TOURISM WITH INTEGRITY

Best practice strategies for cultural and heritage organisations in the tourism industry

A Joint Development Project by:

Leader-Elliott and Associates Pty Ltd
The Learning Enterprise Pty Ltd
The Australian Quality Council

The project has been funded by:

Department of
Communications
Information Technology
and the Arts

AusIndustry
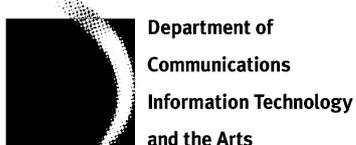
Acknowledgments

The assistance of the following bodies in preparing the Cultural Tourism Assessment framework is gratefully acknowledged:

Australian Heritage Commission

Australian Quality Council

Arts South Australia

History Trust of South Australia

Museums Australia

Museums and Galleries Foundation of NSW

National Trust of Australia—Australian Council of National Trusts; New South Wales, South Australia, Western Australia and Northern Territory branches

Queensland Tourism and Travel Corporation

South Australian Country Arts Trust

South Australian Tourism Commission

Southern Cross University, School of Tourism and Hospitality Management

Tourism Council Australia

Members of Australia ICOMOS

TABLE OF CONTENTS

INTRODUCTION

Tourism with Integrity provides a practical framework for cultural and heritage organisations wanting to observe cultural and heritage principles, while building visitor numbers and working successfully with the tourism industry. Using the model will support these organisations in implementing quality improvement in all aspects of their work.

It is built around a self-assessment process that can be used by a wide range of cultural and heritage organisations. Organisations are encouraged to work through the model at their own pace and in a way that suits them.

BACKGROUND

The self-assessment framework or model has been developed as part of a national project designed to help organisations in the cultural sector to work more effectively with the tourism industry.

The primary focus of some cultural organisations is on preserving or maintaining a collection or a place of cultural significance. Therefore, it is important for them to understand the significance of the collection or place, and to make sure that this forms a sound basis for planning, interpretation and other activities.

For others, the primary focus may be on approaches such as exploring ideas, developing creativity in a community, and presenting or exploring aspects of a culture. They may express these aims through displays, events, drama, music or other art forms.

Many cultural organisations also want to build their visitor base, and many want to attract tourists. To do this successfully, they must not only have a place, collection or activity that is interesting enough for people to want to visit, but have some basic business and marketing skills in place and be aware of the needs and interests of their customers.

Through using the framework, organisations will be able to set up their own improvement plans, reflecting their own priorities. Information gathered from working through the process can be fed into business planning and strategic planning. The framework offers a structured way for organisations to identify areas for improvement and to set their own priorities to put processes in place to achieve them.

This best practice framework is a tool that can be used by organisations managing any of the following:

- museums, galleries and keeping places;
- heritage places including buildings, sites and areas;
- heritage trails and tours;
- gardens and parks;
- events; and
- performing arts.

AN ACCREDITATION SYSTEM?

This is not an accreditation system—it is a tool to improve business practice on a continual basis. There is already a number of accreditation schemes in both the tourism and the museum worlds. This framework takes into account the major elements of the most significant ones. Where there are direct points of contact, these are noted in the text. There are many direct links with the National Tourism Accreditation Program of Tourism Council Australia, especially in the categories dealing with basic business requirements and customer service. These have been noted where appropriate, so that organisations wanting to seek accreditation through that Program can clearly see the points of reference.

The most useful of the related accreditation systems and general guidelines are listed in the reference section on page 74. Explanatory notes have been included in places where the consultation process has shown they are needed.

WHY SELF-ASSESSMENT?

Experience has shown overwhelmingly that members of an organisation can determine what can be done to improve their organisation far more effectively than someone from outside. Self-assessment is also more effective than having a small management group make decisions without consulting inside their own organisation.

The self-assessment process builds a sense of ownership amongst all those involved and can be a significant means of empowering a workforce, whether paid or unpaid. The process is flexible and adaptable to individual circumstances.

HOW TO USE THE BOOK

Part One gives a general outline of how a self-assessment process might work. Parts Two and Three give some guidelines on facilitating and working with groups. These Parts do not prescribe the 'right' way to conduct a self-assessment, but are intended as a resource to be drawn upon if needed.

Part Four presents the Level 1 assessment model and we recommend that organisations use this as their starting point for the self-assessment process. Again, organisations will choose their own preferred way of working through the model. Organisations who participated in the pilot phase of this project reported a high degree of satisfaction in using Level 1 in their assessment, as it gave them valuable insights into improvements they could carry out. Some simple steps for working with the model and a list of helpful resources are also included.

Part Five contains the Level 2 assessment model. It provides larger and more complex organisations with an opportunity to extend the scope of the assessment process. However we encourage all organisations to use Level 1 in the first instance as this addresses the fundamental success factors and issues that have been identified by the sector itself. Most smaller organisations would not need to use Level 2.

Part Six gives guidelines for implementing an improvement process once the self-assessment is finished.

Parts Seven and Eight provide background information on the history of the project and information on how the model was created.

PART ONE: THE SELF–ASSESSMENT PROCESS

Flow Chart: Overview

Decide to carry out self-assessment

⬇

Form assessment project team

⬇

Communicate plans to whole organisation

⬇

Train assessment project team

⬇

Conduct focus groups to gather information

⬇

Prepare report based on findings

⬇

Prepare improvement plans and evaluate the process

⬇

Implement improvements
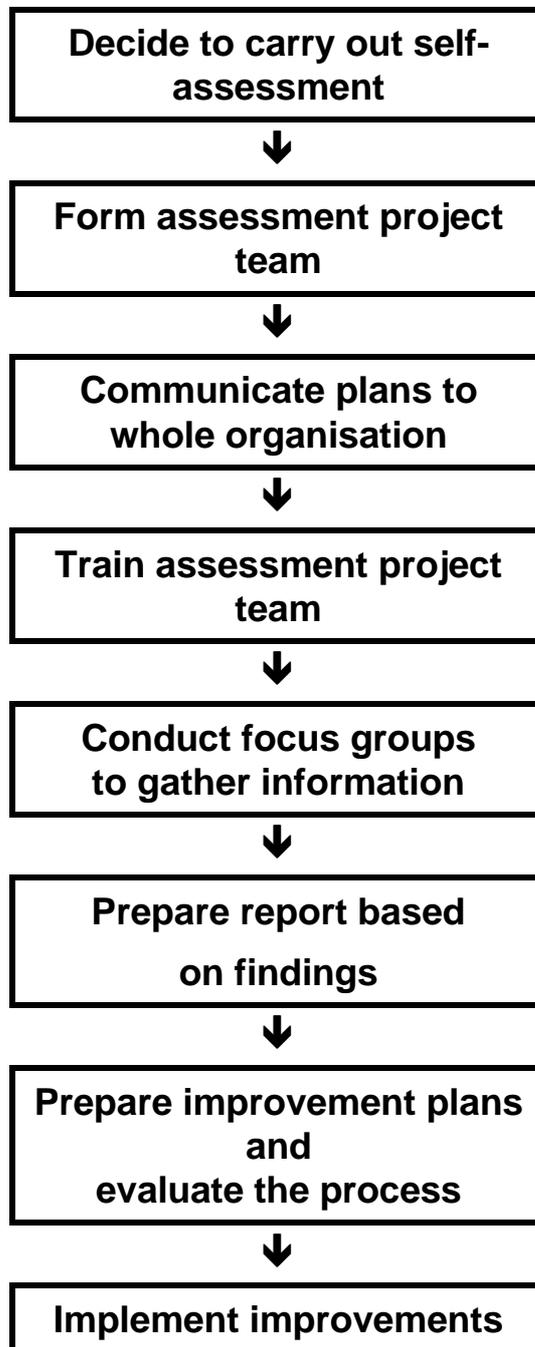
Leader-Elliott & Associates Pty Ltd, The Learning Enterprise Pty Ltd June 1999

Please note: The flow chart may not suit all cultural and heritage organisations. It is intended as a guide, rather than a prescribed approach.

Step 1

<div style="border:1px solid black; text-align:center;">

Decide to carry out some self-assessment

</div>

The decision to engage in self-assessment is an important step for any organisation to take. It is not that the assessment process in itself is necessarily a major task—it is the implied commitment to ongoing continuous improvement that needs to be carefully considered.

The assessment process will inform the organisation about current strengths and opportunities for improvement. But the main task lies in how the organisation responds to this information in terms of planning and implementing improvement.

All management, staff and volunteers should be involved in developing and implementing improvement projects following on from the self-assessment process. Carrying out this work needs to be planned ahead in terms of the resources, time and money that may be required to ensure success.

Step 2

<div style="border:1px solid black; text-align:center;">

Form assessment project team

</div>

Once a decision has been taken to proceed, consider forming a small project team to take responsibility for leading the self-assessment process and its subsequent planning.

Past experience has shown that a team formed from management, staff and volunteers is the most successful combination for this work. This provides a good cross-section of people and builds strong links between those involved in the team.

A team made up of people who volunteered for the task is generally more successful than one made up from conscripts. Characteristics of team members ideally include personal credibility, leadership behaviour and a willingness to learn new things.

Once formed, the team members will need to familiarise themselves with the model and self-assessment process to enable them to lead others in the organisation through each step.

Step 3

<div style="border:2px solid black; text-align:center; font-weight:bold; font-size:1.2em;">

Communicate plans to whole organisation

</div>

A key strategy in ensuring a successful self-assessment process is effective communication. The assessment team, together with the organisation's senior management, has a major role to play in informing others and encouraging them to participate in the process.

The organisation should employ whatever communication methods are usually employed to inform people in raising awareness about the assessment process, its purpose and expectations.

Step 4

<div style="border:2px solid black; text-align:center; font-weight:bold; font-size:1.2em;">

Train assessment project team

</div>

Before the project begins, the assessment team needs to gain a good understanding of the model and to learn about the assessment process. This could involve the team members in conducting a trial self-assessment of the organisation themselves as a means of learning the process.

Working through each category will assist team members in understanding the intent of each statement and how it relates to good practice. By practicing the assessment within the team, members will feel more confident when leading their work colleagues through the same process.

If team members are not experienced in facilitating groups, reference to Parts Two and Three of this workbook can provide some useful tips on self-management and managing groups.

Step 5

<div style="border:2px solid black; text-align:center; font-weight:bold; font-size:1.2em;">

Conduct focus groups to gather information

</div>

A focus group is a group of people who come together to express their views on particular issues. In this case, people are asked their opinion on how well the organisation is addressing Categories in the Self-assessment Model.

This method also raises awareness and understanding of continuous improvement for all participants from the organisation. Some protocols for focus groups are included in Part Five and the following ideas are drawn from other organisations that have used the process:

- Having separate focus groups for managers, staff and volunteers is a useful way of encouraging people to feel comfortable in expressing their opinions. Some organisations have also formed groups from people with like interests across different parts of the organisation.

- Allow up to two hours for each focus group. This will give time for some social interaction as well as gathering information.

- Explain the process to the group and how their input will help the organisation to improve.

- Provide some light refreshments for the group as a way of saying thank you. Serving them beforehand often sets an informal atmosphere that makes discussion easier.

- Assure people that the purpose is to find opportunities to improve the organisation, not to criticise individuals.

- Help people to understand the meaning of each Category and encourage them to express their own opinion. It is important that the facilitator avoids imposing his or her views on the group.

- Keep to time agreements.

Step 6

<div style="border:1px solid black; text-align:center">

**Prepare report based
on findings**

</div>

The Model is designed to provide an easy-to-use reporting format. Low scores can give an indication of opportunities to improve and high scores can highlight current strengths.

A summary of all opportunities to improve will provide the basis for improvement planning. Typically up to fifty or more improvement opportunities will be identified and therefore some form of prioritising needs to be carried out.

There are many available methods for prioritising the improvement opportunities. One that works well is to conduct a multi-voting process where all team members can cast votes for the improvements they see as being the most important for the organisation. Selection is then made according to the number of votes given to each improvement opportunity.

Remembering the importance of communication, the team should circulate the assessment report and prioritised improvement opportunities to the rest of the organisation for their comments before action planning.

Step 7

<div style="border:2px solid black; text-align:center; font-weight:bold;">

Prepare improvement plans and evaluate the process

</div>

The final tasks for the assessment team involve the preparation of improvement plans and an evaluation of the whole assessment process.

Implementing improvement projects can involve the whole organisation and the nature of the projects will determine who should take responsibility for each one. Sometimes it is clearly a management responsibility. In other cases, improvement teams can be formed to carry out the work.

To prepare for implementation, the assessment team can create the framework for the improvement project. This can include the following steps:

- give the project a name based on its main objective e.g. 'to create an effective visitor information kit';

- identify the main tasks required to complete the project;

- arrange for a management person to be the project sponsor, i.e. someone who can give support in making it happen.

In evaluating the process, the team can consider issues like management support, communication, time commitment, availability of resources, ease of using the framework and so on.

Step 8

<div style="border:2px solid black; text-align:center; font-weight:bold;">

Implement improvement

</div>

Implementing improvement works more effectively when it is aligned with the organisation's business plan. Ideally, the self-assessment process would be conducted before business planning so that the output from self-assessment can inform the setting of organisational plans.

A desirable outcome is for self-assessment to be seen as part of the normal planning exercises currently in use by the organisation. In this way, it can be integrated into the core business of the organisation.

The role of the senior management or manager, board or management committee is critical in encouraging people to find ways to build improvement activities into their day-to-day duties. This can range from finding better ways of doing their own job to playing a part in improvement project teams.

Reviewing progress of improvement projects should become a regular item on the agenda for management/board/committee meetings with supportive action being taken if projects fall behind. In this way, a clear message is conveyed that the improvement work is considered to be important to the organisation.

The whole process should be ongoing. A year after the first assessment, another should be held to review progress, identify new opportunities and move into a new improvement cycle.

PART TWO: FACILITATING THE SELF-ASSESSMENT

2.1 PREPARATION FOR FACILITATING SELF-ASSESSMENT WORKSHOPS

- Ensure that the venue for the workshop is appropriate for the number of people attending. Considerations can include size, ventilation, lighting, furniture, external noise levels, access, audio/visual equipment and catering.

- Give plenty of notice for the workshop sessions so that people can organise themselves to give it their full attention. Ensure that participants know where and when the workshop is being conducted. Also inform adjacent workers who may wonder what it is about.

- Take steps to minimise interruptions to the process. This is particularly important when conducting workshops within the organisation's premises. It is quite common for people to come looking for some of your participants because they have an issue to which they need an immediate answer.

- Provide adequate writing and handout materials to participants so that they have useful information to take with them from the workshop. This will enhance the educational component of the assessment process. Encourage people to show the material to others.

- Build break times for your workshop sessions. This enables people to refresh and to socialise with their work colleagues. Continuous tea and coffee usually helps.

2.2 KNOW THE CAPABILITIES OF THE PARTICIPANTS

When facilitating the self-assessment process, a critical factor to address will be the capabilities of the participants and their ability to understand the process.

Most cultural and heritage organisations rely substantially on support from volunteers and many of these people may not have been involved in business management or customer service in the past. The same may be true for staff members who have not been part of management decision making.

The primary aim of the self-assessment process is to build continuous improvement into the management of the organisation. It also provides an educational opportunity to inform the whole organisation of good business practice.

Some points that may be helpful before facilitation begins are:

- Identify people who have had previous business or management experience and invite them to act as a mentor or 'buddy' with someone less experienced.

- Ensure that there are no language and literacy barriers that could create embarrassment for participants.

- Be prepared to translate each section of the model into practical examples that people are familiar with and use the day to day language of the organisation.

- If you don't know all of the people personally, take time to learn their names and a little about their background as a courtesy. It also helps the workshop flow better if you can keep discussion relevant for all the participants.

- Familiarise yourself with any time or other constraints that may limit people's availability to be involved in the process.

2.3   WORKSHOP GUIDELINES

These are guidelines only—you may wish to negotiate your own with each group.

- Keep all time agreements.

- Agree to one person speaking at a time while others listen.

- Speak supportively to one another.

- Encourage all group members to participate in discussions.

- Stay on track—it is easy to be distracted from the purpose of the session.

- Check that everyone understands what is going on—ask for clarification.

- Introduce an element of fun and enjoyment—these workshops are not intended to be tedious.

- Agree to confidentiality around what is said in the room. (This is more likely to be an issue with the Level 2 program than with Level 1).

- Thank everyone for participating at the start and at the end.

