. Everyone should have access to the museum's venues and services, archives, and collections, regardless of social and cultural affiliation, geography, and differing ability levels.

I. Museums must select and adapt methods of dissemination and communication in order to accommodate different user groups. This is important to promote a variety of educational and experiential opportunities. Museum venues and ICT solutions shall be universally designed.

II. The public must be regarded as active participants in the museum's activities. The museum's content and activities must be managed professionally. The museum's staff are responsible for ensuring the museum's professional integrity, regardless of plat-

form and means of use. As leader, the manager has a prominent responsibility. This also applies when user-generated content is published directly on platforms which the museum manages.

III. The museum's use and interpretation of collections and archives must be transparent and validated. Cases in which the use and access of a particular object or archive is legally justifiable, but ethically questionable, require special consideration.

IV. Ethical assessments are especially critical when the museum works with sensitive content such as challenges to cultural heritage or vulnerabilities to the natural environment. Use of collections that are perceived to create conflict or pain must take place with open dialogue among representatives of interest groups and/or source communities. When requesting access to such collections, museums must provide thorough advance information about the content of the collection.

V. When publishing online, museum staff must assess both the risks and benefits concerning the use of social media, digital applications, and other forms of digital tools/platforms. The museum must develop a strategy for digital media and tools. Prior to implementation the museum must provide adequate training for all staff and volunteers.

VI. Digital media is a rapidly changing area. Digitisation of archives and collections must take place in a format that is accessible to the public. Digital events must be in addition to – not as a substitute for – physical access to services and collections.

Illicit trade and repatriation of cultural heritage

Museums are obliged to comply with the aims of the international conventions and agreements. This is also the case in Norway, where there is not a ratified protocol. “Repatriation” is defined here as the return of illegally introduced cultural items as a result of repossession by law enforcement or customs officials.

I. There are 12 national decision-making institutions that process export applications for cultural and natural history objects. They can temporarily store objects that are within the museum’s field of study. This applies when objects are repossessed or submitted for investigation and pending case resolution. This typically occurs at the request of the relevant governmental institution (Norwegian Customs, Norwegian Police, the Ministry of Culture and Equality, etc.) Repossessed items

are to be explicitly marked and registered separately from the museum's primary collections.

II. The decision-making institution(s) shall, to the extent possible, appoint skilled professional(s) who are qualified to process applications for export, ensure transfer of expertise, and continuity of case processing.

III. Museums have a duty to investigate the origin of artefacts when there is suspicion of illicit export or distribution during transit. Caution is advised when dealing with objects from war and conflict zones. This also applies to objects that are of specific importance to their respective communities of origin.

IV. The museum's written assessment of an artefact or object should be processed with care as it can be perceived as a valuable document that will increase the object's commercial value in the collector's market. For this reason, if unlawful possession,

trade, export, or importation is suspected, museum employees should never provide professional information about artefacts, or other assistance, to holders, including art dealers, auction houses, collectors, or private individuals. Museums never assess the authenticity of cultural objects unless it is part of the museum's academic and research activities.

V. Contact with government institutions such as ministries, directorates, customs, police, or embassies in individual cases must be transparent and formalized. The museum's role in proceedings must be defined and clarified for all parties involved. There must be a clear statement of the archival responsibilities.

VI. In cases of suspicion of illicit trade, export, importation or ownership, museum employees are obligated to notify the appropriate authority. This may be customs, the National Authority for Investigation and Prosecution of Economic and Environmental Crime, the environmental crime office in the police districts and

counties or the respective museum. The Norwegian Ministry of Culture and Equality sets the rules in the field of import and export affairs.

VII. Museums have an independent responsibility to notify government institutions of information about cultural objects and biological and geological material that are susceptible to illicit trade. Contact points within the field of culture and environmental crimes often occur via informal channels such as emails, social media, online sales, or audience questions. It requires the expertise of museum staff and active information exchange for inquiries to be reliably answered.

VIII. Collecting biological material abroad must take place in accordance with applicable laws and regulations on trade, collection, export, import, transport of endangered species (CITES) and fair sharing of potential genetic resources (Access and Benefit Sharing, ABS, Nagoya Protocol).