- At the end ask for feedback from the group—how it worked for them and if they wish to suggest improvements.

PART THREE: MANAGING YOURSELF

POINTS TO REMEMBER WHEN FACILITATING GROUPS

Clear communication

Communicating clearly is an essential skill for people who take on the responsibility of facilitating groups. Whether it is a work group or improvement team, people hold expectations of those who aspire to lead them. In other words, people who act as group facilitators will often be subjected to greater scrutiny and expectations than the rest of the group. If you are unsure as to whether people are clear about your communication, it is appropriate to ask them what their understanding is of what has been said.

Active listening

Listening is a combination of skills, unlike hearing which is the actual physical action. For instance posture, appropriate body motion, eye contact, attentive silence, paraphrasing and summative reflections are some of the skills required for active listening. The use of these skills can be likened to a game of golf—the player will always pick a club that suits the environment. With practice and some planning the choice of skills to employ and when to employ them will become easier.

An active listener must be alert to what is not being said, be open to non-verbal indicators and listen for the meaning behind the words. This involves concentrating on the message being transmitted, by understanding not only what is being said but also how and why it is being said.

Here is a checklist of things to be aware of:

- Non-verbal indicators are important and you should learn to recognise them.

- Be aware of cultural differences in communication habits.

- Recognise that your own emotions affect the signals you send.

- Don't let your own prejudices get in the way.

- Take accurate notes to avoid misunderstanding.

- How people say things is often as important as what they say.

- If you want to learn you must be prepared to listen and show you are listening actively.

Eye contact

Eyes often give the most accurate and revealing signals of all. The expression 'we see eye to eye' indicates that agreement can be signaled by eye contact. Acceptable eye contact is usually in the area of 60–70 per cent during the course of a conversation. If the other person either hardly looks at you or stares at you all the time, there is a tendency to immediately regard them with distrust and suspicion.

Body language

Imagine a situation where you as a mentor choose to hold a session with two protégés at the same time. One protégé sits with arms folded, feet tapping and replies in a terse but perfectly accurate way. The other looks you straight in the eyes and answers calmly but in an equally accurate way. If you were only listening to verbal messages you will receive one set of messages, but by observing consciously, you will also receive the non-verbal messages.

It is claimed that body language can be the most important part of any message. Some estimate that it accounts for at least 55 per cent. When the words spoken conflict with the body language, the receiver tends to believe the non-verbal message. For example, you are busy but a colleague asks you for a few minutes of your time. You easily agree: 'No problem, I've always got time for you'. Soon however you are looking at your watch and shifting in your seat. All the signals suggest you haven't got the time despite what you said. If your colleague is alert and sensitive to these gestures, they will curtail the conversation and leave rather than risk upsetting your relationship.

Avoiding roadblocks

Roadblocks are responses that can hinder or block conversation. Once you know what they are, you can make a choice to change the way you converse.

Roadblocks to communication

1.   Ordering, commanding: you must, you have to, you will.

  - Can produce fear or active resistance.

  - Promotes retaliation.

2.   Warning, threatening: If you don't then..., you'd better or...

  - Can produce fear, submissiveness.

  - Can cause resentment, rebellion.

3.   Moralising, preaching: You should, you ought to.

  - Creates guilt feelings.

  - Communicates lack of trust.

4.   Advising, giving solutions: Why don't you, what I would do is.

  - Can imply they are unable to solve their own problems.

  - Can cause dependency or resistance.

5.   Persuading with argument: Here is where you are wrong, the facts are.

  - Provokes defensiveness.

  - Can move them to turn off, quit listening.

6. Judging, criticizing, blaming: You are lazy, you are not thinking maturely.

    - Cuts off feedback for fear of appearing wrong, stupid.

    - Promotes retaliation: You're not so hot yourself.

7. Analysing, diagnosing: You don't really mean that, you're just tired.

    - Can be frustrating.

    - They don't feel believed.

8. Probing and questioning: Why? Who? What did you do? How?

    - Often leads to non-answers, lies.

PART FOUR: SELF-ASSESSMENT WORKBOOK—LEVEL 1

The Level 1 model is designed for cultural and heritage organisations who want to improve their position in the tourism industry while retaining their cultural integrity.

The cultural tourism framework includes issues of relevance to Indigenous heritage and tourism, but does not deal with it in specific detail.

WHICH CATEGORIES APPLY TO US?

All of the Categories in this framework have been included because they are important. Yet each organisation will have different needs and different capabilities. We suggest that you work your way through as many of the Categories as you can manage with your resources. The way you do this will vary according to your own circumstances.

We strongly suggest that all organisations complete Categories One and Two, and then select from the next groups the Categories that align most closely with its priorities.

Most of the Categories are designed so that they apply to all types of cultural organisations and businesses.

SECTION ONE—Planning and information essentials

Category 1: Business planning

Category 2: Organisation information

SECTION TWO—Specific focus
These Categories relate to specific types of organisations such as museums, galleries, events and so on. You should choose the Categories from this group that are most relevant to you:

Category 3: Collections management

Category 4: Management of heritage places

Category 5: Interpretation and presentation

Category 6: Community arts

Category 7: Event management

Category 8: Performing arts

Category 9: Visual arts and crafts

SECTION THREE—Building a customer base

Category 10: Service standards

Category 11: Meeting customer needs

Category 12: Marketing

Category 13: Working with local communities

SECTION FOUR—General management

Category 14: Natural environment management

Category 15: Legal compliance

Category 16: Human resources

Category 17: Workplace safety, risk management and security

Category 18: Data, records and information management

Category 19: Financial procedures

Category 20: General maintenance and repairs

HOW IT WORKS

The framework is made up of sets of questions that indicate good management principles. It does not attempt to dictate how you should be addressing these questions. It will facilitate solutions that work best for each organisation.

1. Management, staff and volunteers should all be involved in working through the questions in the framework.

2. Every statement should be scored from 0–4 (see notes on scoring system below).

3. Each person should score each statement on their own, without discussing it with others in the group. This represents more accurately what each person thinks.

   There may be wide variation in scores—this happens often, so don't worry. You are not trying to find a 'right' answer. Different scores will indicate that people perceive things differently depending on their role in the organisation.

4. Discuss the scores to bring out the reasons for any significant variations in scoring within a question.

5. Note which questions score highly and which don't. Discuss the *reasons* why the high and low scores have been given. This will identify the things the organisation does well and the areas that offer opportunity for improvement. From this, priorities can be set and an improvement plan prepared.

PREPARING THE IMPROVEMENT PLAN

The improvement plan is a valuable part of the information flowing into your business and strategic planning. Steps to follow are:

1. Have someone write down the scores for each statement in each Category and record the main points raised in discussion. This should be your master copy for comparison in future.

2. As you discuss patterns of scores for each Category of questions, identify the 'things you do well', and the 'opportunities for improvement'. Get the group to agree on statements that can be written down under either or both headings for each Category. (See sample sheet on page 81). It is easiest to do this on butcher's paper.

3. Put all the butcher's paper sheets on a wall or other accessible surface. Give everyone in the group 20–30 coloured stickers. Ask them to put their stickers against the 'opportunities for improvement' that they see as being most important for the organisation to follow through. The aim is to build a list of no more than ten things that represent your priorities for improvement. If there are no clear priorities, hand out another ten stickers and ask people to vote again. The opportunities that have the highest number of stickers then form the priority list for action. The group may need to discuss the final number agreed on.

4. Type up the list of the agreed priorities for improvement. Also type up all the other suggestions for improvement that were made, as well as the things you do well. This is a useful document to come back to.

5. Draw up an action sheet for each of the priority items for improvement. An example is included at page **Error! Bookmark not defined.**. It should include the steps to take to bring about the change you want, how long each step is likely to take, who will do it and how much (if anything) it will cost. If you need to raise money for a particular activity, fundraising should be included in your action plan and timetable.

6. Check regularly to make sure you are making progress. Adapt your activities if necessary.

7. Do another full review with the group in a year.

THE SCORING SYSTEM EXPLAINED

- The scoring system helps to identify the most important opportunities to improve.

- For each item, assess the situation in your organisation then **write in the score** you think fits best. Score from 0–4 in line with the score list below.

- The lines underneath each item are for **explanations or comments** on what your organisation is doing, and any notes you want to make to explain your score. This helps in general discussion to identify the important issues.

- **If an item does not apply** to your organisation or you **don't know,** score it 0 and make a note in the comment space.

  SCORE

  0   We have done nothing about this.

  1   We have begun to address this.

  2   In place, but needs improvement.

  3   Happening for a while, working well and keeps improving.

  4   We are recognised for being very good at this. (This usually requires external recognition or evidence of excellence, e.g. awards or consistent customer feedback.)

Remember, the main purpose of the scoring is to identify things you do well and opportunities for improvement.

CATEGORY 1—EXPLANATORY NOTES—BUSINESS PLANNING

1.1   This should identify what is fundamentally important to your organisation.

1.2   Plans should include a timetable of activities to implement the plan and be specific about who is going to take responsibility for each activity.

1.6   An operational plan will outline what is required for the day to day running of the organisation and how the organisation is going to achieve its objectives. An operational plan for example might cover a schedule for tours, cleaning and maintenance. It would identify staffing and resource needs for each job.

        Make sure that time is set aside for planning.

1.7   Plans should be briefly reviewed several times a year and thoroughly revised say once a year or every three years. (see also Explanatory Note for 1.2)

SECTION ONE—PLANNING AND INFORMATION ESSENTIALS

CATEGORY 1—BUSINESS PLANNING

This category is concerned with the business planning processes implemented by the organisation

No.	STATEMENT	
1.1	We have a clearly stated vision that reflects our long-term purpose, identity, philosophy and values. (See explanatory notes).	
1.2	We have a business plan that works towards achieving our vision.	
1.3	We have developed planning processes that consider long and short-term strategies and actions.	
1.4	We have developed and implemented an appropriate financial plan.	
1.5	We have developed and implemented an appropriate marketing plan.	
1.6	We have developed and implemented an appropriate operational plan. (See explanatory notes).	
1.7	We actively review our plans and procedures to ensure that they meet the obligations and objectives of our organisation and are effective. (See explanatory notes).	
1.8	We have an organisational structure that enables us to put our vision and plans into effect	

References

- *The Art of Netting Tourists* has some useful planning checklists (Arts and Recreation Training Victoria).
- The Centre for Professional Development publication *Making It Happen: The Cultural and Entertainment Industries Handbook* has useful sections on planning for arts organisations.
- State Government tourism, business and arts organisations have sample business plans and marketing plans you can adapt to meet your own needs.

CATEGORY 2—EXPLANATORY NOTES—ORGANISATION INFORMATION

General Note:
Documentation should be simple and useful. It helps the organisation deliver a consistent service and is essential when key workers leave or are not on the site.

2.1   A shared understanding of why the organisation was founded will help to keep its vision and values to the fore in all that it does.

2.2   For some organisations there will be a separate need to document the history of the place itself (e.g. a heritage property) or event.

CATEGORY 2—ORGANISATION INFORMATION

This category is concerned with the history of the organisation or place and a description of its main facilities, attractions and special provisions for visitors.

No.	STATEMENT	
2.1	We document the history of the organisation including why it was founded, when and by whom.[1] (See explanatory notes).	
2.2	We document the history of the place or event. (See explanatory notes).	
2.3	We communicate our values and purpose throughout our organisation and to the broader public.	
2.4	We understand the values and purpose of our central office (if applicable) and communicate them throughout our organisation/property and to the broader public.	
2.5	We identify, document and communicate the main facilities provided by the organisation.[2]	
2.6	We document and communicate the special provisions we have established e.g. provisions for the disabled, children, the aged etc.[3]	
2.7	We provide information on how to access our organisation/property by public or private transport.[4]	
2.8	We have written procedures for bookings and/or reservations and where appropriate, cancellations and checkouts.[5]	
2.9	We have appropriate written operating instructions for our facility eg. telephone system, activating/deactivating alarms, locking-up and opening procedures, credit card payments, refunds and exchanges, lighting systems etc.[6]	

PLEASE NOTE: All notes are listed as Endnotes on page 73.

CATEGORY 3—EXPLANATORY NOTES—COLLECTIONS MANAGEMENT

3.1   Collections can include:

- art works such as paintings or sculpture;

- artefacts;

- documents and photographs;

- books;

- plants;

- vehicles, trains, trams, ships and boats;

- farm equipment;

- clothing;

- furniture, furnishings; and

- household effects.

3.2   It is important to know why something is significant, and to whom. For instance, an object could be significant for aesthetic or scientific reasons; for its monetary value; for its place in regional history; as a typical example of something used or produced locally; or its links with local events or themes.

3.5   In some cases you may need to consider a closed collection—e.g. collection and display of items in a heritage property might be restricted to items related to the property itself. In this case, this issue should be dealt with in your collections management policy as well as the conservation plan for the property itself.

SECTION TWO—SPECIFIC FOCUS

CATEGORY 3—COLLECTIONS MANAGEMENT

This category is concerned with how the organisation develops and implements strategies and policies to ensure the appropriate management of its collections.

No.	STATEMENT	
3.1	We ensure that our collections relate to our purpose. (See explanatory notes).	
3.2	We have assessed the significance of artefacts, art works or other items in our collections. (See explanatory notes).	
3.3	We have a collections management policy that covers matters such as accessioning, de-accessioning, materials conservation, security, loans, access, storage, cultural diversity and relationship to the community.	
3.4	We conduct regular checks of our collections to ensure that all labels and/or photographs are presenting the items in the clearest and most informative way.	
3.5	We use furniture, artefacts or other items relating to the place or from an appropriate era in our collections and displays. (See explanatory notes).	
3.6	We have assessed the conservation needs of our objects and collections and have developed strategies to address them.	
3.7	We follow the advice provided by indigenous, ethnic or other relevant community groups on the acquisition, storage, use and interpretation of their cultural artefacts.	
3.8	We seek qualified professional advice on specific collection management issues such as collections management policies, materials conservation and decisions on significance.	
3.9	We have reviewed our building and/or storage facilities to ensure that they meet industry standards.	
3.10	We have developed a disaster management or disaster responsiveness plan for our facilities and collections.	

References

- An up to date listing of resources for collection management and conservation can be found on Australian Museums On Line (AMOL) website—*http://amol.org.au*. It includes online versions of many publications.

- Museums Australia has several useful publications. These include *Caring for Our Culture: National Guidelines for Museums, Galleries and Keeping Places* which gives detailed practical guidance on this topic generally and contains a useful bibliography.

- Museums Australia (NSW) publishes a useful guide that covers museum management, collections management and conservation, exhibition development, education and public programs and cultural diversity: *Museum Methods—A Practical Guide for Managing Small Museums.*

- The Heritage Collections Council is developing guidelines and standards on a wide range of issues relating to collections management, significance of objects, skills development, research and awareness raising. (*reCollections: Caring for collections across Australia).*

- The Heritage Collections Council is also developing best practice models for conservation and preservation assessment plans for cultural organisations.

- The Department of Communications, Information Technology and the Arts has published a very useful brochure called *Resources for the Museum Community.*

- Museums Australia's *Taking the Time* gives advice and information on how to approach museum work with indigenous and culturally diverse communities.

CATEGORY 4—EXPLANATORY NOTES—MANAGEMENT OF HERITAGE PLACES

This category is concerned with managing cultural heritage places. Such places might include:

- historic houses and properties;

- gardens;

- landscapes;

- parks with cultural as well as natural significance; and

- Indigenous heritage places.

4.1   'Significance' covers attributes like social, spiritual, historic, aesthetic, archeological or research importance. Using an approach such as cultural mapping can be beneficial, as it incorporates the historical, cultural and social aspects of an area as well as the physical ones.

4.6   A conservation plan sets out what is significant about a place and the policies that are appropriate to enable its significance to be retained in its future use and development. (Kerr, 1996).

4.8   Cultural sensitivities or physical fragility may mean that access to sensitive sites or indigenous heritage places will not always be possible.

CATEGORY 4—MANAGEMENT OF HERITAGE PLACES

This category is concerned with the organisation's strategies and policies surrounding heritage significance and management of heritage places.

No.	STATEMENT	
4.1	Based on historical and physical evidence we have determined the heritage significance of our place. (See explanatory notes).	
4.2	We have determined the indigenous heritage of our place in consultation with relevant indigenous organisations/communities, and taking into account physical evidence.	
4.3	We ensure that all collections, events and activities are appropriate to the place and its heritage significance.	
4.4	We have identified the moveable artefacts that are associated with or belong to the place itself and have documented their location.	
4.5	Local communities and owners are involved in presentation and management of the place where appropriate.	
4.6	We have developed a conservation plan for our place and any moveable heritage associated with it. (See explanatory notes).	
4.7	Our conservation plan is substantially implemented.	
4.8	We provide access and facilities for the public, including people with disabilities, working within the guidelines set by the conservation plan. (See explanatory notes).	
4.9	Our conservation plan covers access requirements for emergency services.	
4.10	We seek qualified professional advice on specific heritage management issues.	

References

- *The Illustrated Burra Charter* gives guidance on conserving places of cultural significance.

- *The Natural Heritage Charter* gives clear guidelines for developing a management plan for places that might include either or both natural and cultural heritage.

- James Semple Kerr's *The Conservation Plan* discusses the role of a conservation plan and details the processes needed to prepare one.

- *Draft Guidelines for the Protection, Management and Use of Aboriginal and Torres Strait Islander Cultural Heritage Places* are being prepared through the Australian Heritage Commission. The New South Wales and Northern Territory governments have each produced guidelines dealing with issues to be taken into account when considering tourism involving places of significance to Aboriginal people.

- *Mapping Culture—A Guide for Cultural and Economic Development in Communities* takes you through the processes involved in cultural mapping.

CATEGORY 5—EXPLANATORY NOTES—INTERPRETATION AND PRESENTATION

Museums Australia defines interpretation as being about communicating the meaning and significance of your collections through various means, including exhibitions, displays, education programs and publications.

It should reveal meanings and relationships of natural and cultural heritage to the public (or visitors) through first hand involvement with objects, artefacts and sites. 'Good interpretation will leave your clients moved, their assumptions challenged and their interest in learning stimulated.' (*Being Green is Your Business).*

Interpretation of important places should always be grounded in the requirements of the conservation plan. (See *The Illustrated Burra Charter* for guidelines on conservation policy and management for cultural sites).

5.2   Cultural differences and sensitivities can include matters such as ethnic background of early settlers or present population, indigenous people and places, differences associated with class or roles. Many of these involve difficult issues such as prejudice or conflict. It is important not to avoid issues like this, but to present them fairly and without prejudice**.**

5.8   Examples of primary sources are things like photographs, records of land ownership or business records.

Secondary sources include books, letters, diaries, journals and the like that involve interpretation or analysis of events.

Oral history recordings can be important sources, particularly where you are looking for individual voices or points of view.

CATEGORY 5—INTERPRETATION AND PRESENTATION

This category is concerned with how the organisation interprets the cultural and heritage significance of the facility/collection and how information is presented to visitors. (See explanatory notes).

No.	STATEMENT	
5.1	We ensure that interpretation of our place/collection reflects our statement of purpose and presents its cultural significance.	
5.2	We ensure that cultural differences and sensitivities are respected by our staff/volunteers and in our activities, events and displays. (See explanatory notes).	
5.3	We use methods of interpretation and presentation that reflect cultural significance, context and integrity.	
5.4	We explain the cultural significance of the place and/or collection to visitors, creatively using interpretation techniques such as labels, interpretive panels, guided tours, talks etc.	
5.5	We ensure that all visitors are aware of our standards for behaviour that is culturally appropriate and will not damage the place, collection or activity.	
5.6	The cultural significance of events or activities is explained to visitors when appropriate.	
5.7	Interpretation of the place and/or collection is based on clearly identified themes, patterns and/or time spans.	
5.8	We ensure that all themes and messages are based on research using reliable primary and secondary sources. (See explanatory notes).	
5.9	Our labels, signs and brochures reflect our theme and are written and presented creatively in a clear, simple and informative way.	
5.10	We have training programs to ensure that all guiding, front of house and education staff/volunteers know about the cultural significance of the place, activity or collection.[7]	
5.11	We have prepared or compiled information about the place that is readily available to guides and others involved in interpretation.	

5.12	We regularly provide opportunities for all guiding and education staff/volunteers to improve their communication, customer service, story telling and other interpretation skills.[8]	
5.13	We incorporate arts activities and processes in our interpretive programs.	
5.14	We ensure the property has entrances and exits that are clean, tidy, well-positioned and clearly marked.	
5.15	Our display signs are well-positioned and relevant to our theme.	
5.16	Our signs meet regulatory requirements.	
5.17	We ensure that our walkways and viewing areas are positioned to present our places and collections in the best way possible, taking into account the conservation requirements of the place.	
5.18	We ensure that car parking areas do not obscure the best views to and from the place.	
5.19	We have an exhibition policy that guides our exhibition program (e.g. frequency and content of displays and exhibitions).	
5.20	We take regular photographs of our place, exhibitions and interpretive activities to keep a continuing record.	
5.21	We seek qualified professional advice on specific interpretation issues when necessary.	

References

- Museums Australia's *Caring for Our Culture* includes a section on interpretation relevant to collections.

- Museums Australia (NSW) publishes a useful guide that covers museum management, collections management and conservation, exhibition development, education and public programs and cultural diversity: *Museum Methods—A Practical Guide for Managing Small Museums.*

- Interpretation is relevant to both cultural and natural places and to tour operations at such places. The *National Ecotourism Accreditation Program* has an extensive section on interpretation of natural areas.

- Tourism Council Australia and the Co-operative Research Centre for Sustainable Tourism (CRC Tourism) publication *Being green is your business: An easy Guide to Environmental Action for Tour Operators, Travel Agents and Tour Wholesalers* has an excellent section on interpretation.

- Museums Australia's *Taking the Time* gives advice and information on working with Indigenous and culturally diverse communities.

CATEGORY 6—COMMUNITY ARTS

This category is concerned with the ways in which communities can be actively involved in arts activities that will strengthen their appeal as destinations.

No.	STATEMENT	
6.1	We encourage expression of community identity and a sense of place through community arts activities.	
6.2	We encourage a sense of pride and ownership in the community through community arts activities.	
6.3	We use community arts to explore new ideas and present ourselves in a vital and active way.	
6.4	We provide opportunities for community members to express their creativity.	
6.5	We develop cultural skills and knowledge in our community, eg through artist-in-residence programs.	

CATEGORY 7—EXPLANATORY NOTES–EVENT MANAGEMENT

This category applies to events ranging from quite small activities to large scale festivals or events. They can be stand-alone events, or organised to raise funds or create publicity for another organisation. Conferences or workshops with cultural content should also be considered in this category–e.g. art or music summer schools, food and wine shows or agricultural expos.

7.1   Objectives and purpose should deal with issues such as whether the event or activity is:

- aimed to draw visitors or is primarily to attract the local community;

- primarily to raise money or some other objective;

- provide a showcase for local creativity, produce etc or bring goods/performances from a national or international arena; and

- to involve those attending as participants.

7.2   This question is relevant for organisations whose main purpose is not necessarily running events.

7.11   Community support can be built in many ways. Aim to work cooperatively with key community organisations such as local government, Main Street committees, tourist associations, schools and Chambers of Commerce. See also Category 13—Working with local communities.

CATEGORY 7—EVENT MANAGEMENT

This category is concerned with issues that relate specifically to organising events.

No.	STATEMENT	
7.1	We have clearly stated the purpose and objectives of our event. (See explanatory notes).	
7.2	We plan events to fit with the overall objectives and marketing strategy of the organisation. (See explanatory notes).	
7.3	Our event or activity has a theme and focuses on it.	
7.4	We select types of activity that reflect the theme and character of our event.	
7.5	We ensure that we comply with any social, cultural or environmental impact policies that apply to our area.	
7.6	We set standards for our entertainment and activities to ensure that they meet our purpose and objectives.	
7.7	Our marketing plan is based on an understanding of our target audience and our purpose.	
7.8	We develop strategic liaison with cultural groups such as ethnic or indigenous groups.	
7.9	We plan to advance reconciliation in appropriate ways relevant to the place, locality or region.	
7.10	We consult with other events and activities to build cooperation and avoid scheduling conflicts wherever possible.	
7.11	We ensure that we have community support for our event. (See explanatory note).	
7.12	Our budget includes fixed and flexible costs, marketing, projected ticket sales and sponsorship.	

CATEGORY 7—EXPLANATORY NOTES–EVENT MANAGEMENT

7.20   Essential services include power and lighting, garbage collection and removal, provision of toilets, parking, traffic management and the like. You may need to organise security to protect money or to manage crowds, depending on your event.

7.13	Our marketing is linked with the market positioning of our region.	
7.14	We feature local produce and cuisine wherever possible.	
7.15	We ensure that our skill base includes project management skills.	
7.16	We ensure that the venue we use complements our activity.	
7.17	Our venue has the infrastructure capacity and flexibility we need.	
7.18	Our venue is equally accessible to all potential customers and suppliers including those with specific needs.	
7.19	We have sought all necessary permits (e.g. a development application where this is required, liquor licences. See also Category 15 — Legal Compliance.)	
7.20	We have an emergency plan that has been discussed with appropriate authorities (e.g. police, fire service).	
7.21	We organise essential services, security and crowd control. (See explanatory notes).	
7.22	We ensure that we have enough staff/volunteers to manage parking, crowd control and security.	
7.23	We ensure that we meet all copyright obligations and that we have taken steps to protect our own intellectual property.	
7.24	We take steps to ensure that minimum waste is produced by our event and that we recycle waste wherever possible.	
7.25	We have identified the things for which contracts are needed and put the contracts in place.	
7.26	We evaluate our event to ensure that it met our objectives.	

References

- *Who's My Market?* by Close and Donovan is an excellent resource. So is the Centre for Professional Development publication *Making It Happen: The Cultural and Entertainment Industries Handbook*.

- Rob Tonge's *How to Organise Special Events and Festivals in Queensland* has useful checklists.

- Check with your State or Territory events organising body or Tourism Commission—they have useful sources that can help you.

- The West Australian Ministry of Sport and Recreation has a series of How to Kits. The kits *How to Obtaining an Event Permit; Seek and Service a Sponsor; Plan and Present a Well Run Program* are the most relevant for this section.

CATEGORY 8—EXPLANATORY NOTES—PERFORMING ARTS

8.2   For instance you may choose to develop works that express community identity–or to bring in works to which your community may otherwise not have access. Your objectives may be primarily artistic or designed to attract visitors. If your objectives are primarily artistic, tourism can be a strategy to bring in sufficient tourists to allow the artistic vision to become reality. On the other hand, if your objectives are primarily commercial, the program may be designed to attract the greatest number of visitors.

Another issue to consider is whether your program links with tourism positioning of your region or centre. This is important if you are looking to tourism to boost your audiences.

8.5   A contract checklist covers items such as the program, payment, insurance, promotion and presentation, artists, travel, freight, equipment, box office, cancellation clauses and volunteer requirements. Check with your arts department, country arts organisation or arts council for help and advice.

8.8   For instance, artists may need rehearsal areas, dressing rooms, meals and accommodation. Musicians may need music stands or specialist assistance for instrument maintenance. Dancers may have special requirements for floor surfaces. Temporary venues may not have these things and they will need to be organised.

CATEGORY 8—PERFORMING ARTS

This category is concerned with issues relating especially to the performing arts, such as music, dance and drama.

No.	STATEMENT	
8.1	Our group has a clear idea about its identity, purpose and creative direction.	
8.2	We select performance works that reinforce our identity and purpose. (See explanatory notes).	
8.3	When touring, our productions take into account the nature of the venues we are likely to use.	
8.4	We check dates to make sure that we can cooperate rather than compete with other performances or events.	
8.5	We follow a contract checklist for live performances. (See explanatory notes).	
8.6	In temporary venues we ensure that seating plans are accurate and that ticket allocation matches the plan.	
8.7	We ensure that technical requirements are specified and conveyed to venues, artists and production workers.	
8.8	We ensure that the needs of artists and crew are identified and met. (See explanatory notes).	
8.9	Front of house and box office workers are fully briefed about their roles and the production.	
8.10	We ensure that we meet all necessary copyright obligations.	
8.11	We ensure that the public and backstage areas of our venue are accessible to all potential customers, performers and crew members.	
8.12	Our marketing plan is based on an understanding of our target audience and our purpose.	

| 8.13 | Our pricing is appropriate for our market.

 ....

 .... | |

References

- The Centre for Professional Development publication *Making It Happen: The Cultural and Entertainment Industries Handbook* is an excellent resource.

- *South Australian Country Arts Trust Performing Arts Touring Menu* has very useful checklists for key issues, contracts and publicity and marketing for performing arts touring. Check with organisation responsible for performance touring in your state or territory.

- Australia Council for the Arts. (1999). *Access for All. Guidelines for Marketing the Arts to People with Disabilities* has lots of useful suggestions.

CATEGORY 9—VISUAL ARTS AND CRAFTS

This category deals with some special issues relating to visual arts and crafts.

No.	STATEMENT	
9.1	Our work complements the cultural identity of our region.	
9.2	We stock the work of local artists where appropriate.	
9.3	We involve artists in our continuing activities and promotions.	
9.4	We participate in local arts markets where possible.	
9.5	Our displays are creative, attractive and well lit.	
9.6	Our displays are clean and well maintained.	
9.7	Our buildings and their surroundings are well presented.	
9.8	Our signs are creative, informative and reflect our theme.	
9.9	Our gallery or studio is accessible to customers and suppliers.	
9.10	We include exhibitions, launches and functions as part of our public relations and marketing activities.	
9.11	The work we display is selected and priced to be consistent with our identity and purpose.	
9.12	We carry a range of stock that will generate sales from our target markets.	

CATEGORY 10—EXPLANATORY NOTES–SERVICE STANDARDS

Stakeholders: Stakeholders are all people or organisations who are affected by what we do, or who have a direct interest in what we do. Examples would include volunteers, staff, sponsors, customers and the branches or head offices of organisations such as the National Trust.

10.1   This question is concerned with customers' expectations for an enjoyable experience that derives from the intrinsic nature of the place or activity and that represents value for money.

Customer expectations should reflect the information that you give prospective customers before their visit and take into account the core values and purpose of your organisation. See also 11.8.

10.3   *Quality standards* apply in all parts of an organisation. Central to these standards should be the needs and expectations of your customers. Quality standards for the organisation would relate to things such as:

- opening hours;
- dress codes;
- answering the telephone;
- meeting and greeting visitors;
- follow up on enquiries;
- induction processes;
- waste management;
- parking for cars and coaches;
- toilets;
- disabled access;
- handling money;
- display;
- occupational health, safety and welfare;
- cultural sensitivities;
- works performed;
- art works displayed; and
- conservation of objects or places.

10.5   *Goods*–include things you might sell, like souvenirs, guide books, catalogues, programs and food and beverages.

Services–include things like the conduct of tours, the way visitors are met and the serving or sale of goods.

10.7   A quality system is the way in which an organisation manages and improves its quality standards. Product development and changing technology may affect quality systems.

10.8   Standards should be set and assessed for suppliers of goods and services. Categories of suppliers may include building and renovation, catering, cleaning, hire services, designers, printing and display materials.

SECTION THREE—BUILDING A CUSTOMER BASE

CATEGORY 10—SERVICE STANDARDS

This category is concerned with developing and implementing service standards that meet the needs of all key stakeholders. (See explanatory notes). [9]

No.	STATEMENT	
10.1	We know our customers' expectations and we are careful not to create expectations we cannot meet. (See explanatory notes).	
10.2	We know the level of service we wish to provide.	
10.3	Involving our staff/volunteers we have developed standards that meet the expectations of our customers (quality standards). (See explanatory notes).	
10.4	We ensure that all staff/volunteers know our quality standards and what role they play in ensuring these standards are met.	
10.5	Our staff/volunteers are able to recognise when goods and services do not meet our quality standards. (See explanatory notes).	
10.6	We have set standards for culturally appropriate behaviour and ensure our staff, volunteers and customers know what they are.	
10.7	We ensure that our quality system reflects the changing needs and expectations of our customers. (See explanatory notes).	
10.8	We have set standards for suppliers and assess their performance on an ongoing basis. (See explanatory notes).[10]	

References

Who's My Market? by Close and Donovan can help with suggestions on understanding your customers. So can *The Art of Netting Tourists* on the ArtsInfo website at *http://www.artsinfo.net.au.*

CATEGORY 11—EXPLANATORY NOTES–MEETING CUSTOMER NEEDS

11.1   Market analysis will also reveal who is not coming to your business. Strategies to attract them can be included as part of your marketing plan. If customers are expressing expectations you cannot meet, or that reflect a misunderstanding of what it is you offer, ask yourself why this has happened. It may by that inappropriate marketing messages are being conveyed. You may also find that the conservation requirements of your place are such that changes cannot be made to meet particular expressed customer needs.