Governing body, sponsorship, and partners

The museum must always protect its professional integrity when developing programming, exhibitions, and activities. This applies regardless of source of income or management model.

The principle of professional integrity and that of arm's length applies to all types of cooperation, regardless of whether the funding is public or private. Ownership interests, economic and political interests must not come at the expense of the museum's autonomy and professional integrity.

I. Through its statutes, the governing body and management together must ensure and safeguard the museum's autonomy and professional integrity. Owners and financial contributors, public or private, may not control the museum's profile, communication, strategies or museum-related priorities and choices. The same applies to special interest groups and source communities, who shall not manage or influence the museum's professional work and activities.

II. The governing body has a duty of loyalty to act in the best interests of the museum. The governing body and management must not have positions or offices that may conflict with the museum's interests or challenge and therefore limit the museum's autonomy and access to resources.

III. The work of the governing body and management shall be open and transparent. The museum is to have protocols for handling impartiality and conflicts of interest.

IV. Investments, purchases, gifts, loans, and other financial matters must never be governed by self-interests of the governing body, management, or other employees. Specific care must be demonstrated when the governing body or management have financial connections and/or relations with donors or other partners/parties.

V. Museums shall not be involved in activities that may undermine the ethical standards of the professional community or the

autonomy of museums. Nor shall museums engage in activities that may negatively impact the reputation and trust that museums hold in the public and society.

VI. All collaboration with external contributors must be open and transparent. Collaboration must be terminated when the criteria for collaboration is violated.

VII. Private funders shall not interfere or impede with the museums' professional assessments nor challenge its integrity. External parties cannot capitalise on the museums' archives, collections, and exhibitions without consent from the museum.

VIII. It is imperative for museums to enter partnerships with external contributors that will support the museums' academic work and societal role. Museums should maintain a multitude of financial supporters.

Appendices, relevant legislation, and regulations

BASIC UNDERLYING DOCUMENTS

- The Nature Diversity Act: <https://lovdata.no/dokument/NL/lov/2009-06-19-100?q=naturmangfoldloven>.
- Act relating to cultural heritage: Act relating to cultural heritage [Cultural Heritage Act]- Lovdata.
- Regulations relating to Section 23 of the Cultural Heritage Act: Regulations relating to the export and import of cultural objects- Lovdata.
- ICOM's Ethical Regulations for Natural History Museums: COUVNATHCODEANG (<https://www.icom.museum>) White paper "Meld. St. 16 (2019–2020) New goals for Norway's cultural environment policy – Engagement, sustainability, and diversity:" Meld. St. 16 (2019–2020): <https://www.regjeringen.no>
- White paper "Meld. St. 23 (2020–2021) Museums in Society – Trust, Artefacts and Time," Meld. St. 23 (2020–2021): <https://www.regjeringen.no>
- White paper "Meld. St. 8 (2018–2019) The power of culture – cultural policy for the future," Meld. St. 8 (2018–2019): <https://www.regjeringen.no>

RESEARCH

- Research Ethics Act: <https://www.lovdata.no/dokument/NL/lov/2017-04-28-23>
- <https://www.samlingsnett.no>
- Committees on Research Ethics: www.etikkom.no/forskningsetiske-retningslinjer
- Guidelines for research ethics in the social sciences, humanities, law, and theology | Research ethics.

COLLECTIONS MANAGEMENT AND COLLECTIONS DEVELOPMENT

- Guidelines for prioritisation, Publications: <https://www.kulturdirektoratet.no>
- The National Commission for Research on Human Remains (Skjelettutvalget) | Research ethics.

INTANGIBLE HERITAGE

- UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage 2003 <https://ich.unesco.org/en/convention>
- Bill and Draft Resolution. No. 73 (2005–2006) On consent for ratification of UNESCO's convention of 17 October 2003 on the protection of

intangible cultural heritage: Bill and Draft Resolution. No. 73 (2005-2006): <https://www.regjeringen.no>

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