11.6   Customer service training can cover a wide range of subjects. It should include basic meet and greet, product knowledge, answering the phone, finding out what it is the customer wants and how to respond. All staff should also be trained in providing good service to people with special needs.

11.7   Customer feedback can be obtained by talking to visitors—asking for comments and listening to responses. More formal approaches would be to use surveys or feedback forms.

11.8   Customer feedback will tell you what customers think is working well and what needs improvement. This can guide your improvement program by building on your strengths and improving those things that need attention.

It is also useful to seek feedback from outside organisations with whom you deal, such as local business centres, visitor information centres, local government, tourist operators, university or TAFE college, chamber of commerce, Museums Australia branch and the like. If your organisation has members, seek input from them as well.

11.9   One in six people in Australia has a disability. The main disabling conditions are musculoskeletal conditions, hearing and respiratory diseases and mental disorders. Physical access to all parts of a place or venue should be considered. Processes should also be put into place for things such as online access and fax bookings; promoting the venue, event or place; pricing and timing of shows or tours. *(Australia Council: Access All Areas.)*

CATEGORY 11—MEETING CUSTOMER NEEDS

This category is concerned with how we communicate with our customers, and modify our procedures and practices to reflect their changing needs and expectations.

No.	STATEMENT	
11.1	We regularly conduct market research and analysis, identifying who our customers are and what they think of us so that we can better meet their needs and expectations. (See explanatory notes).	
11.2	Our opening/operating hours are regular, responsive to market demands, adhered to and effectively promoted.	
11.3	We ensure that visitor and other enquiries are dealt with thoroughly, consistently and as quickly as possible.[11]	
11.4	We advise customers, including industry partners and associations, if our opening hours change.	
11.5	We have written procedures for handling complaints and for taking corrective action.	
11.6	We develop our customer service and complaint handling capability through staff/volunteer training and awareness. (See explanatory notes).	
11.7	We encourage customers to provide feedback on the goods and services we provide. (See explanatory notes).	
11.8	We regularly use customer feedback to develop ways of improving our goods and services. (See explanatory notes).	
11.9	We ensure that our place offers equal access to all. (See explanatory notes).	

References

- The Australia Council's *Who's My Market* has many practical examples of customer/audience research.

- Regional tourism associations, regional arts officers and regional economic development units are valuable sources of relevant market information.

CATEGORY 12—EXPLANATORY NOTES–MARKETING

12.1   Your target markets are those groups of people who are most likely to visit you—or who you most want to have as visitors. You should consider factors such as age, income, education levels, ethnic background, interests, social groups and geographic location.

12.2   The marketing plan will list the strategies and actions you will put in place to reach your target markets. It should also identify the money and people resources needed to implement the actions.

12.3   You will need to make decisions on the basis of what memberships are most likely to benefit your organisation and what you can afford.

12.5   Industry members include restaurants, accommodation houses and transport operators.

12.6   Pricing policy covers a wide range of considerations. For instance, you may make a decision not to charge at all, or you may need to take account of a complex set of commission structures in setting your entry price. If you have a shop or gallery, it will include mark up on goods, decisions to buy or sell on consignment.

12.7   Ensure that your marketing is accurate and that all messages and images you convey to the public reflect what you really want to say. Make sure they are consistent with your identity and purpose.

- Promotional material can range from fliers and brochures to electronic advertising e.g. a website on the Internet.

- Promotional material should represent the typical visitor experience.

- Promotional material should refer to the significance of a place or collection, its main features and cultural value.

- Include booking information where relevant.

Be clear about the purpose of any publications you produce, including brochures. Maybe even get feedback from your customers before doing large and expensive print runs.

12.9   Working together can range from informal information exchange, through more structured networking to cooperative marketing ventures.

12.10   Packages vary greatly. A sample package might include accommodation, a tour, entry to a museum or gallery with lunch/morning/afternoon/ tea for a set price. Packages need to offer some advantage to the consumer that they would not be able to obtain if they organised the same set of activities themselves, such as lower cost or additional services (value adding). Event and performing arts packaging are specialist areas.

CATEGORY 12—MARKETING

This category is concerned with developing and implementing marketing strategies that work for your organisation.

No.	STATEMENT	
12.1	We identify and regularly review our target markets. (See explanatory notes).	
12.2	We have a marketing plan that works for us and that directs our marketing activities and includes a budget. (See explanatory notes and check the resource list at the end of this category).	
12.3	We are active members of appropriate local and industry associations within reasonable financial constraints. (See explanatory notes).	
12.4	We ensure that our local and other appropriate visitor information centres and tourist officers are aware of what we offer the tourism industry.	
12.5	We invite visitor information office staff and other members of the industry to our place/event, educating them in what we have to offer. (See explanatory notes).	
12.6	We regularly review our pricing policy and ensure that all staff/volunteers and the relevant industry bodies are informed of any changes.	
12.6	We ensure that our price structure is appropriate for our target markets.	
12.7	We regularly review our promotional material, ensuring that it is up to date and promotes our facility in the best way possible. (See explanatory notes).	
12.8	We plan our paid advertising to reach our target markets and we monitor its effectiveness.	
12.9	We promote our organisations cooperatively with other cultural and/or tourism organisations to strengthen our combined marketing efforts. (See explanatory notes).	
12.10	We collaborate with other cultural and/or tourism organisations to package our product. (See explanatory notes).	
12.11	We link our activities with conferences and events where opportunities exist.	

CATEGORY 12—EXPLANATORY NOTES–MARKETING

12.13   Work out the most useful places for you to have your publicity material. Consider visitor information centres, accommodation houses and restaurants in the area, theatres, members of your business network and other businesses likely to attract your target market.

12.12	We brief our local and regional media regularly on our activities, including events and exhibitions.	
12.13	We regularly contact relevant organisations to ensure they have adequate stocks of our promotional material, and we have distribution procedures in place if additional stocks are necessary. (See explanatory notes).	
12.14	We continually improve the public relations and media skills of all guiding and education staff/volunteers	
12.15	We seek appropriate opportunities to obtain sponsorship and have identified what we can offer sponsors.	
12.16	We have a corporate identity or logo and have an effective policy that governs its use.	
12.17	We have considered the Internet as an appropriate marketing tool and have taken appropriate action.	
12.18	We explore all known appropriate marketing and communication channels to reach our markets.	

References

- Check with your State, territory and regional tourism authorities for assistance with tourism marketing strategies. Arts ministries can help for arts-based activities. Business advice centres can give you general advice on the processes involved in putting together a marketing plan.

- While most of the publications listed below are aimed at arts organisations, they can readily be adapted for use by other cultural organisations.

- *The Art of Netting Tourists* is a guide to tourism marketing aimed especially at cultural organisations. It gives a framework that can be followed for customer surveys and marketing and has a section on networking. It is available on the ArtsInfo website at *http://www.artsinfo.net.au.*

- The Australia Council has published *Marketing Strategies for Arts Organisations* (Steidl 1997) and *The World is Your Audience: case studies in audience development and cultural diversity.*

- The Centre for Professional Development publication *Making It Happen: The Cultural and Entertainment Industries Handbook* is excellent. Sharon Dickman's *Arts Marketing, the Pocket Guide* is an abridged version of *Making It Happen* and is much cheaper.

- Museums Australia has published *The Marketing Mix: promoting museums, galleries and exhibitions.*

- *Who's My Market?* (Close and Donovan) is excellent.

- Australia Council for the Arts. (1999). *Access for All. Guidelines for Marketing the Arts to People with Disabilities* has a lot of good suggestions for ways in which access can be opened to people with disabilities and strengthen your marketing.

- fuel4arts website focuses on marketing for small to medium sized arts organisations as well as individual artists (*www.fuel4arts.com.)*

CATEGORY 13—EXPLANATORY NOTES–WORKING WITH LOCAL COMMUNITIES

13.1   There will always be times when you need professional advice. These include ensuring that skill levels, procedures and materials meet conservation or artistic requirements.

13.2   Note that purchase of specialist materials and services will often need to be made from specialist organisations.

13.5   Issues to consider here are:

- Do community members feel free to visit and use a place–are they encouraged to feel they belong?

- Is the community proud of the place or activity?

- Are they encouraged to make suggestions/have input into decision making?

13.8   Keep a list of people who should be invited to launches or other special functions.

13.9   It is helpful to compile a list of organisations with whom you might work. Make sure that you are listed in all relevant community directories.

CATEGORY 13—WORKING WITH LOCAL COMMUNITIES

This category is concerned with the policies and strategies the organisation has developed and implemented for sharing and interacting with the community.

No.	STATEMENT	
13.1	We use the services of local people and businesses wherever possible. (See explanatory notes)	
13.2	We purchase the goods and services of local providers wherever possible. (See explanatory notes)	
13.3	We have identified the types of community activities and events that are suitable for our place and where these activities can happen.	
13.4	In consultation with the community, we have prepared guidelines for community groups to assist them with their use of our place and make it available for appropriate community activities and events whenever possible.	
13.5	We actively encourage the community to have a sense of ownership of our place/facility/activity by seeking community involvement and input into what we do. (See explanatory notes).	
13.6	We consult with local communities when we research new exhibitions or activities.	
13.7	We regularly communicate our activities and direction to the broader local and regional community.	
13.8	We invite families and others with particular interests in displays to openings and special occasions or performances. (See explanatory notes).	
13.9	We actively liaise with other community groups promoting our region as a tourist destination. (See explanatory notes).	

CATEGORY 14—NATURAL ENVIRONMENT MANAGEMENT

14.6   Native vegetation may be protected by special legislation in your State. Check with the relevant government department—this would usually be the department responsible for environmental protection.

SECTION FOUR—GENERAL MANAGEMENT

CATEGORY 14—NATURAL ENVIRONMENT MANAGEMENT

This category is concerned with how the organisation develops and implements policy to reduce risk to the environment, both through its own operations and how it manages the way that visitors use the place.

No.	STATEMENT	
14.1	We have an environmental management plan that encourages sustainable use of resources and avoids environmental damage.	
14.2	We develop strategies for overcoming potential environmental hazards. [12]	
14.3	We have established systems and procedures to minimise our impact on the environment, (e.g. energy use, waste minimisation, recycling).[13]	
14.4	We have effective procedures for the usage, storage, handling, preservation and disposal of hazardous chemicals and other materials (e.g. asbestos).[14]	
14.5	We have a visitor management plan that balances the environmental conservation needs of the place and the enjoyment of visitors.	
14.6	We conserve and promote indigenous vegetation where appropriate. (See explanatory notes).	

References

There are several publications and sets of guidelines which can help you manage issues relating to management of the natural environment.

- The *National Ecotourism Accreditation Program* has very specific standards for ecologically sustainable tourism.

- *Tourism Council Australia* has produced a Code of Sustainable Practice for tourism businesses along with a practical guidebook on environmental management techniques called *Being Green Keeps You Out of the Red.*

- Tourism Council Australia and CRC Tourism's publication *Being green is your business. An Easy Guide to Environmental Action for Tour Operators, Travel Agents and Tour Wholesalers* is excellent.

- The *Australian Natural Heritage Charter* gives general standards and principles for the conservation of places of natural heritage significance. *Natural Heritage Places Handbook* is a manual for applying the charter.

- *Protecting Local Heritage Places: a Guide for Communities*.

- *Best Practice Heritage Guidelines for the Tourism Industry*, produced by the Australian Heritage Commission, sets out principle to guide tourism activity at natural, historic and Indigenous cultural sites.

CATEGORY 15—EXPLANATORY NOTES—LEGAL COMPLIANCE

15.1   This question can be answered 'yes' or 'no'—it does not need to be scored.

15.2   These are some of the legal requirements may need to check. Please note this is not an exhaustive list.

- Have you established a legal trading entity and registered your business name?

- Do you need or have local council planning approval for things such as developments, major events or road closures?

- Do you need a liquor license?

- Do you have a tour operator's license (if you are running tours)?

- Do you meet all requirements for serving food?

- Have you complied with all other health regulations?

- Have you complied with building regulations?

- Do you have passenger (tourist) vehicle accreditation?

- Do you have a survey certificate (if passenger hire vessel)?

- Do you carry appropriate insurance? Public liability and professional indemnity insurance. ($10 million cover minimum).

- Do you need to get copyright clearance to use a script, musical score, visual image, film, sound recording or other work?

- Do you need to register a copyright?

- Are any permits required to run your event?

- Do you comply with disability access requirements?

- If your place is heritage listed, check your legal requirements with your State heritage authority.

15.3   You will need to check on the types of insurance you need in addition to public liability (e.g. rain, glass, money). Ensure that all workers (paid and volunteers) are covered for injury or accident while working for you.

15.4   For instance, you may be required to have a formal policy that covers recruitment and working arrangements for volunteers. You will also need to ensure that you meet all requirements for workers compensation and superannuation (where wages are paid). You will also need to consider your obligations under equal opportunity legislation.

If you're not sure about your legal obligations, ask for advice. Most of the organisations listed below exist in each state or territory. If you're not sure of the name of the right government agency in your State, call the Government Information Service.

- Arts Law Centre of Australia
- Community Arts Network
- Companies Office (all states have them)
- Copyright Council
- Disability Resource or information centres

- Small business advisory centres
- Heritage Branch or Council
- Museums Australia state and territory branches
- Volunteering Australia Inc.
- Office of Consumer and Business Affairs or similar - the office that handles incorporation and business names

CATEGORY 15—LEGAL COMPLIANCE

This category is concerned with meeting the legal requirements for operating the organisation.[15]

No.	STATEMENT	
15.1	Our business is registered or incorporated (whichever is appropriate). (See explanatory notes).	
15.2	We meet all appropriate licensing/legislative requirements. (See explanatory notes).	
15.3	We meet all appropriate insurance requirements. (See explanatory notes).	
15.4	We meet all requirements for human resources management including management of volunteers. (See explanatory notes).	
15.5	We meet all appropriate fire and public safety requirements.	
15.6	We meet all appropriate first aid training and equipment requirements.	
15.7	The board and members of our organisation are familiar with our constitution and ensure that its requirements are observed.	
15.8	The board, staff and volunteers are aware of their legal rights and responsibilities.	
15.9	We regularly review our constitution to make sure it works for us.	
15.10	We ensure that we are taxation compliant (e.g. Goods & Services Tax, Pay As You Earn, fringe benefits tax).	
15.11	We have identified the things for which contracts are needed and put the contracts in place.	

References

- The Centre for Professional Development publication *Making It Happen: The Cultural and Entertainment Industries Handbook* has useful sections on contracts and employment, insurance, customs and intellectual property (copyright).

- Department of Communications, Information Technology and the Arts has published a brochure dealing with *Copyright Guidelines for Museums and Galleries in a Digital Environment.*

- There are good sections on insurance and taxation in *The Art of Netting Tourists* (Arts and Recreation Training Victoria). Refer to *www.artsinfo.net.au*.

- Volunteering Australia West Australian branch has issued *Volunteering Standards: a resource manual for best practice in management of volunteer programs.*

CATEGORY 16—EXPLANATORY NOTES—HUMAN RESOURCES

16.1   Personnel files should have information such as

- phone and fax numbers;

- address;

- people's particular interests and skills; and

- next of kin.

16.3   When an organisation depends on volunteers, a reliable roster system is essential. Depending on the organisation, rosters should be set for 3–12 months ahead.

16.4   New staff and volunteers need to be introduced to the organisation and its practices. For instance, Tourism Council Australia has an induction checklist for new employees which is included in the tourism accreditation program.

16.5   Job descriptions and performance agreements are usual in large organisations. In small community organisations you may not need this level of formality, but simple written job descriptions are very helpful both to the organisation and its workers.

16.8   The formal feedback process can be used to identify training needs, possible promotion opportunities or salary increases.

16.9   Where there is more than one level within the organisation (e.g. a head office and branch structure) the issue of decision making and communication should be considered for all levels of the organisation.

CATEGORY 16—HUMAN RESOURCES

This category is concerned with arranging personnel management systems and strategies that work for volunteers and paid staff.

No.	STATEMENT	
16.1	We have a volunteer/staff record management system including appropriate individual personnel files. [16] (See explanatory notes).	
16.2	We ensure that all personnel records are confidential.	
16.3	We have an effective roster maintenance system for staffing the facility. (See explanatory notes).[17]	
16.4	We have a set familiarisation/induction process for new staff and volunteers. (See explanatory notes). [18]	
16.5	Our staff and volunteers know what is expected of them. (See explanatory notes).	
16.6	Our staff have contracts that set out their roles, duties and terms and conditions of employment.	
16.7	We give feedback to staff/volunteers on the contributions they make to the organisation.	
16.8	We have established processes to provide all staff and volunteers with formal feedback on their performance. (See explanatory notes).	
16.9	We have developed procedures to ensure regular open communication with all volunteers and staff. (See explanatory notes).	
16.10	We involve staff and volunteers in strategic and business planning for the organisation and consider their interests in our decision making and communication processes.	
16.11	We negotiate with staff appropriate career opportunities and salary levels based on their performance.	
16.12	We work to make membership of our organisation meaningful to members.	

CATEGORY 17—EXPLANATORY NOTES—WORKPLACE SAFETY AND RISK MANAGEMENT

17.1   The aim of occupational health, safety & welfare policies is to ensure that:

a) The working environment is safe.

b) Working methods are safe.

Things to consider include:

- electrical installations and appliances are safe;

- machinery and equipment are provided and maintained in a safe condition;

- protective clothing and safety equipment is worn when necessary;

- office furniture provides for correct working postures;

- lifting and transporting procedures are understood and followed;

- floors and floor coverings are in good condition;

- walkways are kept clear; and

- first aid training and equipment.

Check with your local government council, the National Trust head office, arts ministry, heritage authority or tourism commission in your state. Many have guidelines that can help you with occupational health and safety issues.

17.3   For instance, special qualifications may be needed to operate machinery. At least one person trained in first aid should be on site at all times. All staff and volunteers should be familiar with fire drill.

17.4   Security measures include all those things that can protect collections and sites from damage and theft. They can range from procedures to deal with large bags through to resident caretakers or electronic surveillance systems.

CATEGORY 17—WORKPLACE SAFETY, RISK MANAGEMENT & SECURITY

This category is concerned with how the organisation provides a safe working environment, safe working methods and security systems.

No.	STATEMENT	
17.1	We identify, address and monitor all Occupational Health, Safety & Welfare issues. (See explanatory notes).[19]	
17.2	We have a risk management plan that is reviewed regularly.	
17.3	We ensure that all people working on our place have the qualifications and safety training they need. (See explanatory notes).[20]	
17.4	We address and regularly review all building and collection security issues. (See explanatory notes).	
17.5	We have written procedures to cover emergency situations e.g. fire, flood, earthquake, evacuations, power failures etc.[21]	
17.6	We ensure that our risk management and occupational health and safety programs cover volunteers as well as paid staff.	
17.7	We ensure that the personal security of all staff, volunteers and visitors is appropriately addressed and reviewed.	
17.8	We identify and review the risk management and safety needs of contractors.	
17.9	When organising events we ensure that we have a plan for crowd control.	

References

- The Centre for Professional Development publication *Making It Happen: The Cultural and Entertainment Industries Handbook* has useful sections on occupational health and safety and risk management.

CATEGORY 18—EXPLANATORY NOTES—DATA, RECORDS AND INFORMATION MANAGEMENT

Data :   Facts and figures collected by the organisation that can be developed into useful information.

Information: Data based intelligence that informs decision making within the organisation.

18.1   Appropriate organisational records might include supplier lists and costs, transaction records/financial records, visitor records etc. Remember to keep records as simple as possible.

18.4   Operational records may include the number of visitors in given periods. This sort of data can assist planning for the same periods next year. Another example may be when school holidays are scheduled so that specialist activities, displays or tours can be developed and resourced.

CATEGORY 18—DATA RECORDS AND INFORMATION MANAGEMENT

This category is concerned with how data and information are collected, communicated and used to ensure the organisation is meeting its objectives.

No.	STATEMENT	
18.1	We have developed criteria for record keeping to suit our organisation. (See explanatory notes).	
18.2	We make sure that all staff and volunteers have the necessary data and information to perform their tasks effectively.	
18.3	We have an effective record system for managing assets.	
18.4	We have an effective system for managing operational records. (See explanatory notes).	
18.5	We know what records are confidential and take steps to keep them secure.	
18.6	We endeavour to use computer systems that are compatible with major users in our field and that meet our needs.	

CATEGORY 19—EXPLANATORY NOTES—FINANCIAL PROCEDURES

19.7   For example, sometimes it may be appropriate to get several quotes for materials or services. In others, a tender process may be more appropriate.

CATEGORY 19—FINANCIAL PROCEDURES

This category is concerned with how the organisation develops and administers appropriate accounting procedures for the purpose of measuring performance, budgeting and informing decision making.

No.	STATEMENT	
19.1	We prepare an annual budget based on our plans for the current year and the future.	
19.2	We keep appropriate and accurate records of all income and expenses, including capital costs and depreciation.	
19.3	We produce regular financial reports.	
19.4	We are able to compare our actual results against budgeted figures on an ongoing basis and make any necessary adjustments.	
19.5	We have a payroll system that works for us. (e.g. a wages book.)	
19.6	Our financial plan budgets for future property and facility upgrades.	
19.7	Our purchasing procedure ensures the best cost and quality outcomes for the organisation. (See explanatory notes).	
19.8	We have developed an annual fund raising policy (which may include sponsorship) and we review it as necessary based on our financial forecasts.	
19.9	We meet any formal financial requirements to funding organisations and sponsors.	
19.10	We meet the legal requirements of our organisational structure for financial reporting.	

CATEGORY 20—GENERAL MAINTENANCE AND REPAIRS

This category is concerned with procedures for general maintenance.[22]

No.	STATEMENT	
20.1	We have a procedure for regular ordering of materials and regularly used products and services.	
20.2	We have a maintenance schedule that ensures the regular cleaning of the place, its facilities, signs, vehicle/s and/or surrounding areas.	
20.3	We take customer needs into account when planning maintenance and repairs activities.	
20.4	We have a program for maintenance and repairs to the property/place that takes account of its heritage significance.	
20.5	We use trained people with accreditation where appropriate, e.g. conservation work on collections or heritage places.	
20.6	We have a maintenance schedule ensuring the regular servicing and maintenance of plant, signs, machinery, vehicle/s and the like.	

ENDNOTES

1. This section covers a requirement of Tourism Council Australia's National Tourism Accreditation Program. Refer to the National Tourism Accreditation Program (Company Information).

2. This section covers a requirement of Tourism Council Australia's National Tourism Accreditation Program. Refer to the National Tourism Accreditation Program (Company Information).

3. This section covers a requirement of Tourism Council Australia's National Tourism Accreditation Program. Refer to the National Tourism Accreditation Program (Company Information).

4. This section covers a requirement of Tourism Council Australia's National Tourism Accreditation Program. Refer to the National Tourism Accreditation Program (Company Information).

5. Refer to the National Tourism Accreditation Program (Registration of Commitment).

6. Refer to the National Tourism Accreditation Program (Registration of Commitment).

7. The Inbound Tourism Organisation of Australia (ITOA) has developed a training and accreditation program for on-site guides and tour guides—the Australian Guide Qualification Program. There is a category specifically for site-based guides working in cultural institutions, tourist attractions and national parks.

8. National Tourism Accreditation Program requirement is for all personnel to undergo customer service training.

9. Refer to National Tourism Accreditation Program (4.1 Management Responsibility).

10. Refer to National Tourism Accreditation Program (Registration of Commitment, Supplier Registration Sheet.)

11. Refer to National Tourism Accreditation Program (General Maintenance and 4.1 Management Responsibility.)

12. National Tourism Accreditation Program (Environmental Management and Workplace Safety, and sample hazardous chemicals list in Appendices.)

13. National Tourism Accreditation Program (Environmental Management and Workplace Safety, and sample hazardous chemicals list in Appendices.)

14. National Tourism Accreditation Program (Environmental Management and Workplace Safety, and sample hazardous chemicals list in Appendices.)

15. This whole section covers a requirement of Tourism Council Australia's National Tourism Accreditation Program. Refer to the National Tourism Accreditation Program (Registration of Commitment).

16. Refer to National Tourism Accreditation Program (Registration of Commitment).

17. Refer to National Tourism Accreditation Program (Registration of Commitment).

18. Refer to National Tourism Accreditation Program (Training/New Employee Induction Checklist).

19. Refer to National Tourism Accreditation Program (Environmental Management and Workplace Safety and sample risk management policy in Appendices).

20. Refer to National Tourism Accreditation Program (Registration of Interest).

21. Refer to National Tourism Accreditation Program (Registration of Interest).

22. Refer to National Tourism Accreditation Program (General Maintenance). The program includes sample forms for cleaning and maintenance schedules.

REFERENCES

This manual touches only briefly on a number of areas that are covered fully by other sets of guidelines or accreditation schemes. These are mentioned in the references for Categories to which they are most relevant. A full list of these other documents is given here for those who need to follow through on specific areas.

Reference	Available from
Arts and Recreation Training Victoria (1996). *The Art of Netting Tourists.*	Arts and Training Victoria Level 7 199 Flinders Lane Melbourne VIC 3000 Tel 03 9650 1366 or *www.artsinfo.net.au*
Australia Council for the Arts (1999). *Access for All. Guidelines for Marketing the Arts to People with Disabilities.*	Australia Council for the Arts PO Box 788 Strawberry Hills NSW 2012 Tel 02 9950 9000 Toll free 1800 226912 Fax 02 9950 9074
Australia Council for the Arts. *The World is Your Audience: Case studies in audience development and cultural diversity.*	Australia Council for the Arts PO Box 788 Strawberry Hills NSW 2012 Tel 02 9950 9000 Toll free 1800 226912 Fax 02 9950 9074
Australian Committee for IUCN (1997) *Australian Natural Heritage Charter: standards and principles for the conservation of places of natural heritage significance.*	Australian Heritage Commission GPO Box 787 Canberra ACT 2601 Tel 02 6274 1111
Australian Heritage Commission (1997). *Protecting Local Heritage Places: a guide for communities.*	Australian Heritage Commission GPO Box 787 Canberra ACT 2601 Tel 02 6274 1111

Reference	Available from
Australian Heritage Commission (1998). *Natural Heritage Places Handbook.* A manual for applying the *Natural Heritage Charter.*	Australian Heritage Commission GPO Box 787 Canberra ACT 2601 Tel 02 6274 1111
Australian Heritage Commission and Tourism Council Australia. *Best Practice Heritage Guidelines for the Tourism Industry.* (In publication 1999).	Australian Heritage Commission GPO Box 787 Canberra ACT 2601 Tel 02 6274 1111
Clark, I., Sutherland, J. and Young, G. (1995). *Mapping Culture – A Guide for Cultural and Economic Development in Communities.* DOCA, Canberra.	Dept of Communications, Information Technology and the Arts GPO Box 2154 Canberra ACT 2601 Tel 02 6271 1624
Close, H. and Donovan, R. (1998). *Who's My Market? A Guide to Researching Audiences and Visitors in the Arts.* Australia Council.	Australia Council for the Arts PO Box 788 Strawberry Hills NSW 2012 Tel 02 9950 9000 Toll free 1800 226912 Fax 02 9950 9074
Dept of Communications and the Arts (1998). *Copyright Guidelines for Museums in a Digital Environment.*	AMOL website *http://amol.org.au*
Dept of Communications and the Arts (1997). *Draft Guidelines for the Protection, Management and Use of Aboriginal and Torres Strait Islander Heritage Places.*	Australian Heritage Commission GPO Box 787 Canberra ACT 2601 Tel 02 6274 1111
Dept of Communications, Information Technology and the Arts (1999). *Resources for the Museums Community.*	Dept of Communications, Information Technology and the Arts GPO Box 2154 Canberra ACT 2601 Tel 02 6271 1614

Reference	Available from
Heritage Collections Council of the Cultural Ministers Council. (1998). *National Conservation and Preservation Policy and Strategy: Australia's Heritage Collections.*	Heritage Collections Council Secretariat GPO Box 2154 Canberra ACT 2601 Tel 02 6271 1687 or *http://amol.org.au*
Heritage Collections Council of the Cultural Ministers Council. (1998*). reCollections: Caring for Collections Across Australia.*	Heritage Collections Council Secretariat GPO Box 2154 Canberra ACT 2601 Tel 02 6271 1094 Fax 02 6271 1079
ICOMOS *Cultural Tourism Charter Principles* (for ratification at Mexico General Assembly, October 1999) 8th draft.	Australia ICOMOS state branches *www.icomos.org/tourism/*
Inbound Tourism Organisation of Australia. *Guides Qualification Program*	ITOA Level 2, 80 William Street Woolloomooloo NSW 2011 Tel 02 9360 5955
Kerr, James Semple (1996). *The Conservation Plan. A Guide to the Preparation of Conservation Plans for Places of European Cultural Significance.* National Trust of Australia, NSW.	National Trust of Australia (NSW) Observatory Hill, Sydney NSW 2000 Tel 02 9258 0123 And stocked in some other National Trust shops.
Marquis-Kyle, Peter and Walker, Meredith. (1992). *The Illustrated Burra Charter. Making good decisions about the care of important places.*	Australia ICOMOS State Heritage Organisations State Branches of the National Trust
Ministry of Sport and Recreation (WA) (1997). *How to…Obtain an Event Permit for Your Activity.*	Ministry of Sport and Recreation PO Box 66 Wembley WA 6014 Fax 08 9387 9276 *www.msr.wa.gov.au*

Reference	Available from
Ministry of Sport and Recreation (WA) (1997). *How to…Establish Your Constitution and Become Incorporated.*	Ministry of Sport and Recreation PO Box 66 Wembley WA 6014 Fax 08 9387 9276 *www.msr.wa.gov.au*
Ministry of Sport and Recreation (WA) (1996). *How to…Plan and Present a Well Run Program*	Ministry of Sport and Recreation PO Box 66 Wembley WA 6014 Fax 08 9387 9276 *www.msr.wa.gov.au*
Museums Australia (1998). *Caring for Our Culture: national guidelines for museums, galleries and keeping places.*	Museums Australia State or Territory offices. or *http://amol.org.au*
Museums Australia *The Marketing Mix: promoting museums, galleries and exhibitions.*	Museums Australia National Office Tel 03 9419 2422
Museums Australia (NSW). *Museum Methods -A Practical Guide for Managing Small Museums.* Continually updated.	Museums Australia (NSW) PO Box K346 Haymarket NSW 2000. Tel 02 9217 0133
Museums Australia (1998). *The Resources Directory for the Museum Community.* Dept of Communications and the Arts.	Museums Australia National Office Tel 03 9419 2422 or *http://amol.org.au*
Museums Australia *Previous Possessions, New Obligations: Policies for Museums in Australia and Aboriginal and Torres Strait Islander Peoples.*	Museums Australia National Office Tel 03 9419 2422
Museums Australia. (Qld). *Taking the Time: museums and galleries. Cultural protocols and communities.*	Museums Australia Queensland Office Tel 07 3255 0433

Reference	Available from
National Ecotourism Accreditation Program (1996). Ecotourism Association of Australia.	Ecotourism Association of Australia Paddington, Queensland. Tel 07 3369 6099
National Guidelines for the Preservation and Management of Indigenous Heritage Places. In preparation.	Australian Heritage Commission GPO Box 787 Canberra ACT 2601 Tel 02 6274 1111
Northern Territory Tourist Commission. (1996). *Aboriginal Tourism Strategy.* Northern Territory Tourist Commission and the Office of Aboriginal Development for the Northern Territory Government	Northern Territory Tourist Commission or the Office of Aboriginal Development for the Northern Territory Government Darwin
The Centre for Professional Development. *The Cultural and Entertainment Industries Handbook.* Allen and Unwin. Updated regularly.	Allen and Unwin, Sydney. 02 9901 4088.
Tonge, R. *How to Organise Special Events and Festivals.* Gull Publishing.	Gull Publishing PO Box 2 Coolum Beach QLD 4573 *http://www.ozemail.com.au/~gull*
Tourism Council Australia. (1998). *Code of Sustainable Practice* and *Code of Conduct*.	Tourism Council Australia PO Box 646 Kings Cross NSW 2011 Tel 02 9358 6055
Tourism Council Australia. (1998). *Being Green Keeps You Out of the Red, a practical guide to environmental action for accommodation providers and tourist attractions*.	Tourism Council of Australia PO Box 646 Kings Cross NSW 2011 Tel 02 9358 6055

Reference	Available from
Tourism Council Australia (1999). *Being green is your business. Manual No.2. An easy guide to Environmental Action for Tour Operators, Travel Agents and Tour Wholesalers.*	Tourism Council of Australia PO Box 646 Kings Cross NSW 2011 Tel 02 9358 6055
Tourism Council Australia (1998). *National Tourism Accreditation Program.*	Check with your state or territory office of Tourism Council Australia
Tourism Council Australia (1998). *Our Heritage: it's Our Business. An action plan for sustainable tourism.*	Tourism Council of Australia PO Box 646 Kings Cross NSW 2011 Tel 02 9358 6055
Tourism New South Wales (1997). *Indigenous Tourism Product Principles.*	Tourism New South Wales GPO Box 7050 Sydney NSW 2001 Tel 02 9931 1111 Fax 02 9931 1490
Volunteering Australia (WA) (1998). *Volunteering standards: a resource manual for best practice in management of volunteer programs.*	Available from all State offices of Volunteering Australia.

WEBSITES TO CHECK

ArtsInfo	*www.artsinfo.net.au.*
Arts and Recreation Training Victoria	*www.artv.org.au*
Australian Museums On line	*www.amol.org.au*
fuel4arts	*www.fuel4arts.com*
ICOMOS	*www.icomos.org*
Ministry of Sport and Recreation, Western Australia	*www.msr.wa.gov.au*

WORKSHEET FOR IDENTIFYING IMPROVEMENT OPPORTUNITIES

THINGS WE DO WELL	OPPORTUNITIES FOR IMPROVEMENT

FOLLOW UP ACTION SHEET FOR IMPROVEMENT PLAN (SAMPLE)

						Objective
						Task—steps involved
						Time Frame
						Who is responsible
						Resources needed (money and people)
						Outcome measured by

PART FIVE: SELF-ASSESSMENT WORKBOOK—LEVEL 2

HOW TO USE LEVEL 2

The Level 2 Model is drawn from the 1999 Australian Business Excellence Framework of the Australian Quality Council. Using it can assist organisations to carry out a more rigorous and conceptually based self-assessment than that represented by the Level 1 Model.

It will be most relevant to larger organisations with a strongly developed management structure.

The self-assessment process for Level 2 is typically carried out by a group of people from the organisation who become the "Assessment Team". This team gathers answers to the questions raised in each section through a variety of sources. These can include staff, volunteers, managers, visitors, boards of directors and so on. Information can also come from reviewing a variety of documents and records relating to the organisations activities such as plans, minutes, procedures, marketing material, internal memos and customer surveys.

Explanatory notes for Level 2 have been included to help the assessment team gain an understanding of the intent of each item and these can be read while completing the relevant sections of the Level 2 model.

Once information has been gathered an improvement plan can be formulated as described in earlier sections of this manual.

The 1999 Australian Business Excellence Framework remains the intellectual property of The Australian Quality Council.

SECTION ONE—THE CONTINUOUS IMPROVEMENT CYCLE

The following diagram, (Figure 1) outlines an approach to assessing how organisations function by examining each of four phases of activities called *Approach* (plan), *Deployment* (do), *Results* (check) and *Improvement* (act).

The notes below expand on the meaning of each phase of the cycle as a guide to using it to plan future improvement activities. Research data indicates that many Australian organisations lack a broad based strategy for organisational measurement. As a consequence, when such organisations are assessed, they tend to score less favourably in the *Results* and *Improvement* dimensions of the Continuous Improvement Cycle than they do in *Approach* and *Deployment*.

Figure 1:   Continuous improvement cycle
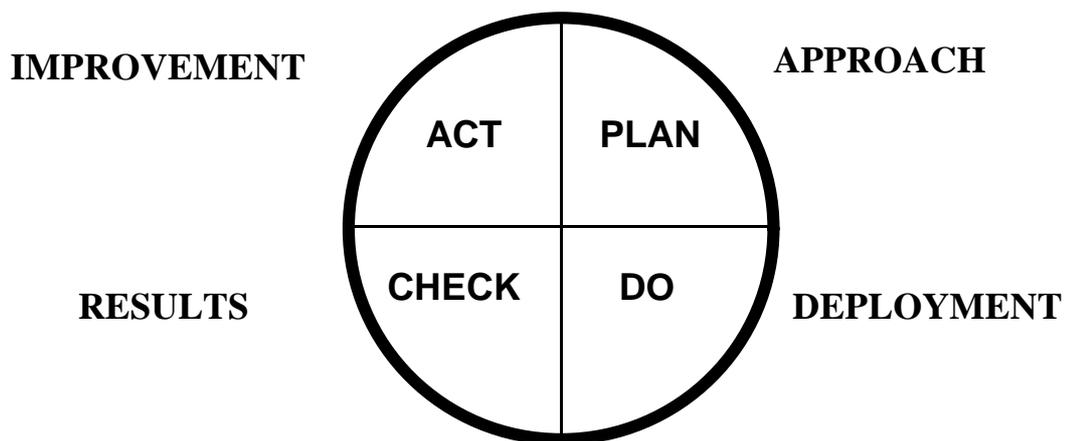
DIMENSIONS OF ASSESSMENT

Approach
This dimension describes how and what the organisation plans to do in regards to each item in this Model. It usually incorporates the direction and objectives sought by senior management in regards to each item.

A highly regarded *Approach* will be well planned, proactive, systematic and clearly focused on improvement. It will also demonstrate that consideration has been given to how it will be deployed, measured and continuously improved.

Senior Managers usually provide descriptions of the *Approach* as they are often the ones who have created it.

Deployment
This dimension describes how the Approach has actually been implemented throughout the organisation. It addresses the extent to which everyone who should be doing the activities described by the *Approach* is actually doing them.

A highly regarded *Deployment* will involve everyone who should be doing the activities, and this involvement will be highly integrated into their day to day work.

Descriptions of *Deployment* are usually provided by a broad cross-section of staff, and this enables the breadth and depth of *Deployment* to be measured.

DIFFERENT VIEWPOINTS

By gathering the views of management under *Approach*, and the staff under *Deployment*, the organisation is assisted in identifying where improvement opportunities exist. Sometimes the *Approach* needs to be improved and sometimes the improvement opportunity is found in how the *Approach* is 'deployed'.

Results
This dimension refers to the *Results* that were achieved when the *Approach* was 'deployed'. In other words, how the organisation measures its success under each item of this Model.

A highly regarded *Results* dimension will demonstrate appropriate means of measurement for each item. It will also reflect positive trends in the *Results* being achieved. There will also be evidence that comparison of *Results* with external organisations including competitors and or best in class is being conducted.

Senior management usually provides descriptions of *Results*, although staff can also provide localised *Results* information.

Improvement
This dimension explores how the organisation regularly monitors and reviews its *Approach, Deployment*, and *Results* for each item in the Model. This dimension also focuses on how these processes of monitoring and review are driving improvement initiatives in the organisation.

A highly regarded *Improvement* dimension will provide evidence of:

a) regular and systematic improvement of the *Approach* and *Deployment* for each Item and

b) that the organisation is learning from its past experience based on the *Results* it is achieving.

Senior management usually provides descriptions of *Improvement*, although staff can also provide localised *Improvement* information.

SECTION TWO—SELF-ASSESSMENT

For recording the organisation's present approach to each item under the Level 2 model:

CATEGORY ONE: LEADERSHIP AND INNOVATION

1.1   Strategic direction

APPROACH: How does the organisation establish and communicate its purpose, vision and goals; how does it prepare itself for sustainable organisational success; how does it determine core business strategies and how does it create alignment to its purpose?

DEPLOYMENT: Describe how the approach outlined above is **applied** within the organisation and the areas where it is put into practice.

RESULTS: How does the organisation **measure** the effectiveness of establishing and maintaining its strategic direction? What results and trends are being created?

IMPROVEMENT: Describe how the organisation **uses results** to drive improvement in the approach and deployment of establishing and maintaining strategic direction.

1.2   Organisational culture

APPROACH: Outline the approach the organisation takes to develop an internal culture and supports behaviours which are consistent with its values.

DEPLOYMENT: Describe how the approach outlined above is **applied** within the organisation and the areas where it is put into practice.

RESULTS: How does the organisation **measure** the effectiveness of its approach to organisational culture? What results and trends are being created?

IMPROVEMENT: Describe how the organisation **uses results** to drive improvement in the approach and deployment of its approach to organisational culture.

1.3   Leadership throughout the organisation

APPROACH: How are leadership concepts and management systems developed and used at all levels for maximum effectiveness; how does the system enable decisions to be made at appropriate levels.

DEPLOYMENT: Describe how the approach outlined above is **applied** within the organisation and the areas where it is put into practice.

RESULTS: How does the organisation **measure** the effectiveness of leadership throughout the organisation? What results and trends are being created?

IMPROVEMENT: Describe how the organisation **uses results** to drive improvement in the approach and deployment of leadership throughout the organisation.

1.4 Environmental and community contribution

APPROACH: How does the organisation contribute to the community (beyond its core business) and how do the intended outcomes of the contributions link to the organisation's purpose and values?

DEPLOYMENT: Describe how the approach outlined above is **applied** within the organisation and the areas where it is put into practice.

RESULTS: How does the organisation **measure** the effectiveness of its environmental and community contribution? What results and trends are being created?

IMPROVEMENT: Describe how the organisation **uses results** to drive improvement in the approach and deployment of its environmental and community contribution.

CATEGORY TWO: **STRATEGY AND PLANNING**

2.1 Understanding the business environment

APPROACH: Describe how the organisation selects, gathers and uses information to decide which markets to pursue.

DEPLOYMENT: Describe how the approach outlined above is **applied** within the organisation and the areas where it is put into practice.

RESULTS: How does the organisation **measure** the effectiveness of its understanding of the business environment? What results and trends are being created?

IMPROVEMENT: Describe how the organisation **uses results** to drive improvement in the approach and deployment of its understanding of the business environment

2.2   The planning process

APPROACH: Describe the way in which the organisation turns strategic decisions and imperatives into actionable plans.

DEPLOYMENT: Describe how the approach outlined above is **applied** within the organisation and the areas where it is put into practice.

RESULTS: How does the organisation **measure** the effectiveness of its planning processes? What results and trends are being created?

IMPROVEMENT: Describe how the organisation **uses results** to drive improvement in the approach and deployment of its planning processes.

2.3   Resources and assets

APPROACH: Describe how the organisation uses its resources and assets to maintain and increase its value into the future, including intellectual property and people.

DEPLOYMENT: Describe how the approach outlined above is **applied** within the organisation and the areas where it is put into practice.

RESULTS: How does the organisation **measure** the effectiveness of its resource and asset management? What results and trends are being created?

IMPROVEMENT: Describe how the organisation **uses results** to drive improvement in the approach and deployment of its resource and asset management.

CATEGORY THREE: DATA, INFORMATION AND KNOWLEDGE

3.1 Collection and interpretation of data and information

APPROACH: Describe how the organisation determines what data should be collected as well as how data is handled, stored, analysed and interpreted to create information.

DEPLOYMENT: Describe how the approach outlined above is **applied** within the organisation and the areas where it is put into practice.

RESULTS: How does the organisation **measure** the effectiveness of its collection and interpretation of data and information? What results and trends are being created?

IMPROVEMENT: Describe how the organisation **uses results** to drive improvement in the approach and deployment of its collection and interpretation of data and information.

3.2   Integration and use of information for decision-making

APPROACH: Describe how the organisation integrates a variety of information from various sources in decision-making which supports achievement of the organisation's overall objectives.

DEPLOYMENT: Describe how the approach outlined above is **applied** within the organisation and the areas where it is put into practice.

RESULTS: How does the organisation **measure** the effectiveness of how it integrates and uses information for decision making? What results and trends are being created?

IMPROVEMENT: Describe how the organisation **uses results** to drive improvement in the approach and deployment of how it integrates and uses information for decision making.

3.3   Creation and management of knowledge

APPROACH: Describe how the organisation creates, manages and uses knowledge in its activities and to improve organisational performance.

DEPLOYMENT: Describe how the approach outlined above is **applied** within the organisation and the areas where it is put into practice.

RESULTS: How does the organisation **measure** the effectiveness of how it creates, manages and uses knowledge? What results and trends are being created?

IMPROVEMENT: Describe how the organisation **uses results** to drive improvement in the approach and deployment of how it creates, manages and uses knowledge.

CATEGORY FOUR: PEOPLE

4.1   Involvement and commitment

APPROACH: Describe how all people are encouraged and enabled to contribute to achieving organisation goals and continually improve the organisation.

DEPLOYMENT: Describe how the approach outlined above is **applied** within the organisation and the areas where it is put into practice.

RESULTS: How does the organisation **measure** the effectiveness of how it encourages all its people to be involved in and committed to the organisation? What results and trends are being created?

IMPROVEMENT: Describe how the organisation **uses results** to drive improvement in the approach and deployment of how it encourages all its people to be involved in and committed to the organisation?

4.2 Effectiveness and development

APPROACH: Describe how the organisation maximises its effectiveness through the contribution of its people.

DEPLOYMENT: Describe how the approach outlined above is **applied** within the organisation and the areas where it is put into practice.

RESULTS: How does the organisation **measure** the effectiveness of this item? What results and trends are being created?

IMPROVEMENT: Describe how the organisation **uses results** to drive improvement in the approach and deployment of the above item.

4.3   Health, safety and well-being

APPROACH: Describe how the organisation provides a work environment conducive to maximising the potential of its people, and which recognises well-being as a critical component of business success.

DEPLOYMENT: Describe how the approach outlined above is **applied** within the organisation and the areas where it is put into practice.

RESULTS: How does the organisation **measure** the effectiveness of its health, safety and well-being? What results and trends are being created?

IMPROVEMENT: Describe how the organisation **uses results** to drive improvement in the approach and deployment of its health, safety and well-being.

5.1   Knowledge of market needs

APPROACH: Describe how the organisation ensures an ongoing understanding of the needs and expectations of present and potential customers and markets.

DEPLOYMENT: Describe how the approach outlined above is **applied** within the organisation and the areas where it is put into practice.

RESULTS: How does the organisation **measure** the effectiveness of its knowledge of market needs? What results and trends are being created?

IMPROVEMENT: Describe how the organisation **uses results** to drive improvement in the approach and deployment of its knowledge of market needs.

5.2   Customer relationship management

APPROACH: Describe how the organisation manages and evaluates relationships with its customers.

DEPLOYMENT: Describe how the approach outlined above is **applied** within the organisation and the areas where it is put into practice.

RESULTS: How does the organisation **measure** the effectiveness of its management and evaluation of relationships with its customers? What results and trends are being created?

IMPROVEMENT: Describe how the organisation **uses results** to drive improvement in the approach and deployment of its management and evaluation of relationships with its customers?

5.3   Customer perception of value

APPROACH: Describe how the organisation measures customer perception of value and achievement of its goals for customer satisfaction.

DEPLOYMENT: Describe how the approach outlined above is **applied** within the organisation and the areas where it is put into practice.

RESULTS: How does the organisation **measure** the effectiveness of its customers' perception of value? What results and trends are being created?

IMPROVEMENT: Describe how the organisation **uses results** to drive improvement in the approach and deployment of its customers' perception of value.

6.1   Innovation process

APPROACH: Describe how the organisation acquires, evaluates and implements creative ideas to accelerate business performance.

DEPLOYMENT: Describe how the approach outlined above is **applied** within the organisation and the areas where it is put into practice.

RESULTS: How does the organisation **measure** the effectiveness of its innovation process? What results and trends are being created?

IMPROVEMENT: Describe how the organisation **uses results** to drive improvement in the approach and deployment of its innovation process.

6.2　Supplier relationships

APPROACH: Describe how the organisation manages its relationships with its suppliers in order to continuously improve the quality of incoming goods and services.

DEPLOYMENT: Describe how the approach outlined above is **applied** within the organisation and the areas where it is put into practice.

RESULTS: How does the organisation **measure** the effectiveness of its management of supplier relationships? What results and trends are being created?

IMPROVEMENT: Describe how the organisation **uses results** to drive improvement in the approach and deployment of its management of supplier relationships.

6.3   Management and improvement of processes

APPROACH: Describe how the organisation manages and improves processes for operational efficiency and effectiveness.

DEPLOYMENT: Describe how the approach outlined above is **applied** within the organisation and the areas where it is put into practice.

RESULTS: How does the organisation **measure** the effectiveness of how it manages and improves processes? What results and trends are being created?

IMPROVEMENT: Describe how the organisation **uses results** to drive improvement in the approach and deployment of how it manages and improves processes.

6.4 Quality of products and services

APPROACH: Describe the quality indicators applied to the organisation's products and services, and how products and services perform against required standards, expectations and competitors.

DEPLOYMENT: Describe how the approach outlined above is **applied** within the organisation and the areas where it is put into practice.

RESULTS: How does the organisation **measure** the effectiveness of quality indicators, standards and performance? What results and trends are being created?

IMPROVEMENT: Describe how the organisation **uses results** to drive improvement in the approach and deployment of quality indicators, standards and performance.

CATEGORY SEVEN: BUSINESS RESULTS

The intent of this category is to demonstrate the performance of the organisation to date and, by using appropriate measures, envision its success into the future. It provides an opportunity to pull together the strands of the holistic management system described in categories 1–6 and to illustrate how management initiatives are contributing to demonstrably superior performance and the achievement of the organisation's purpose, vision, and goals.

7.1   Indicators of success

APPROACH: Provide evidence of results that demonstrate how well the organisation is performing as shown by its key performance indicators and other measures. Results should be presented in terms of trends and comparisons with targets, competitors or best in class.

7.2   Indicators of sustainability

APPROACH: Describe the indicators of sustainability that have been developed and are monitored, that enable the organisation to predict its future viability.

SECTION THREE—Explanatory notes to assist the organisation's preparation for assessment

1.1   Strategic direction

This may include:

- the development of strategy and communication of *purpose*, vision and goals;

- how the organisation translates that vision and those goals into tangible *measures of success* for the short and long term;

- *values*, ethics, beliefs and behaviours of the organisation and how they underpin strategic direction;

- the organisation's *positioning* in the marketplace;

- maximising value for the *stakeholders* and incorporating their needs into strategic decisions;

- the structures and systems for achieving vision, mission and goals through *organisational alignment;*

- managing *strategic alliances;*

- how major *risks* to the long-term success of the organisation are identified and managed at the strategic level; and

- how the organisation prepares for the future through *innovative strategies* and technologies.

1.2   Organisational culture

This may include:

- how the organisation's *values* relate to its management philosophy; contribution by employees at all levels to development of values; how values are communicated, adopted, reviewed and reinforced throughout the organisation; how values are expressed and incorporated into policies and other organisational documents;

- the establishment of a climate where behaviours reflect the values;

- the establishment and communication of organisational *ethics;*

- how the organisation provides an environment that encourages and supports *creativity and innovation;*

- how the organisation develops the ability to *respond quickly* to opportunities and changing stakeholder needs;

- how the desired *culture* will be *maintained* during times of internal and external change;

- the encouragement of *diversity* of thought throughout the organisation;

- the establishment an environment to support learning and continuous improvement;

- how the organisation *promotes listening*, learning and sharing (internally and externally); and

- how the organisation demonstrates respect for all its *stakeholders*.

1.3 Leadership throughout the organisation

This may include:

- describing the *senior executive's leadership* and collective and personal commitment, involvement and visibility in developing the values of the organisation;

- describing the *leadership system* ie the organisation's understanding of and approach to leadership;

- how the organisation creates an *environment* which promotes a system of leadership at all levels;

- how people are *inspired* and encouraged to actively pursue the organisation's purpose, vision and goals;

- how the organisation's *values* are *demonstrated* by leaders, and how those values are used in decision making;

- how the *management system* encourages people at all levels to exercise leadership and a description of the organisational structure which enables this to happen; and

- describe the deployment of organisational objectives and how the system of leadership supports the organisation's performance and improvement objectives.

1.4 Environmental and community contribution

This may include:

- the extent to which the organisation *impacts on the community;*

- how the organisation assesses the *risks* its business activities and practices pose to the community and how it reduces those risks through its policies and practices;

- the organisation's impact on the natural *environment* and efforts to neutralise any detrimental effects;

- *contributions* to the community decision-making process for involvement beyond core business; and

- how the organisation *shares* what it learns about organisational excellence.

2.1 Understanding the business environment

This may include:

- surveying the *external environment* i.e. major political, economic, market factors and their short and long term impact;

- developing strategic options and a *strategic position;*

- measuring *core competencies and capacities* augmented by benchmarking activities;

- market segmentation and *market analysis;*

- knowledge of *competitors* and customer perceptions; and

- identification of *strategic alliances*, including outsourcing options.

2.2   The planning process

This may include:

- how the various levels and types of *plans are integrated* and aligned;

- the *participation of people* at all levels of the organisation in the development of plans;

- how the organisation's *values* and the need for continual improvement are reflected in its plans;

- how organisational *capability* is assured through improvements to processes and systems;

- how the plan is *implementation* and the allocation of resources to execute the plans;

- how the organisation *reviews* and measures its performance against its plans;

- how the organisation identifies, analyses and manages *risks;* and

- how the organisation learns from any unplanned outcomes or *unintended consequences.*

2.3   Resources and assets

This may include:

- the *categorising and cataloguing* of organisational resources and assets such as:

- *intellectual property* e.g. copyrights, registered designs and patents;

- *knowledge and expertise* held by people within the organisation as well as knowledge embedded in the organisation's system;

- protection and leverage of trademarks, goodwill, reputation and so on—i.e. *Image Capital;*

- databases and other repositories of knowledge;

- *standard balance sheet assets*—buildings, plant, equipment and the like; and

- the management and growth of assets: ie managing the return on investment with respect to all of the assets in order to build the value of the organisation.

3.1   Collection and interpretation of data and information

This may include:

- the *criteria and process* for determining what data is collected;

- methods of data *collection* and sampling;

- how data is captured, *stored and retrieved;*

- how you ensure data *integrity and security;*

- how data is analysed and interpreted;

- how the chosen analysis methodologies support an understanding of the nature and impact of *variation;* and

- how *additional information requirements* are identified.

3.2   Integration and use of information for decision-making

This may include:

- the processes the organisation uses to ensure that its *decisions* are based on appropriate data and information;

- how the organisation *uses* information for routine management, for improvement activities and to predict future performance, (e.g. forecasting);

- how the organisation incorporates uncertainty into decision-making;

- how the organisation promotes an understanding of *variation* and process capability;

- *reporting processes*, types of reports, formats, frequency, access to reports and how reports are used;

- the processes for deciding who is *responsible for responding* to particular information;

- how the organisation develops *competencies of staff* to analyse, interpret and link data and information across the organisation; and

- how the organisation uses analysis and integration of information to identify *links* between operational activities and organisational outcomes.

3.3   Creation and management of knowledge

This may include:

- how the organisation *identifies* all potential existing knowledge resources;

- the processes that ensure that knowledge has *validity;*

- the process of generating and building knowledge through collecting and analysing data and information;

- how knowledge, including intellectual property is *managed;*

- how the organisation *uses* knowledge in decision-making and strategy development; and

- how the organisation retains intellectual property and the systems and processes used to retain the knowledge of those who leave the organisation.

4.1   Involvement and commitment

This may include:

- how leaders assist each person to realise his or her *full potential;*

- how the organisation empowers all people to become appropriately *involved* in the running of the organisation;

- how the organisation encourages and enables people to *contribute* ideas for improvement and innovation;

- the process ensuring decisions are made at the *appropriate level;*

- how the organisation maintains an environment that creates strong internal relationships and *networks;* and

- how the capacity to *listen* and communicate is improved.

4.2   Effectiveness and development

This may include:

- the processes in place to ensure that people know their *roles* and feedback on their performance;

- how the organisation ensures *consistency* between its work structures and processes and its capability to achieve its goals;

- how the *performance management system* contributes to improving flexibility and responsiveness;

- how people *development* opportunities are provided; and

- the processes used to determine and deliver the formal and informal *learning* needed to equip people to carry out their roles effectively.

4.3   Health, safety and well-being

This may include:

- the organisation's approach to *Occupational Health, Safety and Welfare* including the processes and structures in place;

- the organisation's approach to providing a *work environment* that enhances people's well-being, and processes established for this purpose;

- policies and practices to prevent sexual, emotional and physical *harassment* and discrimination;

- support services such as facilities, activities and opportunities the organisation makes available to people;

- sensitivity to *individual needs*, e.g. flexible working arrangements;

- how the organisation encourages people to adopt *healthy lifestyles*, including a balance between work and other aspects of life; and

- the organisation's focus to support emotional and physical *well-being* and long-term health.

5.1 Knowledge of market needs

This may include:

- how the organisation *defines customers* and potential customers within market segments;

- how the organisation uses formal and informal processes to determine and prioritise current and future *customer requirements;*

- how the organisation works with its customers to predict (and influence where appropriate) their *future needs and expectations;* and

- how customer *needs are communicated* within the organisation.

5.2 Customer relationship management

This may include:

- how the organisation converts customer requirements into outputs which customers *value* in a way that is profitable to the organisation;

- how the organisation establishes customer *value indicators and targets;*

- how the organisation encourages/*manages demand* for its products and services;

- the steps taken to ensure customers have *easy access* to the appropriate people in the organisation;

- how *customer contact* people are selected, trained and empowered to resolve customers' problems;

- the processes associated with *customer relationship management* processes;

- the process for collecting and using *customer feedback* for improving customer relationships; and

- the process for handling *complaints* and comments and using this as a input for improvement.

5.3 Customer perception of value

This may include:

- how the organisation measures *customer value perception***;**

- how the organisation compares customers' perceptions of the value it provides with that provided by *competitors;*

- how well the organisation meets its *targets* for customer perception of value; and

- how the organisation communicates *customer perception* of value throughout the organisation.

6.1   Innovation process

This may include:

- the processes by which the organisation encourages, identifies and gathers and assesses *creative ideas;*

- how identified ideas receive appropriate management support and allocation of *resources;*

- how the organisation converts and *implements* selected ideas internally or externally;

- the organisation's approach to *research and development;*

- the processes used by the organisation to optimise the *design* and development of processes, products or services; and

- how the organisation ensures that the *expectations of customers*, are met when developing new or updating existing processes, products or services.

6.2   Supplier relationships

This may include:

- describing the supplier *relationship process* including purchasing policies and supplier selection;

- how the organisation ensures that suppliers *understand its requirements;*

- how the organisation measures quality leading to *improvement* of purchased products and services;

- how the organisation works with suppliers to understand their *capabilities;* and

- how *value is maximised* through working with suppliers in an environment of mutual trust.

6.3   Management and improvement of processes

This may include:

- the organisation's *structured approach;*

- how the organisation identifies who is *responsible* for the management of core and support processes as well as operational processes;

- how the organisation identifies *internal customers*, and manages the customer/supplier relationships;

- how present and future *measurements and targets* for process performance levels are set and measured;

- how all *people* are encouraged and enabled to understand the processes with which they work;

- the techniques and methods used in improvement;

- the methods used to *standardise* processes;

- the integration of compliance to relevant and regularly reviewed *standards;* and

- how the organisation *compares, benchmarks* and learns from others.

6.4   Quality of products and services

This may include:

- levels of *process performance* required to ensure that specifications for products and services can be met; and

- how the organisation compares its products and services with best performing *competitors*.

6.5   Efficient operations

This may include:

- how the organisation measures *overall equipment efficiency* and steps it takes to make improvement towards 100%;

- how the organisation ensures *housekeeping* is of a high order, i.e. a place for everything and everything is in its place;

- how *materials flow* is smooth and uninterrupted throughout the plant;

- how the organisation is able to *respond* quickly and fluently to *changes in requirements;*

- how *measurement and analysis* is performed by the people who use it to find better ways of doing things; and

- how most *activities are standardised* and when improvements are made the standard is updated.

6.6   Effective distribution systems

This may include:

- how demand and supply is effectively *synchronised*, (i.e. supplier, operations and distribution systems are linked);

- how customer *demand patterns* drive the whole system;

- how all transactions along the distribution chain are recorded and how single item *traceability* can occur at any time;

- how *stock levels* and availability in the entire distribution system are known to all people at all times; and

- how the distribution system has a reputation for *responsiveness*.

7.1   Indicators of success

Your description may include:

Key stakeholder identification
Describe how the organisation ensures that it has identified all of its key stakeholders.

Key stakeholder objectives
Describe key short and long term objectives for all key stakeholders and the indicators used to trace progress against them.

Measurement of progress
Provide results for all these indicators including trends and comparative data.

Communication
Describe how the organisation informs its people of its progress in these results.

Links to improvement
Describe how the organisation uses these results to drive improvement at the strategic level.

7.2   Indicators of sustainability

Your description may include:

Success in creating value
How the organisation has prepared for the future by creating value and striving for long term viability and competitiveness.

Risks
How the organisation assesses its strategic risks, e.g. those related to political, economic, social, technological, competitive and the natural environment.

Predicting the future
What indicators the organisation uses to predict its long term success and sustainability.

Responsiveness
How the organisation develops its responsiveness to change and its ability to sustain and improve its position.

Influencing the future
What the organisation is doing to influence its environment and key stakeholders to ensure its future viability.

PART SIX: PLANNING AND IMPLEMENTING IMPROVEMENT

PROBLEM SOLVING IN ACTION—A SIX STEP PROCESS FOR IMPROVEMENT
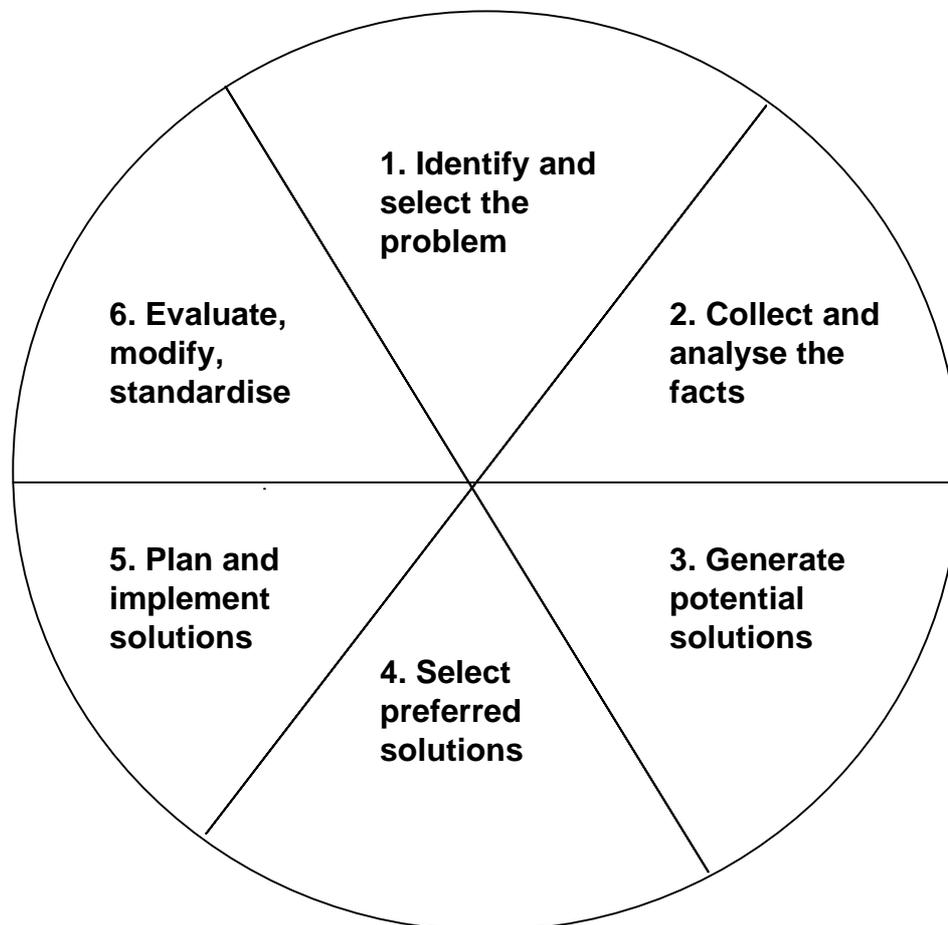
Step One: Identify and select the problem

Whether using Levels 1 or 2 of the Self-assessment workbook, the team will have used a prioritising method to identify which improvement opportunities will be tackled.

For each opportunity selected, use the following steps as a guide to managing the project.

- Identify the real issue in terms of how it is impacting on the performance of the organisation. e.g. the real issue arising from irregular opening hours could be 'visitor numbers are falling because they can't rely on advertised opening hours'.

- Set a goal that describes how things would be when the improvement has been implemented. e.g. 'regular opening hours have ensured that visitor numbers are growing'.

Step Two: Collect the facts

The second stage in this improvement approach looks at examining and identifying the underlying causes of the issue. This can be carried out by:

- brainstorming all the known causes; e.g. irregular opening hours caused by 'unreliable staff, not enough volunteers, unclear instructions etc';

- identify major causes and minor causes; e.g. what creates the problem most frequently?;

- if there are many causes involved, then identifying trends over a period of time will help the process; and

- select the major causes for improvement activity first.

Step Three: Generate solutions

Before moving to generating solutions, make sure:

- the problem is clearly defined and understood by all team members;

- a precise and clear understanding of the underlying causes has been established; and

- sufficient facts have been researched to support this understanding.

The next step is to brainstorm solutions to all of the identified major causes individually.

A method that can assist here is to create a flow chart of the process to be improved. This is a step by step description of how things are done at present. By looking at each step separately, it is easier to see where potential improvements may lie.

Step Four: Selecting preferred solutions

After completion of Step Three, prioritise the solutions in order of merit. Some guidelines for this process could be:

- Will this provide more satisfied visitors?

- Can we afford to do it?

- Do we have the capability to do it?

- Will staff and volunteers support this?

- Will this improve staff morale?

- Can it be implemented in a timely manner?

There are probably other criteria that the organisation can use in this process.
Use this method to select the most appropriate solutions to improve the situation.

Step Five: Planning and implementing solutions

Once preferred solutions have been selected, planning can take place on how they will be implemented.

Some key points to remember in creating plans are:

- clarify all the objectives;
- identify all the tasks;
- arrange these in logical sequence;
- estimate time and resource requirements;
- allocate responsibility for carrying out the work; and
- conduct periodic reviews of progress of the plans.

The following chart is a useful format for documenting improvement plans

Objective	Tasks	Time frame	Who is responsible	Resources required	Outcome measured by

Step Six: Evaluate, modify and standardise

The solutions to be implemented need to undergo some form of trial use and evaluation before being implemented across the organisation.

During this period it is important to respond to further improvement opportunities that arise during the trial and modify the changes accordingly.

Once the team feels that the new approach is working satisfactorily and all useful modifications have been implemented, the improved process can be introduced across the organisation.

Some key issues to address here are:

- ensure the new approach becomes part of daily working practice;
- train staff and volunteers in the new methods; and
- communicate the new approaches to all parts of the organisation that are likely to be affected by the change.

Continue to monitor the effectiveness of any improvement initiatives that are implemented in this way and encourage people to look for further opportunities to improve.

PART SEVEN: HISTORY OF THE PROJECT

7.1   ORIGINAL PROJECT RESEARCH

Introduction

In 1996, the then Commonwealth Department of Communications and the Arts, now the Department of Communications, Information Technology and the Arts, funded a study to examine ways of improving the effectiveness of working relationships between the cultural heritage sector and the tourism industry. Its aim was to accelerate the entry of cultural heritage businesses into tourism.

Around 50 key organisations around Australia were consulted in the course of preparing the study. They included:

- *Cultural organisations and associations* such as*:*
  Australian Council of National Trusts;
  Museums Australia;
  Regional Galleries Association; and
  Cobb and Co Museum, Toowoomba.

- *Tourism businesses and organisations* such as*:*
  Tour operators;
  Inbound Tourism Operators of Australia (ITOA);
  Tourism Council Australia; and
  Bus and Coach Operators Association.

- *Government agencies* in the fields of:
  training;
  arts; and
  tourism.

7.2   TOURISM AND CULTURAL RELATIONSHIPS

Main findings

As the consultations progressed, it became clear that many cultural organisations didn't understand what the tourism industry expected of them, or were not sure about what sorts of things they needed to consider if they were to succeed in attracting visitors to what they offered.

On the other hand, the starting point for tourism operators was that they must be able to provide an enjoyable experience for their customers and they were not always confident of finding this at heritage attractions.

The main issues identified by each sector are set out below.

Cultural/heritage organisations want:

- Recognition of their value as part of our culture.

- To retain their cultural integrity.

- To retain the integrity of their site/collection/activities.

- More visitors.

- Recognition by the tourism industry.

The tourism industry want:

- Interesting and enjoyable visitor experience.

- Reliable and consistent levels of service and product delivery.

- Good presentation of the product.

- Welcome from staff at properties.

- Well-spoken, knowledgeable and interesting tour guides/site guides.

- Reliable standard of service.

- Reliable and regular opening hours.

- Good access for coaches and people.

- Parking facilities for coaches.

- Amenities such as toilets.

- Telephone, fax and (preferably) email.

- Simple booking procedures.

- Good business practices such as sticking to prices quoted at the time of booking.

- Willingness to negotiate preferred rates for regular group bookings.

- Price structure to meet the needs of inbound operators.

- Willingness to guarantee prices up to 12–18 months ahead.

- Polite and welcoming treatment for coach captains and briefing for special issues relating to the site.

Through the consultation process there was an expressed need for a framework that cultural organisations could use that would enable them to meet the needs of the tourism industry while retaining their integrity and cultural value.

The Department of Communications, Information Technology and the Arts then initiated a second project to develop and trial such a framework. Additional funding was obtained through AusIndustry to introduce the model through a series of workshops throughout Australia.

PART EIGHT: DEVELOPMENT OF BEST PRACTICE MODEL

8.1   RESEARCH

Development of the best practice model was undertaken as an action research study in conjunction with tourism and cultural sectors.

Our guiding principles were:

- Involve stakeholders in the cultural and tourism sectors in the design of the process.

- Incorporate the themes and issues identified in the feasibility study.

- The aim is CONTINUAL BUSINESS IMPROVEMENT, not accreditation.

- Some form of self-assessment process was essential.

The research began with a literature review of existing sector models, guidelines and accreditation systems.

The main Australian sources identified were:

- National Tourism Accreditation Program (TCA).

- National Museum Guidelines.

- National Ecotourism Accreditation program.

- The Burra Charter of ICOMOS.

A two-stage model was developed incorporating elements from the earlier study and the literature review. Attention was also paid to identifying where the links existed between this model and existing systems, especially The National Tourism Accreditation Program, Museums Australia guidelines and the Burra Charter.

Level 1 focuses on good basic business practice along with critical elements of managing conservation, interpretation of collections and sites. These include:

- essential planning issues and business practices;

- issues of collection and heritage property management and interpretation, visual and performing arts, events, and community arts and new categories were developed as a result; and

- activities that will build a customer base.

Level 2 was created using input from the Australian Business Excellence Framework. This framework reflects best practice principles that can be generalised to all industry sectors and organisations.

Workshops have been held around Australia to introduce the model to a wide range of cultural organisations. The comments that have arisen from these workshops on the model have strengthened it greatly.

8.2   THE DEVELOPMENT PROCESS

The strategic aim of this work was to build trust and cooperation between the cultural and heritage sector and mainstream tourism. Cultural and heritage organisations that embrace continuous improvement in their management practice are likely to gain increased credibility with tourist operators. Adopting a continuous improvement approach will also assist cultural and heritage organisations to improve their effectiveness over a wide range of management practice and enhance their business viability.
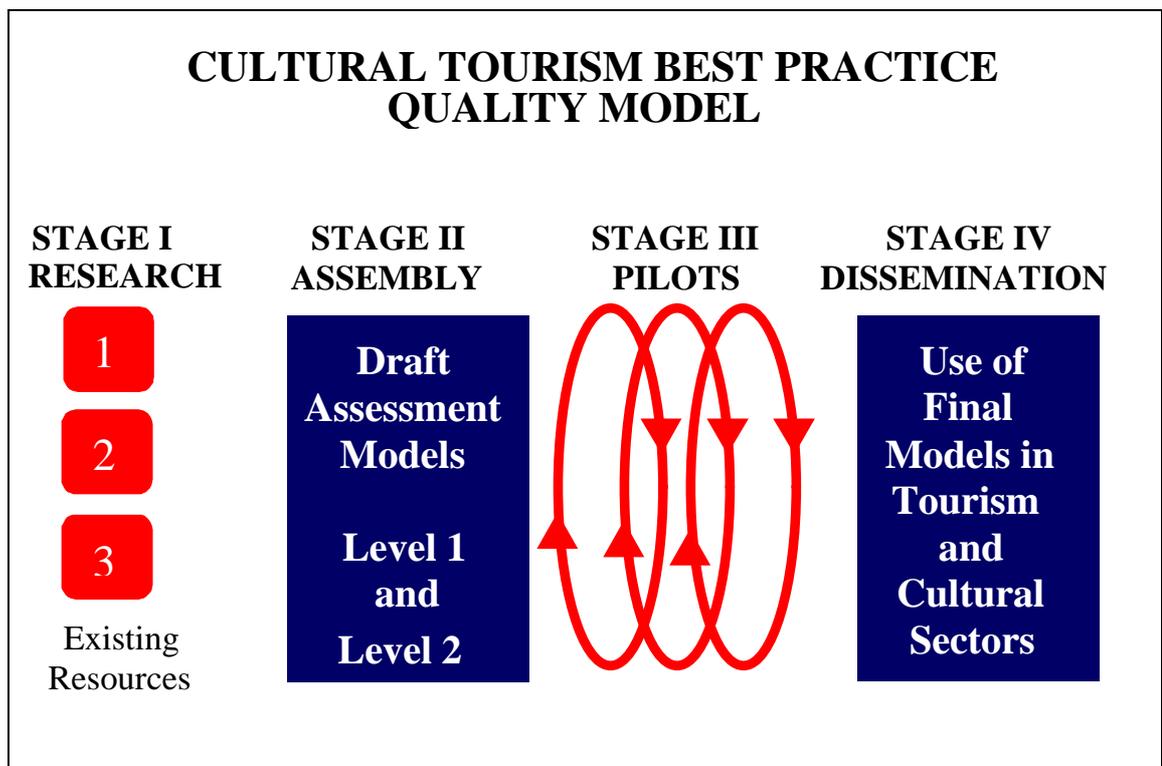
The above diagram gives an overview of how the project has been carried out. Each stage is dealt with in more detail in the next four pages.

```
CULTURAL TOURISM BEST PRACTICE
QUALITY MODEL

STAGE I
RESEARCH
                    Preliminary modeling drawn from:

    1               National Tourism Accreditation Model

    2               National Guidelines for Museums, Galleries
                    and Keeping Places

    3               Australian Business Excellence Framework

                    The Burra Charter
  Existing
  Resources         Ecotourism Accreditation Program

                    Management of Indigenous Heritage
                    guidelines
```

As mentioned in the introduction to this Part, preliminary research identified a number of sets of guidelines that should be taken into account. In creating this model, we have incorporated much of the intent of the above list and where clear links exist, these have been highlighted in the Level 1 Self-assessment workbook.

This model has been positioned as an entry point for some of the guidelines listed above and users are encouraged to explore these as further reference material. There is a list of all relevant resources on page 74.

```
CULTURAL TOURISM BEST PRACTICE
QUALITY MODEL

STAGE II
ASSEMBLY
                    Criteria for Self-assessment

   Draft
   Assessment       Two stage model
   Models
   Level 1          Assessment workbooks supplied
     and
   Level 2
```

Two stage model

The nature and size of cultural and heritage organisations varies widely and for this reason a two stage model was designed. Level 1 can be used effectively by all organisations, even the smallest ones, and is seen as a good starting point to introduce continuous improvement practices. Level 2 is more applicable to larger and more complex organisations that manage numerous staff and volunteers, sometimes in more than one location. It requires some degree of management sophistication.

Criteria for self-assessment

In order to create an appropriate assessment instrument, a number of categories or criteria were created for both Level 1 and 2 of the model. Each category is then represented by a set of statements that describe its intention. Level 1 has 20 Categories and Level 2 has 7.

Assessment workbooks

Copies of the assessment workbooks for both Level 1 and Level 2 are incorporated in this manual.

CULTURAL TOURISM BEST PRACTICE QUALITY MODEL

STAGE III PILOTS

Initial Pilot Programs

National Trust sites, historic properties and museums in South Australia and New South Wales

Regional Outreach Programs

New South Wales
Northern Territory
Queensland
South Australia
Victoria
Western Australia

Facilitation support for pilot sites

During the development period, the consulting team has worked with dozens of cultural and heritage organisations across Australia whose staff have attended pilot program workshops. These workshops have provided an introduction to the process and assisted participants to

learn how to carry out an assessment in their organisations. Their feedback has also made a valuable contribution to the final content of the Level 1 model.

In some cases this has been augmented with follow up support in carrying out the self-assessment process in organisations that took part in the original pilots for Level 1. Assistance in preparing improvement plans for them has also been provided.

CULTURAL TOURISM BEST PRACTICE QUALITY MODEL

**STAGE IV
DISSEMINATION**

Use of Final Models in Tourism and Cultural Sectors

Copies of the model have been distributed widely in a series of awareness workshops in most states.

Support services have been provided to organisations in many regions of Australia including capital cities. This includes mentoring through assessment and subsequent improvement planning.

Copies of the model have also been widely distributed through regional tourism and other relevant conferences during the past year. This document has been designed as a self-contained kit for cultural and heritage organisations wishing to commence the continuous improvement cycle. A series of mentor training workshops has also been conducted as part of creating sustainability for the process.

Trials and workshops have shown clearly that the model and its accompanying processes are likely to work best when their use in the organisation is facilitated. Some organisations are fortunate to have people with facilitation skills within the organisation. In this case, the facilitation could be done internally. In other cases, it would be preferable for an outside facilitator to manage the process for the organisation. In either case, the self-assessment and follow up activities need to include a broad base of staff members and volunteers from all parts of the organisation.

[1] This section covers a requirement of Tourism Council Australia's National Tourism Accreditation Program. Refer to the National Tourism Accreditation Program (Company Information).

[2] This section covers a requirement of Tourism Council Australia's National Tourism Accreditation Program. Refer to the National Tourism Accreditation Program (Company Information).

[3] This section covers a requirement of Tourism Council Australia's National Tourism Accreditation Program. Refer to the National Tourism Accreditation Program (Company Information).

[4] This section covers a requirement of Tourism Council Australia's National Tourism Accreditation Program. Refer to the National Tourism Accreditation Program (Company Information).

[5] Refer to the National Tourism Accreditation Program (Registration of Commitment).

[6] Refer to the National Tourism Accreditation Program (Registration of Commitment).

[7] The Inbound Tourism Organisation of Australia (ITOA) has developed a training and accreditation program for on-site guides and tour guides—the Australian Guide Qualification Program. There is a category specifically for site-based guides working in cultural institutions, tourist attractions and national parks.

[8] National Tourism Accreditation Program requirement is for all personnel to undergo customer service training.

[9] Refer to National Tourism Program (4.1 Management Responsibility.)

[10] Refer to National Tourism Accreditation Program (Registration of Commitment, Supplier Registration Sheet.)

[11] Refer to National Tourism Accreditation Program (General Maintenance and 4.1 Management Responsibility.)

[12] National Tourism Accreditation Program (Environmental Management and Workplace Safety, and sample hazardous chemicals list in Appendices.)

[13] National Tourism Accreditation Program (Environmental Management and Workplace Safety, and sample hazardous chemicals list in Appendices.)

[14] National Tourism Accreditation Program (Environmental Management and Workplace Safety, and sample hazardous chemicals list in Appendices.)

[15] This whole section covers a requirement of Tourism Council Australia's National Tourism Accreditation Program. Refer to the National Tourism Accreditation Program (Registration of Commitment).

[16] Refer to National Tourism Accreditation Program (Registration of Commitment).

[17] Refer to National Tourism Accreditation Program (Registration of Commitment).

[18] Refer to National Tourism Accreditation Program (Training/New Employee Induction Checklist).

[19] Refer to National Tourism Accreditation Program (Environmental Management and Workplace Safety and sample risk management policy in Appendices).

[20] Refer to National Tourism Accreditation Program (Registration of Interest)

[21] Refer to National Tourism Accreditation Program (Registration of Interest)

[22] Refer to National Tourism Accreditation Program (General Maintenance). The program includes sample forms for cleaning and maintenance schedules.